

Are You Having One-Night Stands With Your Clients?



ROY H. WILLIAMS

When you walk through a prospect's door with the sales manager's "package of the week" in your hand, you're setting yourself up to sell a short-term schedule. Is this how you plan to get rich selling Radio? Do you honestly believe that you're going to get a long-term commitment by pitching short-term schedules and promising instant success?

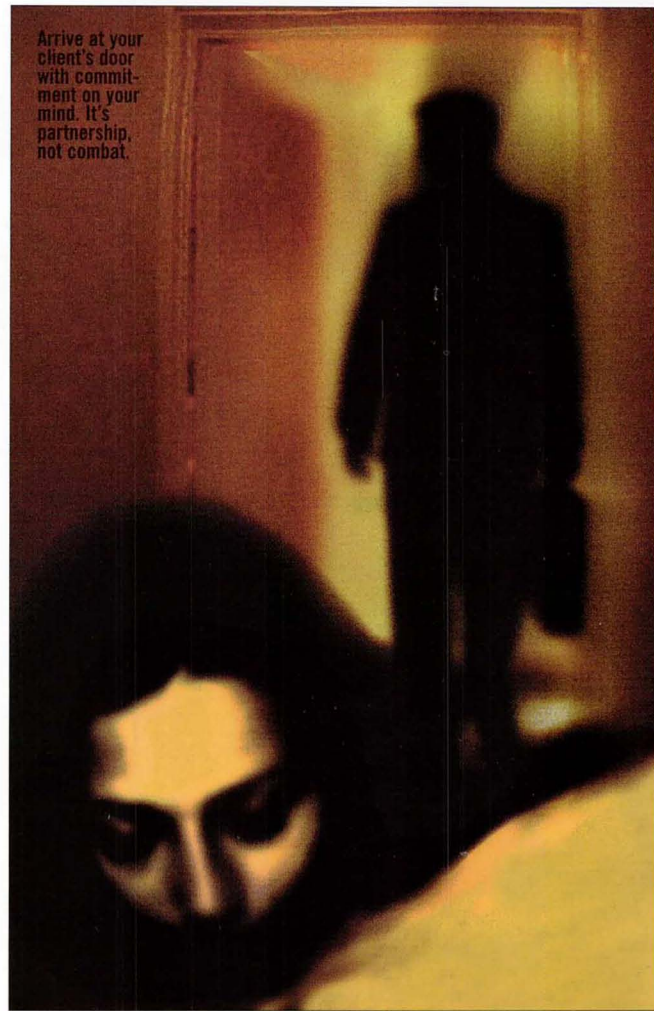
Real partnership doesn't happen as the result of sharing a short-term objective. Relationship, partnership and unshakable commitment are the result of sharing a dream that is profoundly meaningful to both parties. Have you been talking to your prospects about their long-term hopes and dreams, or have you been asking them only about their goals for the weekend? Sales prospecting is a lot like dating. In your prospecting, are you searching for attractive, permanent marriage partners, or have you been scouting for a series of one-night stands?

Business owners' marketing plans should be exactly as long as their business plans. Make sure they understand this. Prospects' interest in buying a long-term schedule will rise in direct proportion to your involvement in their long-term hopes and dreams. Prospects must truly know that you see and understand the prize at the finish line — their finish line. When speaking with business owners, make it a habit to always ask about their long-term hopes and dreams: "Where would you like to be in five years?"


Most advertisers want to be the company the customer thinks of first and feels the best about. They want to own a place in the customer's heart. Does your client own a place in the customer's heart? More important, do you own a place in your clients' hearts? When your clients think about advertising, whom do they think of first and feel the best about?

Another of the major obstacles to selling long-term schedules to direct accounts is the language we've been taught to use. Radio reps

Arrive at your client's door with commitment on your mind. It's partnership, not combat.



who use the established terminology of Radio sales always ask: "Do you have a corporate mission statement? What's your objective? Who is your demographic target?" After receiving the answers, these reps usually say, "We'll start working on a strategy immediately."

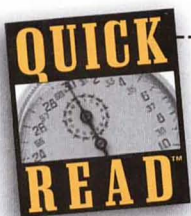
Mission. Objective. Target. Strategy. Aren't these the words of adversaries and enemies, warfare and combat? (I don't know about you, but I got tired of playing with little plastic army men when I was 7 years old.) Mission, objective, target and strategy is the language of the ego and will always lead to a combative relationship based on "winning" and "losing." Hopes, dreams, partnership and commitment are the language of the heart, a language in which everyone is a winner ... you, your client, your station and the listener. 

For more articles from the Wizard, Roy Williams, visit our Website at www.radioink.com and click on columnists.

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RADIO INK — JANUARY 10, 2000



▲ Sales prospecting is a lot like dating. In your prospecting, are you searching for

attractive, permanent marriage partners, or have you been scouting for a series of one-night stands?

▲ When speaking with business owners, make it a habit to always ask about their long-term hopes and dreams.

▲ Mission. Objective. Target. Strategy. Aren't these the words of adversaries and enemies, warfare and combat?

▲ Try asking clients about hopes, dreams, partnership and commitment ... the language of the heart.

Why You Should "Protect" Your Marriage Not "Defend" It



ROY H. WILLIAMS

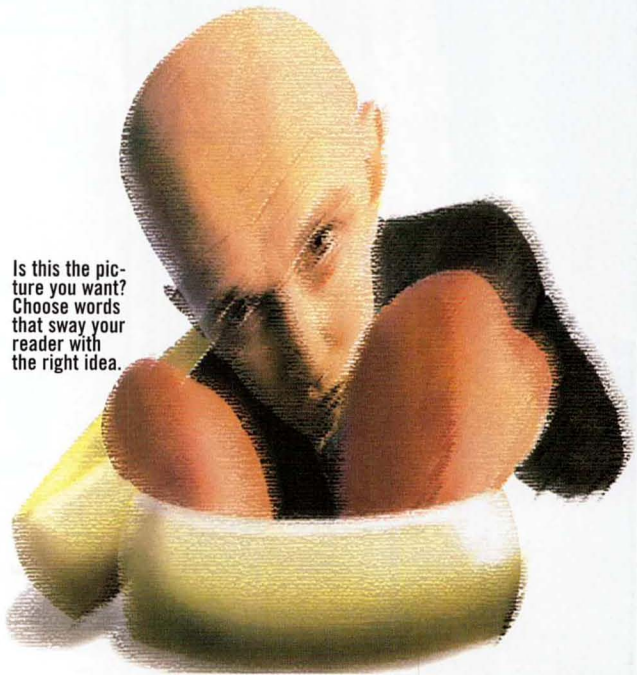
Who, what, when, where and why are the pivotal questions in the mind of every student of journalism. That's why journalists write such boring and predictable ads.

Like lawyers and judges, these 'who, what, when, where and why' journalists tend to be legalists at heart; they love "the facts" and enjoy using phrases like "hard evidence" and "concrete proof." The whole thing reminds me of those moron husbands who say to their soon-to-be ex-wives in divorce court: "How can you possibly say that I don't love you anymore? Just look at the house and the car and the jewelry that I bought for you! Don't these things prove how much I love you?" In response, the wife always sobs and says: "But you never tell me that you love me. You quit saying 'I love you' a long time ago, Herbert."

Whoever first said, "Actions speak louder than words," must never have had a friend named Herbert.

If you want a career as a sales professional, you need only to study how to overcome objections. Armed with this knowledge, you can sell life insurance, mobile homes, Radio ads or Amway products. But to be a true Advertising Professional, you must be able to tap into the secret power of words.

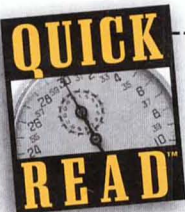
The secret power of a word is to be found in the richness of its associates, the mental images it triggers in the mind. Here's an example: The federal government recently passed the Defense of Marriage Act. To be upheld, the law must now be passed by popular vote in each of the 50 states. Since it was named "Defense of Marriage," however, surveys have indicated that the public much prefers "Protection of Marriage," though none of the researchers could understand why. To the analytical mind, the word "protect" is synonymous with the word "defend," therefore "Protection of Marriage" and "Defense of Marriage" should mean the same thing, right?



Wrong. As any ad writer should know, the word "defense" is strongly associated with guns, planes, bombs and warfare. How many times have we heard the phrase, "national defense" and "defense budget"? As a result of these associations, defense has become a violent word. Alongside the word "marriage," "defense" causes us to see, at an unconscious level, a battered wife. "Protection" however, is a warm, caring, maternal word. Consequently, we are drawn to "Protection of Marriage" much more strongly than to "Defense of Marriage." (Presumably because he wants it to fail, the attorney general of California has renamed it "The Limits on Marriage Act.")

Would you like to be able to choose exactly the right word in every situation? I'll be happy to teach you how, but first you must say out loud, "Actions do not speak louder than words, and there is no picture worth a thousand words. Words are the most powerful force there has ever been."

Hey, I said, "Out loud!" I want you to hear yourself say the words. Do it.



▲ Who, what, when, where and why are the pivotal questions in the mind of every journal-

ism student. That's why journalists write such boring ads.

▲ To be a true Advertising Professional, you must tap into the secret power of words.

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RADIO INK — JANUARY 24, 2000

Chaos Theory In Advertising

Eliminate Predictability



ROY H. WILLIAMS

In 1889, King Oscar II of Sweden offered a cash prize to anyone who could answer his question, "Is the solar system stable?" French mathematician Henri Poincare claimed the king's prize with his groundbreaking explanation of chaos theory that he titled "On the Problem of Three Bodies."

In this thesis, Poincare demonstrated that while astronomers can easily predict how any two gravitational bodies — Earth and the Moon, for example — will travel around their common center of gravity, the introduction of a third gravitating body (such as another planet) prevents a definitive, analytical solution to the mathematical equations of motion. This makes the long-term evolution of such a system *impossible to predict*.

Can chaos theory be applied to advertising? I believe it can.

The function of gravity is to attract mass, remember? Likewise, the function of advertising is to attract attention. Might Henri Poincare's problem be Radio's solution?

The goal of advertising is to stimulate Broca's area of the brain. Broca's area, you will remember, hates predictability. Poincare proved that the introduction of a third gravitational body clearly eliminates predictability.

Few things in life are quite so predictable as a smooth-voiced announcer spewing worn-out clichés. What most ads lack is a second and third gravitational body.

Consider each distinctive but simultaneous element of a Radio ad (music, voices, sound effects, etc.) to be a separate gravitational body that is attempting to attract the attention of your listener. The pull of any two such bodies is predictable.


But introduce a third gravitating body and it's a whole new ballgame. Broca's area of the brain is stimulated, and the awareness of the listener skyrockets. Bingo. Now Radio works like magic.

Remember how P.T. Barnum dazzled America with a three-ring circus — each ring featuring a completely unrelated act?

When I asked consulting psychologist Dr. Nick Grant if chaos theory might be applied to the human mind, he pointed me toward a 1600-year-old book by St. Augustine; it was called *On the Trinity*. (Wow. There's that No. 3 again.)

