

Branding Showdown: Radio Vs. Television



ROY H. WILLIAMS

When Mark Huffman arrived from Procter & Gamble headquarters to spend three days with us in Austin, he brought with him a wealth of fabulous questions about you, the Radio salespeople of North America.

I said, "It's my policy never to say anything behind a person's back that I would be unwilling to say to their face, so whatever I tell you, I'm going to have to publish."

Mark said, "No problem."

Here's what I told him:

The traditional Radio sales pitch revolves around the following three things:

- **Low Cost Per Point** — Reps say, "Radio can be bought at a lower cost per gross impression than other media." Although this is true, it is a weak criterion for