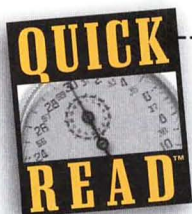
In that book, St. Augustine points out that human delight is merely the result of attempting to comprehend the incomprehensible: "If that which is always being sought seems as though it will

never be found; how then will the heart of them that seek rejoice, and not rather be made sad, if they cannot find what they seek? For the holy Psalm does not say, 'The heart shall rejoice of them that find, but of them that seek, the Lord ...' "

Two balls in an ad is predictable. You're not juggling until the third ball is in the air. Can you do it? 



French mathematician Henri Poincare's thoughts on chaos seem as somber as some Radio ads.



▲ The goal of advertising is to stimulate the brain's area that hates predictability, like the worn-out

cliches in most Radio ads.

▲ Henri Poincare's chaos theory can be applied to advertising.

▲ Consider each distinctive but simultaneous element of a Radio ad (music, voices, etc.) to be a separate "gravitational body" that is attempting to attract your listener's attention.

▲ The pull of any two such bodies is predictable. But introduce a third and the brain's area that hates predictability is stimulated, and your listeners' awareness skyrockets.

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DO YOU PROMISE THE MOON AND STARS In 30 Short Days? You're An Idiot

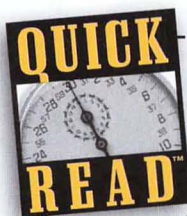


ROY H. WILLIAMS

You've got an appointment with a new prospect. You arrive precisely on time, clothes pressed and hair in place, ready to deliver your warmest smile and firmest handshake. After a few moments of chitchat, you go into consultant mode and ask, "Who is your customer?" Upon receiving the prospect's answer, you exclaim, "What a coincidence! That's exactly who we reach! Your business and our audience are a marriage made in heaven! Our station fits your

commitment to your station. "Buy my package," you say, "and you'll see just how wonderful we are. Hand in glove! Hand in glove!" Since you ask for no real commitment, it's a relatively painless decision for him to make: "OK, I'll give it a try."

It's possible that good things will happen during the next 30 days; but even if they do, your client won't be convinced that advertising on your station is the highest and best use of his ad dollars. He'll continue to buy different packages from different reps, each time hoping that this time, the claims of quick and easy suc-



▲ If you can convince a client you can make miracles happen in 30 days, you're an idiot ... and he's a bigger one.

- ▲ The client knows that lasting success doesn't come quickly or cheaply; but with promises of a shortcut to success, he never seriously considers making a 52-week commitment to your station.
- ▲ You're going to have to move his time horizon. Ask your client about the things he hopes to see happen "someday."
- ▲ It will become obvious to him that his advertising plan needs to extend as far into the future as his business plan.


needs like a hand in glove." Then you pull out your manager's package-of-the-week and launch into all your best success stories, promising to deliver the moon and stars in 30 short days because yours is a "loyal audience." The prospect is impressed. You make the sale.

Congratulations, you're an idiot. But don't feel badly; your client is a bigger one. Both of you were willing to pretend that miracles happen quickly and cheaply when an advertiser is "reaching the right people."

Deep in his heart, the business owner knows that lasting success doesn't come quickly, and it never comes cheaply. He knows that you can't change his world in 30 short days, but since you never talk about anything except your newest, miraculous shortcut to success, he never seriously considers making a 52-week

cess will prove to be true.

Do you want to begin working business miracles for your clients? You're going to have to move his time horizon. Fortunately, this is a relatively simple thing to do. It begins when you ask your client about his dreams for the distant future — the things he hopes to see happen "someday." As you continue your discussion about his long-term objectives, it will become increasingly obvious to him that he needs to put an advertising plan in place that extends as far into the future as his business plan.

Congratulations, now you're a real consultant. You'll be stunned at the money you make. 

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RADIO INK — FEBRUARY 21, 2000

When Dot-Com Revenue Dries Up, Your Revenue Could Die



ROY H. WILLIAMS

Your car is running badly because its fuel injectors are clogged, so you drive it to the mechanic shop. A smiling mechanic glances at your car, listens to your story, and then does precisely what he was trained

fails to deliver the promised results, today's Radio reps say, "But our audience fits your needs perfectly!" then go on to find the next hapless victim.

When is Radio going to train some real advertising consultants?

Sales managers who say, "Selling Radio is a numbers game" usually have no real idea of what they're doing. A "numbers game" manager is usually just a jerk who has listened to one-too-many motivational tapes and been to one-too-many seminars on "How to Overcome Objections."

I ask again, "When is Radio going to train some real advertising consultants?"

Are you confused? Let me say it a little more clearly: Most Radio reps are qualified only to sell "spots" to advertising agencies because in such instances, the rep doesn't have to know how to do anything but ask for the order. All responsibility for the advertiser's success lies entirely with the agency.

But can today's "agency focused" sales reps uncover a client's unique selling proposition? Can they write ad copy that will persuade a listener? Are they truly qualified to call themselves "Radio Marketing Consultants?"

I'll ask once more, "When is Radio going to train some real advertising consultants?"

In today's public-money, consolidation-frenzied Radio atmosphere, the sales rep is under enormous pressure to do whatever it takes to get an order. Now answer me honestly: Is the recent increase in Radio ad sales due to the fact that Radio stations and Radio reps are getting better, or are Radio sales up because of all the dot-coms who are becoming increasingly frantic in their feverish attempt to generate Web hits?

Dot-com advertising will soon go the way of 8-track tapes. And just where will Radio be then?

If dot-com ads go down in flames, will Radio salespeople become real ad consultants?



QUICK READ

▲ Most reps today make a pretense of listening to the client, but then pitch what they came to pitch anyway.

▲ So answer honestly: Is the recent increase in Radio ad sales due to the fact that Radio reps are getting better, or is it because of all the dot-coms who are becoming increasingly frantic in their attempt to generate Web hits?

▲ Dot-com advertising will soon go the way of 8-track tapes. And just where will Radio be then?

▲ When is Radio going to train some real advertising consultants?

to do: He installs a new set of tires. You pay the bill. When you realize that your car is running as badly as ever, you complain to the manager, who cheerfully assures you that the tires are worth every penny you paid: "They fit your car perfectly!"

As you drive away in anger and disgust, the manager says to the mechanic: "Don't let it bother you. It's all just a numbers game. Every once in a while, a person comes in who actually needs a set of tires."

Isn't this exactly how most Radio schedules are sold today? Aren't most reps trained to make a pretense of listening to the client, then pitch what they came to pitch? Whenever the manager's "package of the week"

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Blow Open The Vault Of Success

Place Dynamite Words Properly



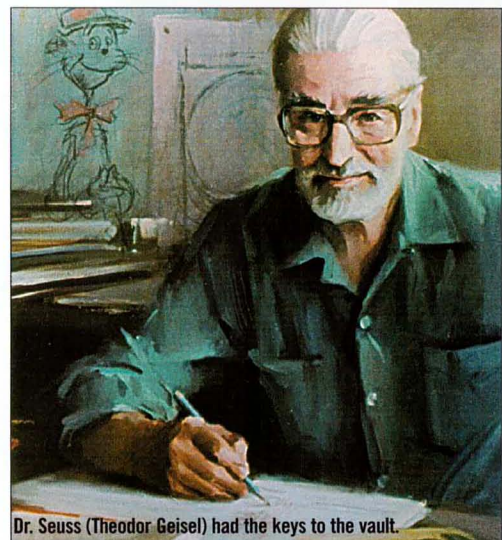
ROY H. WILLIAMS

Ted pursued a Ph.D. in English literature at Oxford for awhile, but ultimately dropped out when he decided that his studies were "astonishingly irrelevant." In 1950, Ted invented the word "nerd." In 1984, he won a Pulitzer prize.

In the summer of 1936, he found himself below-deck on the *MS Kungsholm*, listening to the rhythm of the ship's engines in a focused attempt to distract himself from a terrifying scene. To further distract himself, Ted began writing a nonsensical poem to the motor's pounding beat. "I was trying to keep my mind off the storm that was going on," he said. "This rhythm persisted in my head for about a week after I was off the ship and probably, as psychotherapy, I began developing the theme." When his nonsensical poem was finally complete, Ted decided that instead of signing it with his real name, Theodor S. Geisel, he would use only his middle name. And as long as he was writing nonsense, he would give himself an honorary doctorate. And in a singular, magical moment, the world's beloved "Dr. Seuss" was born.

"Although I knew nothing about children's books, it sounded pretty good," said Geisel, "so I decided to get it published. It was rejected by 28 publishing houses before the 29th, Vanguard Press, agreed to take a chance on bringing it out." The main reason given by the other publishing houses for rejecting Ted's book, *And to Think That I Saw It on Mulberry Street*, was that it was too different from the other children's books on the market.

By the time of his death in 1991, the 46 books written and illustrated by Ted Geisel had sold more than 200 million copies and had been translated into 20 languages. Random House president Bennett Cerf once remarked, "I've published any number of great writers, from William Faulkner to John O'Hara, but there's only one genius on my authors list. His name is Ted Geisel."



Dr. Seuss (Theodor Geisel) had the keys to the vault.


What keys did Ted use to unlock the vaults of wild success?

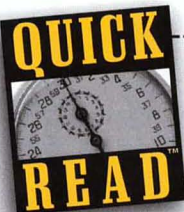
Key 1: Ted surprised Broca's area of the brain by using unpredictable words in unusual combinations. In fact, Ted often made up his own words altogether.

Key 2: In mimicking the ship's engine rhythm, Ted created echoic retention in the phonological loop of working memory, located in the dorsolateral prefrontal association area of the brain. Like a hit song, you can't get Ted's stories out of your head.

Key 3: Ted refused to pay attention to the established rules of his category: children's books. He dared to do what had not yet been proven to work.

Key 4: Instead of writing about what was, Ted wrote about what was not. He knew the public was more willing to believe fiction than non-fiction.

Ted became a multimillionaire because he understood the magic of Radio, and he used it to make magical books for children. Now that you have all four of Ted's keys, why don't you do what he did? I can assure you that the keys still work, and the vaults are right where they've always been. 



▲ By the time of his death in 1991, the 46 books written and illustrated by Ted Geisel had sold more than 200 million copies and had been translated into 20 languages. What keys did Ted use to unlock the vaults of wild success?

- ▲ **Key 1:** Ted surprised Broca's area of the brain by using unpredictable words in unusual combinations.
- ▲ **Key 2:** Ted created echoic retention in the phonological loop of working memory. You can't get Ted's stories out of your head.
- ▲ **Key 3:** Ted refused to pay attention to the established rules of his category.
- ▲ **Key 4:** Instead of writing about what was, Ted wrote about what was not.



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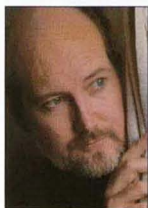
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RADIO INK — MARCH 20, 2000

Why Most Ads Don't Work

They Are Out Of Focus



ROY H. WILLIAMS

Most Radio ads aren't working and, in most instances, the blame lies entirely with the advertiser.

By repetitiously cramming the name of their company, product, business hours and street address into every

ad, advertisers are doing a great job of answering the "who, what, when and where" questions, but failing to answer the customer's question, "Why?" The simple truth is that most advertisers today sound like a mob of two-year-olds in a day-care center, each one jumping and crying, "Me! Me! Me! Watch me! Look at me!" Why are you letting them do this? It's you who's going to get the blame when the schedule doesn't work, right?

The plain and simple truth is this: Bad advertising is about the advertiser. Good advertising is about the customer. No, this is not just a new way of saying that ads should focus on the benefits of the product rather than on its features. I'm saying that ads should be focused on the advertiser's customer rather than on the advertiser's product. The customer isn't interested in an address or telephone number until after the ad has convinced them of why they should care. Are your ads answering the customer's question, "Why?" Or do they speak mostly about the advertiser, their products, prices, street address and phone number? Here's a typical "advertiser-focused" ad:

"At Used Car Warehouse, you'll find a huge selection of clean, late model cars to fit any budget and nobody will give you more for your trade-in than Used Car Warehouse. Imports and domestics, sports cars and luxury cars, pickups and SUVs, you're sure to find what you're looking for at Used Car Warehouse, open from 9 to 9, seven days a week at 5210 East Bolivar. Financing available with approved credit. Call Used Car Warehouse at 867-57-16. That number again is 867-57-16."


Now here's a "customer-focused" ad for the same advertiser:



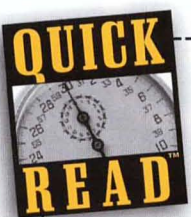
Ads should be focused on the advertiser's customer, rather than on the advertiser's product.

"From the first moment that you slipped the key into the ignition, you knew that this car was your car. You love the way it feels on the road in the corners at the stoplights. Admit it, you even like the way people turn their heads to watch as you drive by. (Second voice) There is one perfect car for every person in the world. And yours is waiting for you, right now, at Used Car Warehouse, 52nd and Bolivar."

Your goal is to cause the customer to imagine himself or herself behind the wheel, experiencing all the things that you're describing.

Here are a few tips for turning tedious ads into miraculous ones: 1) Say the word "you" as often as possible, thereby causing the listener to see himself or herself repeatedly in your ad. 2) Use modifiers the listener was not expecting. Unusual words are the keys into Broca's area, the door of the imagination. 3) Pay special attention to the verbs (action words) in your copy. The highest goal of advertising is to cause listeners to imagine taking the action that you want them to take. 

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▲ Most Radio ads aren't working, and the blame lies with the advertiser.

▲ Bad advertising is about the advertiser. Good advertising is about the customer.

▲ The customer isn't interested in an address or telephone number until after the ad has convinced them of why they should care. Are your ads answering the customer's question, "Why?"

▲ For example, in a car ad, your goal is to cause the customer to imagine himself or herself behind the wheel, experiencing all the things that you're describing.

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Predictability And Sleep: Radio's Enemies

Don't Fall Into Their Clutches



ROY H. WILLIAMS

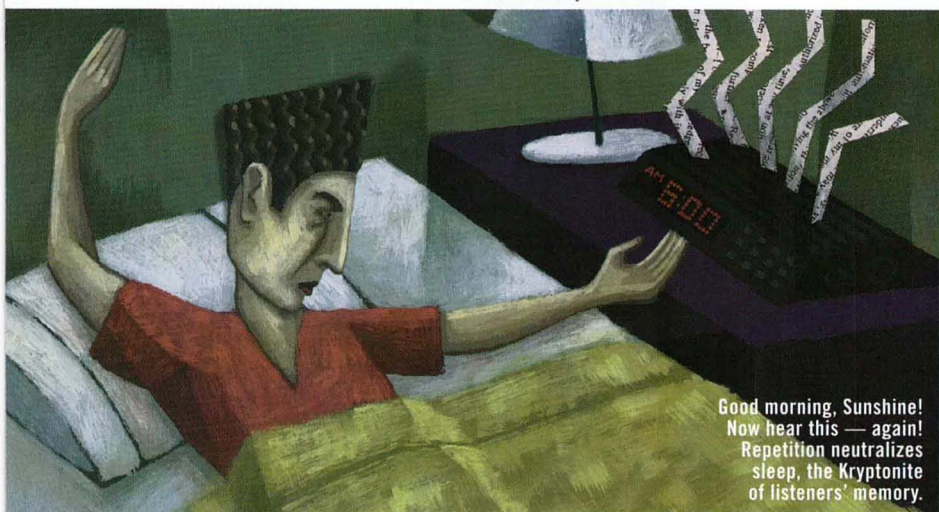
Faster than a speeding bullet. Stronger than a locomotive. Able to leap tall buildings in a single bound! Up in the sky. It's a bird, it's a plane ... it's Radio!

The only things that can slow Superman are an enemy named Lex Luthor and a destroyer called Green Kryptonite. Radio advertising is like that. The only things that can slow it are an enemy named Predictability and a destroyer called Sleep.

retention, the same listener must hear the same ad at least three times within every seven nights' sleep. And if the advertiser's goal is to establish category dominance, this needs to be done every seven nights. Small budgets can do this by using fewer ads scheduled horizontally in the daypart of your choice. Bigger budgets can use multiple dayparts, but never should you encourage advertisers to reach more listeners than they can afford to reach at least three times every seven days.

Unfortunately, most advertisers demand immediate results from their ads. Hoping to climb Persuasion Mountain in a single giant step, they insist on buying short-term advertising blitzes. (And, like an idiot, you assure them it will work because you have "the right people.") While this kind of high-frequency blitz does limit the amount of sleep between ad repetitions, how many of your listeners are currently in the market for what the advertiser is selling? Won't these listeners discount the ads as "not for me?" Further, these "blitz" ads usually include an urgent, limited time offer. While this may stimulate the person who is in the market for the product into making a quicker decision, it also ensures that any person not currently in the market will utterly erase the ad from their mind. Add this to the fact that these blitzes are usually scheduled with far too much sleep between them, and you can see why blitz campaigns are always eminently forgettable.

The smart way to climb Persuasion Mountain is slow and steady, "three steps forward, two steps back," but you will definitely make it to the top of the mountain if you have sufficient patience and the kind of daring copy that it takes to be unpredictable. Do you have the patience to establish a Category Dominant Fortress at the top of Persuasion Mountain? Do you have the courage it takes to be unpredictable? If you do, your ads will be every bit a match for the best efforts of Superman. ☞



QUICK READ

» The only things that can slow Radio down are an enemy named Predictability and a destroyer called Sleep.

» Contrived, formulaic ads don't cause customers to take action. How predictable are your ads' claims, offers and assurances?

» For message retention, the same listener must hear the same ad at least three times within every seven night's sleep.

» Short-term ad blitzes don't work. The smart way to climb "Persuasion Mountain" is slow and steady. Do you have the patience necessary to reach the top, and the courage necessary to be unpredictable?

Contrived, derivative, formulaic ads are predictable. They don't stimulate Broca's area of the brain or activate the brain's Visuospatial Sketchpad. They don't cause the customer to imagine taking action. How predictable are the claims, offers and assurances you're making in your ads?

Superman defeats Lex Luthor by doing what Lex was least expecting. Are you listening? Predictability is the archenemy of advertising. Don't fall into its clutches.

Superman's powers are slowly erased in the presence of Green Kryptonite. Prolonged exposure, in fact, would erase Superman completely. The Green Kryptonite of advertising is sleep. Ads are erased from the mind of the listener a little bit each night. The more sleep between repetitions, the greater the erasure from the mind. To have any real hope of message

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The Fastest Way To Become Wealthy



ROY H. WILLIAMS

So you're the Newbie! I'll bet the sales manager gave you an account list of advertisers who are famous for not buying Radio — a bunch of hard-noses who frown and say, "I tried Radio and it didn't work." Am I right? Now listen to me, Newbie. I'm gonna make you rich and famous.

Now figure 12, then 25. That's your job, Newbie. Find yourself 25 business owners smart enough to recognize the truth when they hear it. If their business is too small to buy 6 a.m.-7 p.m., then sell them 7 p.m.-midnight or perhaps one spot per hour every Sunday, 6 a.m.-midnight, 52 Sundays in a row.

Basically, pick an audience within your station and make sure that your client owns that audience, even if it takes every cent of their total ad budget.

And make sure that your clients understand that Radio is a marathon runner, Newbie, not a sprinter. Radio will work better the longer they use it, but it often gets off to a rather slow start.

And Newbie, whatever you do, don't believe the people who say their business is "seasonal." Other than the occasional, rare business that actually locks its doors, disconnects the phone, and turns off the electricity for several months at a time, there's really no such thing as a seasonal business.

Business owners who limit their advertising to a specific "selling season" will always reach the customer with far too little consistency to create any real brand awareness or long-term share of mind.

To be truly successful, your client's business must be the one customers think of first and feel the best about whenever they need what your client sells. Make sure your clients advertise 52 weeks a year to whatever size audience they can afford to own.

And one last thing, Newbie. Your clients' marketing plans should be exactly as long as their business plans. Ask your clients about their long-term business plans, and be sure to give them every reason to trust you enough to share their goals, hopes and secret dreams with you. Unless you plug into your client's long-term goals, you're going to stay as frantic as the proverbial hamster in a treadmill. Now go make some calls, and don't forget what I told you. ☎

Do the math: More spots per schedule multiplied by commission rate instantly equals more wealth.

Step 1: Look up to the ceiling right now and thank Merciful God in Heaven that you didn't get trapped with a "Good Ol' Boy" account list that would have kept you scrambling like a hamster in a treadmill, selling a never-ending series of idiotic, short schedules. Newbie, you're going to have the rare opportunity to sell Radio correctly and make several local business owners miraculously successful and fabulously rich.

Step 2: Grab a calculator. Multiply your 6 a.m.-7 p.m. Mon.-Sun. spot rate times 1,100. (This is roughly 21 spots per week for 52 consecutive weeks, the minimum number of spots that you should ever sell.) Now, calculate your commission for selling this minimal, miracle-working schedule to just one intelligent advertiser. Next, figure your income from just six such accounts.

QUICKREAD™



- » Find 25 business owners who are smart enough to recognize the truth when they hear it.
- » Pick an audience within your station and make sure that your client owns that audience, even if it takes every cent of their total ad budget.
- » Make sure your clients advertise 52 weeks a year to whatever size audience they can afford to own.
- » Give your clients every reason to trust you enough to share their goals, hopes and secret dreams with you.

For more articles from the Wizard, Roy Williams, visit our Website, www.radioink.com, and click on columnists, or visit www.WizardofAds.com

Roy H. Williams is president of Roy H. Williams Marketing Inc. He may be reached at 512-295-5700 or by e-mail at roy@rbw.com

7 Habits Of Highly Defective People



ROY H. WILLIAMS

1 Highly defective people accept no responsibility for a client's failed ad campaign. They read motivational books and listen to motivational tapes in the mistaken belief that the job of a Radio

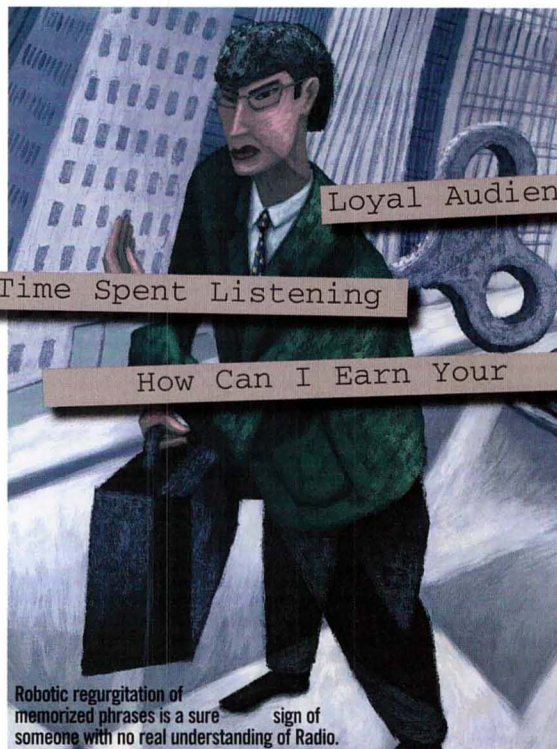
sales rep is only to prospect and close the sale. The success of these ad campaigns is always "someone else's job."

2 Highly defective people are obstinate and irrational in their beliefs. They will argue that a bad ad on the Radio is better than a good ad in any other media. And when it comes to Radio, they believe that their format is the only good format and that their audience is the only good audience.

3 Highly defective people will say things they would never put in writing. They'll tell you whatever it takes to make the sale but will later insist they never said it. Simply stated, they are deceptive.

4 Highly defective people have no real understanding of Radio. They've usually just memorized a series of phrases they've been told will help them "overcome objections." Asking them a question is like pulling the string on a plastic doll — Pull One: "Loyal audience." Pull Two: "Time spent listening." Pull Three: "How can I earn your business?" (Pull Three also triggers a mechanical handshake and a little plastic smile.)

5 Highly defective people lack the courage of their convictions. When it comes to spending other people's money, they're full of all kinds of brave talk. But when the time comes to sell their home, they would never think of buying a Radio schedule and having an open house. They feel that it would be much safer and wiser to list their home with a real estate agent who will run ads for it in the newspaper. (For those who are wondering, the answer is "yes," I've always purchased a Radio schedule when I was ready to sell a home; and the technique has never failed. The answer to your second question is that I paid rate card.)



6 Highly defective people believe that they have "rights." Should you decide to buy Radio from someone else, they will demand that you explain. Should you attempt to explain, they will argue. Regardless of how often they have wasted your time this way, highly defective people still believe it is somehow "required" that you return their phone calls and that they are "owed" an appointment.

7 Highly defective people have little authentic concern for the client. They spend a lot of time learning how to sell Radio advertising, but none learning how to make it work. Highly defective people always need a huge account list, because few of their clients ever call to say, "Let's do that some more." They will sell a little Radio to a lot of people, instead of a lot of Radio to a few.

So how did you score?

QUICKREAD

Highly defective people ...

- » ... accept no responsibility for a client's failed ad campaign.
- » ... are obstinate and irrational in their beliefs.
- » ... will say things they would never put in writing.
- » ... have no real understanding of Radio.
- » ... lack the courage of their convictions.
- » ... believe that they have "rights."
- » ... have little authentic concern for the client.



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Will Commercial Radio Survive?



ROY H. WILLIAMS

Satellite Radio allows me to choose from several dozen commercial-free formats. Its CD-quality Radio signal is available to me anywhere on the North American continent. I can drive from Tampa to Seattle without ever having to hit

the scan button on my Radio. Remember when you had to choose among cheesy local stations, and your Radio wouldn't work if you were flying on an airplane?

When I'm not listening to satellite Radio, I'm usually listening to one of my Internet formats. Right now, I own three different personalized formats on the Net, and I switch among them according to my mood. You haven't yet created an Internet format for yourself? It's easy! Just tell your

computer exactly what you want to hear, and it will create a private Radio station according to the guidelines that you've established. It's like owning every CD in the world and having your own, full-time music director picking the songs you want to hear. In the car, my Internet stations are delivered through some kind of funky cell-phone technology. Remember when we had to listen to all those tragic local commercials as "payment" for hearing a few tunes that we didn't even get to choose?

If you think this conversation is in the distant future, think again. The technology already exists. If broadcasters don't wake up, they'll be overhearing conversations like these within the next three years. And please don't give me that pathetic argument about how "Radio survived

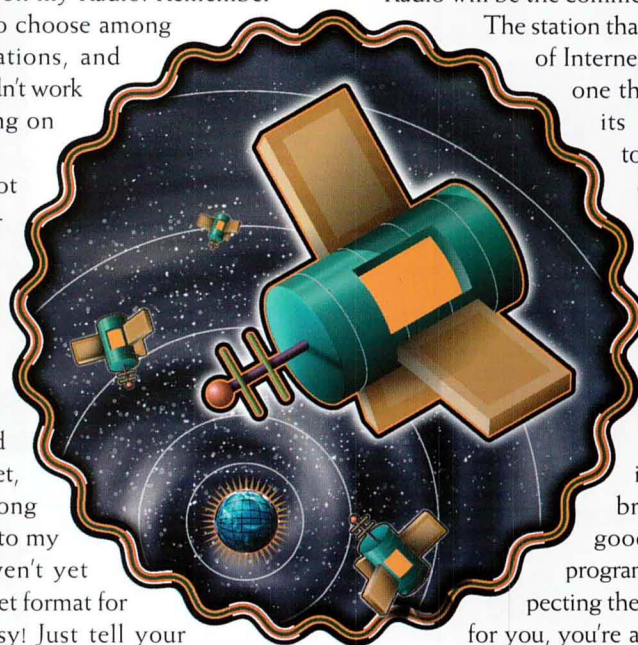
the onslaught of 8-tracks and CDs, and commercial-free Radio will be no different than that." Listeners had to buy 8-tracks and CDs, remember? And no one could afford to buy enough of them to keep from burning them out. Even a 12 CD-changer isn't nearly big enough to give a driver any real selection.

The key to the survival of commercial Radio will be the commercials, themselves.

The station that thrives in the face of Internet Radio will be the one that begins building its production staff today. The commercial Radio station of tomorrow will succeed only if its ads are so good that listeners actually enjoy listening to them. If commercial Radio is to survive, it must create spot breaks that are as good as the rest of its programming. If you're expecting the agencies to do this for you, you're an idiot. Radio will have to lead the way, not follow the agencies.

The Super Bowl is usually the crummiest game of the year but we watch it for the ads. The TV networks have even created television specials featuring "The Greatest TV Ads of All Time." But it takes huge money to create a really fabulous TV ad. In Radio, all it takes is talent. Unfortunately, most of the real talent in Radio today is in the sales department. Although commercial Radio stations will pay a blistering fortune for great salespeople, they won't pay a dime for great writers and producers.

How incredibly shortsighted. ☹



Satellite Radio's commercial-free formats signal a necessity for creative Radio commercials.

QUICKREAD

» The key to the survival of commercial Radio will be the commercials, themselves.

» The station that thrives in the face of Internet Radio will be the one that begins building its production staff today.

» The commercial Radio station of tomorrow will succeed only if its ads are so good that listeners actually enjoy listening to them.

» Although commercial Radio stations will pay a blistering fortune for great salespeople, they won't pay a dime for great writers and producers. How incredibly shortsighted.

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The Key to Results-Producing Spots — Verbal Frameline Magnetism



ROY H. WILLIAMS

The edge of a picture is called the frame-line, and what is outside is often as important as what is inside. When part of an image falls "outside the frame," the viewer's

imagination is magnetically drawn to the part that is left out. This phenomenon is called "frameline magnetism," and it's a powerful tool long used by great photographers, videographers, cinematographers, illustrators and writers.

Yes, I said writers.

Mrs. Shelton's second grade class, Hilldale Elementary School, Muskogee, Oklahoma, 1965: One by one, we're marching to the front of the room to recite poems that we have written. It's Reggie Gibson's turn:

*"Spider, Spider on the wall.
Ain't you got no smarts at all?
Don't you know that wall is fresh-plastered?
Get off that wall, you dirty ... spider."*

The class explodes. Mrs. Shelton is not amused. Reggie has discovered verbal frameline magnetism.

I used Reggie's technique for the first time 10 years ago in an ad for Woody Justice. The ad was a true pouring-out of Woody's heart to the public. I had written, almost verbatim, what Woody had said to me over the phone in a moment of frustration.

Looking at the Radio script I had written, I just couldn't make myself shatter the intimate moment by awkwardly jamming the store's address and phone number into it, so I just left them out.

The absence was a stroke of magic. Listeners were mortally stunned by what wasn't there:

"This is Woody Justice, and I want to be your jeweler. Sure, everyone wants to be your jeweler when you're ready to buy a big diamond, but I want to be your jeweler when you just need a new battery put in your watch. I want to be your jeweler when you break the clasp on your necklace and need it repaired."




Norman Rockwell understood frameline magnetism, leaving the viewer's imagination to supply what the boys are fleeing.

I want to be your jeweler when you inherit a box of jewelry from Great-Aunt Gertrude, and you just wanna know if any of it's worth anything. I want to be your jeweler.

"Back in the old days, every family had a family jeweler, but it seems like most of these fine, old, family jewelers have since been replaced by jewelry salesmen. (Ugh.) That's kind of like replacing your family doctor with a medicine salesman."

"Now, maybe I take this whole jewelry thing a little too seriously, but isn't that okay? Don't you think that a guy who takes jewelry a little too seriously may well be the best one to fix the clasp on your necklace, put a battery in your watch, and help you determine how generous Great-Aunt Gertrude really was? (pause, pause, pause) Okay ... I'm done."

Although it's been 10 years, people in Missouri still talk about that ad. You see, it is that which isn't spoken that often speaks the loudest. 

QUICKREAD



» The edge of a picture is called the frameline, and what is outside is often as important as what is inside.

» When part of an image falls "outside the frame," the viewer's imagination is magnetically drawn to the part that is left out.

» This phenomenon, called "frameline magnetism," is a powerful tool for advertising writers.

» The Wizard couldn't make himself shatter an intimate moment in the ad by awkwardly jamming the store's address and phone number into it.

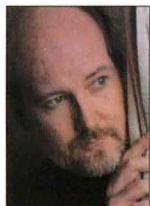
» The absence was a stroke of magic. Listeners were mortally stunned by what wasn't there, and that ad is still remembered 10 years later.

» It is that which isn't spoken that often speaks the loudest.

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The Piggies And The Big Bad Wolf



ROY H. WILLIAMS

I've heard it called a "power rating" and a "power ratio." I've never bothered to ask which term is correct because, in my opinion, the whole concept is flawed. It's just another sad example of the kind of thinking that keeps this business called

Radio so much smaller than it ought to be.

The way I understand it, if your station has 8 percent of the audience in your city and is receiving only 7 percent of the dollars spent on Radio, then you have a bad power ratio. But if your station has 8 percent of the audience and is billing 10 percent of the Radio dollars, then you're a big bad wolf who is allowed to stick his thumbs under his suspenders and strut about the room.

But guess what, Wolfie? You ain't blowin' anybody's house down. The little newspaper, direct-mail and Internet piggies are smoking cigars and laughing at you. See 'em all wagging their fat little tails in your direction? They're not doing it for the exercise.

Want to know what the little porkers say about Radio when you're not listening? They say, "As long as we can keep those dogs fighting for the scraps that fall off our table, we'll stay plenty fat. But God help us if they ever get together and figure out what they've really got."

Then the fattest little piggy says, "Don't worry, boys. Those dogs think they're on a roll. But all 11,070 of 'em are doing

only a tiny fraction of the billing that we do with only 1,080 daily newspapers.* The small guys are measuring their total potential only by what they can steal from one another." Then they all squeal in pure piggy delight.

Here's what the piggies are saying in Zurich, Switzerland.** "In the past five years, there has been a 5.3 percent decline in circulation of dailies in the United States, while the fall over 10 years has been 10.4 percent. That means 6.5 million less people buy a daily newspaper in the United States today than a decade ago ... while advertising revenues have soared."

Let's take a peek at a special report, *Media Concentration in the United States*, by Eli M. Noam: "First, the media market as a whole, defined as the market for broadcast, cable, print and content, has grown rapidly, from \$151 billion in 1979 to \$367 billion in 1993."

The latest figures available from *Duncan's American Radio* (1997) show total Radio revenue at just under \$12.5 billion. Do the math.

Recently I sat down with executives from J. Walter Thompson and Young & Rubicam. I told them about the power of the spoken word as it enters Broca's area of the brain. It's very pro-Radio.

Immediately following my meetings, the strategy planners and media buyers have looked at me incredulously and asked, "Why have the people in Radio never told us any of this?" I usually just shrug my shoulders and say, "I guess they've all been a little too busy with their power ratios and all."

* From *American Journalism Review*, Jul. 24, 2000.

** According to the annual survey of *World Press Trends* published by the World Association of Newspapers.

Get tough, Wolfie. Radio deserves a better ratio of advertising dollars.



QUICKREAD



» If your station has 8 percent of the audience and is receiving only 7 percent of the dollars spent on Radio, then you have a bad power ratio.

» If your station has 8 percent of the audience and is billing 10 percent of the Radio dollars, then you're a big bad wolf.

» It's another example of the thinking that keeps Radio so much smaller than it ought to be.

» The media market as a whole has grown rapidly, from \$151 billion in 1979 to \$367 billion in 1993. Figures from 1997 show Radio revenue at just under \$12.5 billion. Do your math.

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Deserters Or Pioneers?

The Effect Of New Technology



ROY H. WILLIAMS

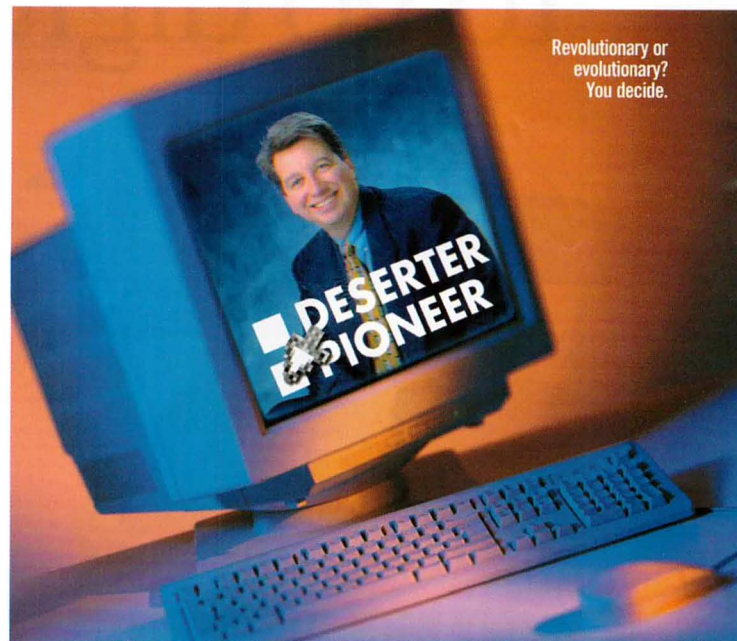
Your beard has gotten a lot more gray," he says. I reply, "Yeah, and you're gaining weight." I'm visiting Eric Rhoads in San Francisco.

"How long has it been since we saw each other face-to-face?" he asks. I answer, "It's been just over two years, buddy." I've never seen a man's eyes grow quite so wide with surprise. Eric thought it had been only a couple of months. Eric Rhoads is possibly America's busiest man.

What I saw and heard during the next 36 hours would open my own eyes even wider than Eric's had been. Let me put this as plainly as I can. Eric Rhoads and a team of 35 brilliant specialists have perfected the cure for Internet e-commerce cancer, but they haven't announced it yet. Can you imagine what's going to happen when all the failing Internet companies realize that Eric's new technology can turn all their red ink into black? What Eric and his team are doing in San Francisco isn't precisely Internet Radio, but it does use the intrusiveness of sound, echoic retention and other key Radio principles to turn the boring slide-show of the Internet into persuasive theater-of-the-mind.

When I finally absorbed what Eric's team had perfected, I just stood there with my mouth open. Then Steve Rivers walked into the room. I've said on many occasions that I believe Steve Rivers to be the most versatile Radio programmer in the world today. "Steve, what are you doing here?" I gasped. His answer was a simple one. "I work here," he said. I had to sit down.

Looking up at them, I said, "Guys, I hope you realize that, when word gets out about what you're doing here, a lot of small-minded people will accuse you of abandoning Radio." Yeah, we know," Eric answered sadly, "and it will be the same ones who are paying you to do a public seminar in their city and then refusing to let



Revolutionary or evolutionary?
You decide.

in any Radio reps, except their own." Eric, Steve and I stared silently at the floor for a few moments until Rivers broke the silence. "Are Radio people ever going to realize that Radio's real struggle isn't about which format is best or which audience is best or even whether Radio is better than TV? Are they ever going to realize that our collective struggle is to prove the superiority of sound over sight? Will our friends in Radio see us as deserters or as pioneers?"

Eric answered, "Steve, when we've cured the cancer of e-commerce and finally proven the superiority of sound over sight, all the major advertisers are going to start pumping billions of new ad dollars into traditional Radio. That's why we're doing this, remember?"

"But Eric," Steve asked, "When the paradigm shift finally happens, will our Radio friends remember that we caused it to happen?" The moment became as quiet as a tomb. Eric and Steve seemed to have forgotten that I was there. After another silent moment, Eric answered, "I sure hope so, Steve... I sure hope so." ☐

QUICKREAD™



» A team of 35 brilliant specialists have perfected the cure for Internet e-commerce cancer.

» The new technology uses the intrusiveness of sound, echoic retention and other key Radio principles to turn the boring slide-show of the Internet into persuasive theater-of-the-mind.

» What will happen when the failing Internet companies realize that the new technology can turn all their red ink into black and that major advertisers are going to start pumping billions of new ad dollars into traditional Radio?

» Will Radio see those in the new technology as deserters or as pioneers?



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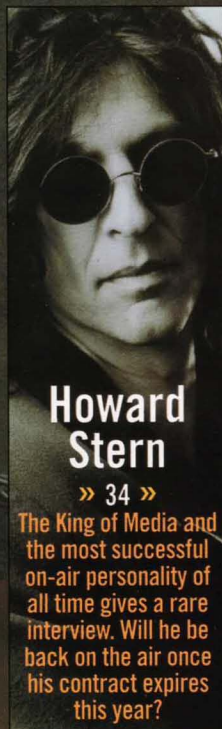
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Wizard of Ads Academy

Throughout this new advertising academy, started by best-selling author Roy Williams, "Wizard" is the theme. Find out why in this in-depth analysis of the course.



New Advertising Academy Unveiled

Perhaps The Most Innovative Ideas On The Market

by Ed Ryan, Editor of *Radio Ink*

Despite what you've been told by managers and sales trainers, or even what you've read time and again between the covers of this magazine, selling is not a numbers game. It doesn't matter how many calls you make. It doesn't matter how many presentations you pitch. It doesn't matter what your closing ratio is. Those are the old-style selling rules that don't work and never did — all this according to best-selling author and creator of the new Wizard of Ads Academy, Roy Williams.*

Since July of this year, Williams and his staff at Williams Marketing just outside of Austin, TX, have been teaching the new rules of advertising to small classes. Attendees range from Radio people, ad agency executives and

international advertising agency representatives to business owners. This course, compared with many of the sales courses taught in Radio, is different in one significant way: You learn exactly how to make the customer, business owner or prospect successful — rather than how to make yourself a successful rep.

Business owners who have used lessons from the Wizard of Ads Academy are raving about their successes. So are journalists, college professors and agency executives outside the United States. The question is, how will salespeople and managers in the United States apply these principles to overturn the 8 percent share of the advertising pie?

66 ►

*Roy Williams is a regular columnist for *Radio Ink* magazine. Ed Ryan paid no fee to attend this course.

A WIZARD IS BORN

Roy Williams attended college in 1977 ... for two days. Then, he took a job at minimum wage, changing tapes at KAKC-AM 970 Tulsa. GM Dennis Worden invited Williams to join the sales team after he noticed Williams' ability to write great copy. Within a year, Williams was SM. By age 26, he was GM and the youngest of the 32 employees.

Since then, Williams has figured out how to make Radio, which he refers to as "the renegade media," work for businesses. He uses great-sounding, well-written commercials and runs them for 52 weeks a year, turning businesses into overwhelming successes. As a result, his clients have become multi-millionaires. Today, Williams maintains 52-week schedules on more than 550 Radio stations in 38 states.

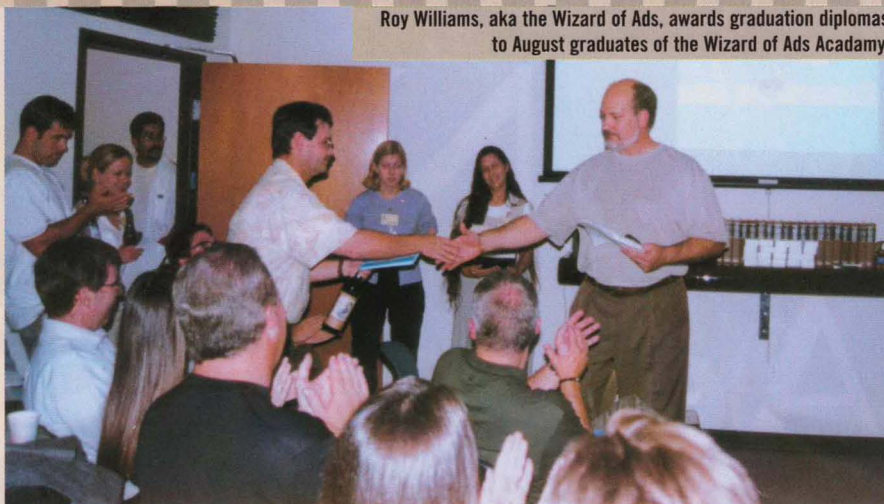
Williams and his crew are almost cult-like in their beliefs and teachings. They tell students and clients that the way advertising is done today is completely wrong. Their goal is nothing short of "changing the world" — one person or business at a time.

Pennie Williams, Williams' wife, is COO of Williams Marketing. The goal of the company, she says, is to change how advertising is done now: "We want to teach people how to make it start working. When you boil down what people are scurrying around trying to accomplish, you wind up with three motives. We all want to make money, a name or a difference. We have to choose our priority. For us, the obvious choice is to make a difference."

AN ACADEMY IS BORN

The program at the Wizard of Ads Academy lasts three days. Tuition is \$3,500, including lunch. Travel and hotel accommodations are not included. Attendees are required to make presentations, complete homework assignments, write and critique Radio commercials, and learn about the brain, business topology, chaos, Robert Frost, Dr. Seuss and Claude Monet. Most important, students learn the elements needed to grow their clients' businesses.

"I'm not going to tell you what to do," Williams says as he kicks off Day No. 1. "I'm going to teach you how to do certain things. I'm going to teach you why



Roy Williams, aka the Wizard of Ads, awards graduation diplomas to August graduates of the Wizard of Ads Academy.

not to do other things. Most advertising doesn't work. You have to have understanding, global perspective."

The course (SEE SIDEBAR at right) is based on five elements. First is the brain. Williams explains how selling is a transference of confidence. Because clients try to influence the brains of their customers, doesn't it make sense to know how the brain works?

Next is the client. The business must be well-run. "Never deal with an idiot," Williams says. The best copy and the highest frequency cannot save a poorly run company.

Copy is third. Ads must be well-written and well-produced. The course offers great detail on how to write results-producing commercials.

The fourth element is the schedule. If you buy into the Wizard philosophy, ratings, cost-per-point, the morning show and the signal all go out the window. Airing 21 spots a week for 52 weeks a year on any size Radio station will net results.

Finally, chaos. Learn to love it, then apply it to your work.

THE BRAIN

Who Is Broca?

Broca's area is defined as: the part of the human brain that attaches verbs to actions and anticipates the predictable. It is the gateway to the dorsal-lateral prefrontal association area (wherein lies the imagination).

According to the Wizard philosophy, success is about surprising Broca, the area of your brain which detects predictability. When you think about it, it almost seems too simple. Humans are drawn to things that are surprising, shocking, 68 ►

The Wizard of Ads Academy Curriculum

Day One -

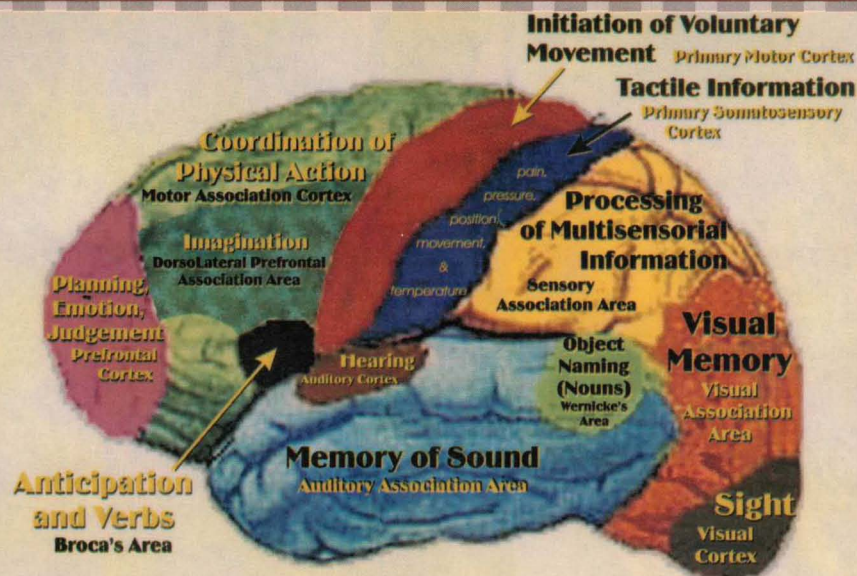
- What exactly is a Wizard?
- The "Uncovery"
- An Overview of the Advertising Performance Equation
- Business Topology
- Brain Anatomy
- Branding
- WizardSwords Vocabulary
- Review of the Seven Top Choices

Day Two -

Being Monet: Great painters, photographers, poets, novelists and songwriters affect our thoughts and emotions through their art. They change our opinions and moods. The foundational premise of Wizard Academy is that by a careful analysis of the techniques used by these masters, we can adapt their time-tested techniques to help us better persuade through words. In effect, you will learn to paint images with words exactly as Claude Monet painted with brush and palette. You will use his techniques and follow his precise instructions.

Day 3 -

Practical Applications of Chaos Theory: We guarantee that it will radically change your perspective, your methods and your results. Student Presentations of Homework. The techniques learned in Day 2 are the ones our students will use to create the work that will be featured in their collective effort, *Accidental Magic*, a book that will be released October 1, 2001. 90 Minutes with Nick: When you thought it couldn't get any better, you meet our consulting psychologist, Nick Grant, Ph.D.



Concept by: Silvia Helena Cardoso, PhD
Center for Biomedical Information, University of Campinas, Brazil

Brain Map Review — Wizard of Ads Academy

Understanding how the brain works is key to understanding what makes people do the things they do. "The Brain" is an early lesson in the academy,

catastrophic and chaotic. Anything predictable is boring. Sounds like most of the ads on your station, doesn't it?

The course includes a short lesson on the anatomy of the brain. The instructor emphasizes the effect that one part of the brain can have on the success of an ad, a campaign and a business.

In 1861, Paul Broca identified the section of the brain involved in speech production, and it specifically assesses the syntax of words while listening and comprehending structural complexity. People suffering from neurophysiological damage to Broca's area are unable to understand and cannot make grammatically correct sentences. Their speech consists almost entirely of content words.¹

Williams believes that the secret of persuasion lies in our skillful use of action words: "The magic of advertising is in the verbs."

"Describe what you want the listener to see," says Williams, "and she will see it. Cause her to imagine taking the action you'd like her to take, and you've brought her much closer to taking the action."

A great example of surprising Broca is poetry. How many times do you have to read a poem to understand its meaning? It makes you think. It makes you struggle. It makes you wonder.

How many times can your local car

dealer sing from the mountain top that he offers free mud flaps with a purchase this month? By offering free ice cream with every test drive, he believes that if he can get your listener in the car, his chances of closing the deal are better than 50 percent. Radio people fuel this old-style method of selling by pitching advertisers these promotions and running crazy spots.

Instead, when writing Radio commercials, we need to think of Broca's area as a stage upon which our :60 story will be performed in the listener's mind. Think of Broca as the theater critic or the judge. Will Broca walk out on your story? Electrify Broca, and you have a winner for your client. Williams says, "The doorway into the imagination — therefore, the key to great Radio ads — is Broca's area. The key that unlocks the door is surprise and unpredictability."

In most cases, Radio people whip together copy 20 minutes after a sale or tear an ad from a newspaper and give it to the over-worked production department with the instructions, "Make it creative." Translation: Bore Broca.

Although we can't change the way Radio stations operate, we can change our own habits. Start by picking up a few books on poetry. Incorporate the techniques poets use to surprise Broca with your copywriting. Analyze the effectiveness of ads played during any of your stopsets (as opposed to monitoring other stations for sales you've already missed). See if you are surprised by any of the ads. Are they working for the clients? You'll

probably discover that if you master the art of surprising Broca, you'll be the only rep writing and selling ads that truly net results.


THE CLIENT "Never Deal With An Idiot"

Once you understand the art of surprising Broca, its time to research your clients and prospects, and decide who deserves the opportunity you are about to present to them. It all starts with a smart client. Bad business operators will lead to bad results. "I cannot help an advertiser who is not delivering a positive experience to the customer," says Williams. "Ultimately, the advertiser must be good at what they do, or there is no advertising plan in the world that can help them."

So, how do you determine who deserves to be made a millionaire by you? According to Williams, every rep should answer this question: "Do I really believe in this business? If so, why?"

"It requires a subjective judgment, but there's really no other way. The most trustworthy indicator of potential success is passion. As prospects talk about their company — its goals, products, history — you must learn to look for the gleam in their eyes and listen for the commitment in their voices."

Emerson "Skip" Robbins was one of

Reach me via  Emerskip@aol.com

those clients. He is living proof that if used correctly, the philosophy taught by the Wizard Academy works for Radio.

Robbins was part of Robbins Bros. Jewelry in Los Angeles before he cashed out and started another company. Robbins Bros. is known as "The World's Biggest Engagement Ring Store" in Southern California. They made their start in 1992 on KJIS-FM exclusively.

Now, they are the station's second largest advertiser. They use Radio exclusively and enjoy better than 68 percent unaided recall. No one else in the jewelry business has ever broken 11 percent. Their ads air on 13 stations in Los Angeles and nine in San Diego. They buy ads 52 weeks a year.

"You have to have a business that makes sense, a business people want to patronize," says Robbins. "All you're doing is making more people aware of it. If you get them in and you don't

70 ►

¹ Secret Formulas of the Wizard of Ads, p. 52

"I'm going to teach you how to do certain things. I'm going to teach you why not to do other things. Most advertising doesn't work."

— Roy H. Williams

Just How Sensitive Are Your Media Collections?

When it comes to collecting past-due media receivables, one clumsy move could shatter a solid business relationship. There's no substitute for the sure touch of a specialist.

Szabo Associates is the only collection firm specializing exclusively in media collections. We understand the complex, sometimes fragile nature of media agreements. We know when to apply pressure, and when to negotiate.

Since 1971, we have helped more than 3,600 clients achieve faster, more substantial settlements in every medium imaginable. Let us help you. Send us details of a past-due account, or for more information, call us or visit our website at www.szabo.com now. Because in a business as tough as yours, you need a different breed of collection service.

TEL 404-266-2464 FAX 404-266-2165

EMAIL INFO@SZABO.COM WEBSITE WWW.SZABO.COM



deliver what you said you would, you lose their trust. Nobody believes commercials. When a customer can see that you deliver when they come through that door, it is shocking to them."

How many jewelry stores do you call on that place ads only during Valentine's Day, Mother's Day and Christmas? Tell your clients to stop doing what businesses within their own category are doing. Tell them to study Home Depot, Toys 'R Us or Amazon.com.

At the Academy, this is called Business Topology — the practice of identifying parallel businesses by matching their defining characteristics. Henry Ford didn't study the automotive industry. He studied the meat packing industry. This led to the belief that he invented the assembly line.

THE COPY

Frost, Seuss, Monet and Crazy Ivan

The order is in, and the sale is made. The spots, albeit at a light frequency, are scheduled to run. Now comes the hard part — writing the copy for the commercial. The story needs to stimulate Broca. How do you write it?

There are no copywriters (we call them production directors) at Radio stations, so let's deal with reality. You have to write the spot. Here is your critical moment of truth. Don't allow your prospect to tell you that he tried Radio and it didn't work. Don't put yourself in a position to blame the production department. And, don't forget that ugly feeling — the one which tells you that you did everything right, except produce a commercial that lives up to the hype you laid at the customer's feet.

Here is where the winners are separated from losers. Follow the Wizard Academy philosophy. Apply these elements to your next commercial.

Eliminate the black words. Avoid words that do not contribute toward a more vivid or colorful mental image.

Follow the writing style of Robert Frank. His writing style is accurate but selective in its inclusion of detail. He approaches a subject from an unusual angle (remember: Surprise Broca).

Put the known underwater. Why state the obvious? Edit or delete information you assume the listener

72 ►



The best new radio idea of this century.

It's a simple idea whose time has come - a user-friendly way to increase response.

Listeners just dial **#333** on their wireless phones and say the name of the advertiser.

It's safe, simple, and air-time-free.

No more impossible-to-remember 800 numbers.

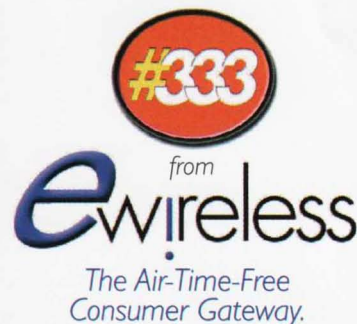
Double the Response Rate.

Market tests demonstrated that **ewireless'** patented quick dialing process "doubled historical response levels" for radio commercials.

ewireless' gateway will be available soon thru stations in Top 50 markets.

Want to know more?

Go to **ewireless.net**



CALL: BRUCE BENDER
847.926.5600 ext.5615
www.ewireless.net

U.S. Patent Nos. 5,752,186 and 5,867,780

Wizards need rest, too. Roy Williams is caught in a moment of poetic reflection. To inquire about signing up for the academy, call 512-295-5700 and ask for Pennie.

Wizard of Ads Academy Course Dates

Year 2000

October 24-27
November 29 –
December 1,

YEAR 2001

January 24-27,
February 21-23,
March 21-23
April 25-27
May 23-25
June 20-22

already knows (remember: Don't Bore Broca). Most people write about the seven-eighths already underwater. Write about the one-eighth above water.

Frosting. Replacing common, predictable phrases with unexpected, colorful ones.

Seussing. Invent words. Read a Dr. Seuss book and you will see how a man who invented words became a best-selling author.

Be Monet. In order to create great ads, follow these three rules: Ignore the details, exaggerate the color, and remove the black. In the same way Monet painted, write "impressionistically," rather than accurately. Use poetic exaggeration and overstatement. Select words according to the intensity of their associations, or color. Minimize the use of black words.

Your ads must also have an FMI, the first mental image or opening scene, and an LMI, the last mental image or closing scene in a mental sequence. According to Williams, "Great writers involve the listener as an active participant."

Once you are done with the ad, create your client's masterpiece by adding what is referred to at the Academy as "a third gravitational body." This is a tiny element which contributes to the creation of a chaotic system. Add something to your ad that doesn't belong. In class, this element is referred to as a Crazy Ivan. It could be a sound effect, a third voice, a fourth voice or something else.

The result gets the listener thinking. It creates chaos, forcing the brain (Broca)

to work harder. It surprises Broca. The alternative is most of the Radio ads played in most stopsets at most Radio stations across the country.

THE SCHEDULE — THE 52 PICKUP

52 Weeks — You Pick Up The Spot

Things could be a lot worse. The Academy could have sung the praises of television, newspaper or even the Internet as the ways to net results for business owners. Instead, it's about using Radio by placing an average of 21 spots per week for 52 weeks a year.

Why are we afraid to make annual proposals? Williams believes that Radio stations haven't realized that a client's marketing plan should be exactly as long as their business plan.

"Most clients have a business plan for at least the next 12 months, and many of them have five-year plans. An advertiser who purchases advertising on a monthly basis has no real confidence in the advertising. The rep's job is to focus the client's attention on the client's business, not on the Radio station. Then, it's rather easy to convince them to begin planning for success, using a longer time horizon than 30 days."

At any Radio station, it would take about 70 clients to sell out a station for a year. If each salesperson handled 23 accounts, the station would need only three salespeople. That flies in the face of the way we sell Radio today. We hire as many salespeople as possible, 74 ▶

"The magic of advertising is in the verbs. Describe what you want the listener to see, and he will see it."

— Roy H. Williams

knowing that one of four will succeed, and hoping that they close enough deals to help us hit our month.

Most stations would want to raise rates based on ratings and inventory. At that point, the annual agreement with the client is hardly worth the paper on which it's printed. It also contradicts what we tell clients, that we are in the business of helping grow their business.

Mike Webb is a former employee of Williams Marketing. He has more than a dozen years of experience in Radio and operates a marketing firm that uses Radio as the primary medium for clients.

"Management is so ingrained in big account lists, lots of sales calls and 'what have you sold for me lately,'" he says, "that they'll never be satisfied with the slow, steady process of building a campaign.

"For example, if a salesperson walked into his manager's office on New Year's Day and said, 'I have 25 accounts signed up for annual contracts at 25 spots per week,' he would be a hero until the end of the month. Then, the manager would say, 'What have you been doing all month? You haven't sold a thing.' He would be the top biller at almost any station; yet, if he didn't go out and sell somebody else, he

would probably be fired.


"About four years ago, I had an annual contract with a station that changed formats two months after we signed a contract. The new format did great in the ratings. With about four months left on the contract, the station gave me an ultimatum: 'Pay our higher rate or we'll cancel your contract.' I canceled the contract. My client has never been on that station again. The station still ranks very high, and my client is growing quite nicely without them. Who lost on this deal?"

FIND A GUINEA PIG

It's a mistake to believe that because you understand all the elements of these teachings you can apply them to everyone on your account list. You can't.

Rather, show confidence that you can increase the revenue or profit of a particular customer, to the point that it would be a sin if they didn't listen to you. Once you've mastered that technique, you'll never have to worry about rejection or cold calling again. That kind of confidence puts you in a position to grow a customer's business.

So, take one business you know is well-run, and apply the principles from the Wizard of Ads Academy. Get them to commit to 21 commercials a week, 52 weeks a year at your station. Get them to understand that not only is the power in the schedule, but it's also in the words you've crafted for them on the page.

Make sure you have the capability to track their results. Know the company's revenue before you launch the new campaign, then see what it is when the campaign ends. Try and change the world, one customer at a time. 

Revenue Increase Ratings



Working with the people at Research Director, Inc. is like calling a team of surgeons together to help you with a medical problem. They're always quick with an accurate analysis and confident in making recommendations. We use them.

—Mike McVay
President, McVay Media



Research Director, Inc. helps radio broadcasters make sense of the ratings for management, programming, promotion and sales. They conduct Diary Reviews and analyze ratings for Programming and Promotion. They also help stations put their BEST foot forward with sales materials that turn ratings into revenue.

Rhody Bosley
Marc Greenspan
Julie Heath
Charlie Sislen

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But What About the Internet?

The Sound Is Missing



ROY H. WILLIAMS

AS recently as 100 days ago, the new-think people were still loudly scorning brick-and-mortar stores as being outdated, outmoded and passé.

"The Internet is here! Brick-and-mortar is dead! All

The extreme difficulty of silent, suggestive selling has everything to do with the location and function of the dorsolateral prefrontal association area of the brain, the singular pathway to the prefrontal cortex, the center of decision-making, planning, emotion and judgment.

The failing dot-coms haven't figured this out yet. But can we really blame them when most Radio folks haven't figured it out yet, either?


On the Internet of tomorrow, intuitive software will function as a digital salesperson, noting both the timing and the sequence of the customer's choices and adapting the entire Website presentation to fit the preferences of that customer. In effect, each customer will see and hear a unique presentation that has been carefully customized to suit his or her personal taste. All the psychological research required to accomplish this has already been done, by the way. If you'd like to read up on it, look into the Johari Window and see what you find on the Myers-Briggs-type indicator.

"But what will be the sound of the Internet?"

I thought you'd never ask.

About a year ago, a stealth team was assembled in Silicon Valley. Their mission was to figure out how to integrate sound into the Internet, how to add suggestive selling to the silent show.

The resulting new technology will be announced very soon. I plan to be the first to buy stock.

But the discomforting question that's been nagging at me lately is this: Why will it be a team of Internet researchers that finally explains the cognitive neuroscientific advantages of sound to America's anxiously awaiting business community? Why will it not be someone from Radio? Is it possible that Radio people simply don't know? 



Listen up! The Internet needs Radio's baby — sound.

QUICKREAD™

» The Internet today is little more than a silent slide show, missing "sound," thus making it very poor at suggestive selling.

» Tomorrow's Internet will feature intuitive software. Each customer will see and hear a unique presentation carefully customized to suit his or her personal taste.

» A team of Internet researchers has figured out how to integrate sound, with the resulting new technology to be announced.

» Why isn't it someone from Radio who explains the cognitive neuroscientific advantages of sound to America's anxiously awaiting business community?

hail the Internet! It's a new economy! It's a new economy!"

I wasn't listening then, and I'm not listening now.

Not listening — that's the crux of the problem. In its present format, the Internet is little more than a silent slide show. Do I believe that the Internet is the future? Absolutely. I just happen to know that one essential ingredient is still missing from the soup. That missing ingredient is the seductive, pervasive, and irresistible thing that we call, in the English language, "sound."

Today's Internet is merely an automated-response mechanism that effectively delivers only that which was requested of it. It's a great library for looking up information, and it's a super catalog for finding what you know you want.

But the Internet is very poor at suggestive selling. This is a weakness of all libraries and catalogs. The problem is their lack of sound.

Roy H. Williams is president of Roy H. Williams Marketing Inc. He may be reached at 512-295-5700 or by e-mail at roy@rbw.com



For more articles from the Wizard, Roy Williams, visit our Website, www.radioink.com, and click on columnists, or visit www.WizardofAds.com

The **IMPOTENCE** Of Advertising



ROY H. WILLIAMS

Rare today is the business owner who will ask advertising to do only what it can. Most are asking advertising to do what it cannot.

Let me say this plainly. Advertising cannot repair a flawed business model. Advertising can

only accelerate what was going to happen anyway. Look at the title again. It doesn't say "importance" of advertising. It says impotence. When it comes to correcting the problems of poor selection, low quality, high prices, bad locations, inconvenient hours, weak warranties, unfriendly employees, shabby décor and the negative word-of-mouth that flows from these, advertising is essentially impotent. But ask a struggling business owner why his business is in a slump and he'll most likely tell you: "Our advertising isn't working. We're just not seeing enough traffic."

There are successful businesses in your town that do virtually no advertising, right? So why does it surprise you that a business can struggle and fail in spite of brilliant ads? Far too many advertising salespeople are feeling guilty about failures that were utterly beyond their control. If you want to feel guilty, at least feel guilty about something that was your fault. Feel guilty about having called on the loser in the first place. Feel guilty about all the hype you spewed about your station's having a "loyal audience." Trust me, no audience is so loyal that they will endure poor

selection, low quality, high prices, inconvenient shopping hours and unfriendly employees just because your station asked them to.

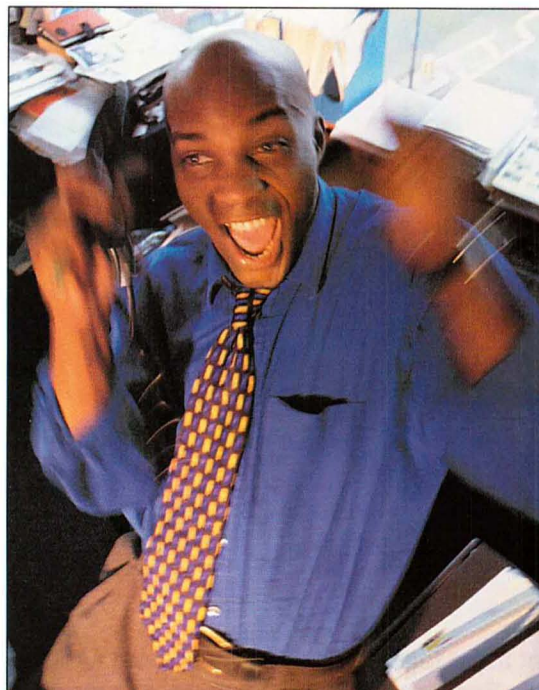
Do you want to know why business owners continue to ask advertising to do what it cannot do? It's because every ad rep they meet tells them, "All you need to do is reach the right people, and I've got the right people for you."

If a business has what it takes to succeed,

it can succeed in spite of bad advertising. Your station can only accelerate and enlarge that success. Your advertisers are your partners in success. With that in mind, might I suggest that you call only on businesses that you know will deliver what you're going to promise in the ads? Good advertising won't save a bad business.

What? You say there aren't enough good businesses in your town for you to make your month? You say you're going to have to continue

calling on anyone and everyone and saying whatever it takes to get them to buy? Go get a calculator, multiply your spot rate times 1,200, and then multiply that total times 25, because 100 ads a month is the annual contract that you're going to sell to each of 25 clients. If you'll actually do the math and make the calls, you're going to be your station's top biller and make more money than you ever dreamed possible. ☞



To dance as your station's top biller, you must chose to work with successful business partners, not those with flawed practices.

QUICKREAD



» Advertising cannot repair a flawed business model.

» But ask a struggling business owner why his business is in a slump and he'll say: "Our advertising isn't working."

» Business owners ask advertising to do what it cannot do, because every rep they meet says, "All you need to do is reach the right people, and I've got them for you."

» Your advertisers are your partners in success. Why not call only on businesses you know will deliver what you're going to promise in the ads?



For more articles from the Wizard, Roy Williams, visit our Website, www.radioink.com, and click on columnists, or visit www.WizardofAds.com

Roy H. Williams is president of Roy H. Williams Marketing Inc. He may be reached at 512-295-5700 or by e-mail at roy@rhw.com

BAD MATH



ROY H. WILLIAMS

Radio reps are extremely bad at math.

Does your state have a lottery? Do you ever buy lottery tickets? You do? You must be a Radio rep. Because in most instances, 100 percent of the price of a lottery ticket is a voluntary tax paid by someone who is extremely bad at math.

most of "your" listeners with other Radio stations.

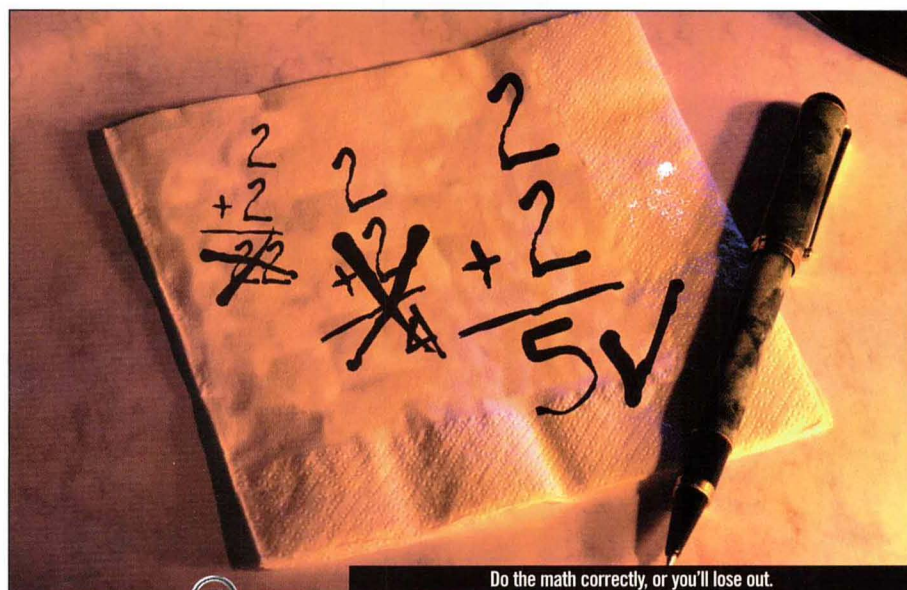
WHO'S TOP DOG?

The second bit of bad math happens when Radio reps begin boasting about their station's strength in a particular demographic cell: "We're No. 1 with females 18-25." Take a look, Number One, and you'll see that your largest and strongest cell comprises no more than 19 percent of your total audience. So are you actually proud of the fact that, by buying your station, I'd be wasting only 81 percent of my money? If I let you stretch the target to females 18-34, I'd still be wasting 69 percent of my money. Please, please tell me that you already know that "loyal audience" and "demographic targeting" are not your strongest pitches.

GROSSLY INCORRECT

The third bit of bad math didn't originate with Radio reps, but they are cheerfully complicit when it favors their station on a buy. They disagree with it only when it favors someone else. It's called "gross ratings points."

GRPs were invented by a media buyer looking for a mathematical way to compare the efficiency of utterly unrelated media. The concept is flawed at its very core. By calculating "gross impressions" and then casting that number against the total population, we achieve Gross Ratings Points. But it was way back in step one — when reach was multiplied by frequency to calculate gross impressions — where the fatal mistake was made. Although from a mathematical perspective, it may seem reasonable to multiply reach times frequency, the result is truly tragic. So I buy 100 GRPs — does this mean that I'll reach 100 percent of the city once, half the city twice, or ten percent of the city ten times? Only a fool would assume that it doesn't matter. ☹



Do the math correctly, or you'll lose out.

QUICKREAD

- » Radio reps are extremely bad at math.
- » "We have a loyal audience." The truth is that you're sharing most of "your" listeners with other Radio stations.
- » "We're No. 1 with females 18-25." Take a look, and you'll see that your largest and strongest cell comprises no more than 19 percent of your total audience.
- » The third bit of bad math is gross ratings points. Does 100 GRPs mean that I'll reach 100 percent of the city once, half the city twice, or ten percent of the city ten times? Only a fool would assume that it doesn't matter.

EXCLUSIVE AUDIENCE

Here's my favorite bit of it: "We have a loyal audience." Have you ever actually looked up your station's exclusive cume? For those of you who are unfamiliar, exclusive cume refers to the number of people who listen to your station and your station only. They may watch three hours of television, spend an hour reading the newspaper and see 200 billboards each day, but when it comes to Radio, they listen only to your station.

The largest exclusive cume I've ever seen was 17 percent. This means that 83 percent of the most loyal Radio audience in America can also be found hanging out at other places along the Radio dial. Now what was it that you were saying about "your" listener being different from "their" listener? The truth is that you're sharing

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Roy H. Williams is president of Roy H. Williams Marketing Inc. He may be reached at 512-295-5700 or by e-mail at roy@rbw.com

A Whole New Pitch



ROY H. WILLIAMS

Juan Manuel Garcia is anything but a salesman. Anyone who knows him will testify that he is a sensitive, genuine nice guy who cares deeply for all living things and wouldn't hurt a fly. He has never attended a sales training course and has no idea of how to "overcome

night and said, "That's a really nice pin. What's it for?" Juan Manuel answered that he had "graduated from advertising school three weeks ago." The stranger said, "The company I work for is looking for some new ideas. Maybe you should come and make a presentation."

A week later, Juan Manuel walked into a conference room and took his place in front of the firing squad. Looking into the faces of a room full of experts, each with a huge stack of research on the table in front of him, Juan Manuel suddenly realized that he was about to talk to the advertising committee of a big company.


The experts then told him that the account was being courted by all of the largest advertising agencies in the world. In response, Juan Manuel just smiled his simple smile, held up a medical school map of the human brain and asked, "Do any of you have one of these in that stack of stuff in front of you?"

When they confessed that they did not, he excitedly began to explain the scientific facts about sight and sound, intellect and emotion, and the power of Radio. "If I had control of your ad budget," he said, "I would put every

penny of your millions of dollars into Radio advertising. Thank you for letting me come here today."

When the company awarded Juan Manuel their business, they became his fourth major account in three weeks. Juan Manuel Garcia isn't just lucky. He knows that, without new information, there will never be a new decision.

If you've been presenting the same information to your prospects, again and again, why does it surprise you when you keep hearing the same answers again and again? Without new information, there will be no new decision.

Are you digging for new information? 



Juan Manuel's new information, the brain map and its relation to Radio, resulted in a major account for him and his company.

objections." What happened to Juan Manuel Garcia, I wouldn't wish on my worst enemy.

It all began when Juan Manuel's hard-driving brothers, Guillermo and Sergio, convinced him to join them in a brand-new, start-up advertising agency that would serve Spanish-language businesses throughout the United States, Central and South America. It never occurred to gentle Juan Manuel that he might need to know how to make a sales presentation or "ask for the order." He assumed that he would only need to know how to make advertising work, so he enrolled in a crash course that promised to teach him. Soon Juan Manuel was sporting a solid-gold lapel pin that indicated he had graduated with honors.

Everything started downhill when a stranger noticed the lapel pin at a party one

QUICKREAD

- » Sales prospects don't want to hear the same old, hackneyed presentations about why they should advertise with you.
- » If you want to grab the attention of your prospects, show them something new.
- » Make it a point to look for new ideas you can include in your sales presentations.



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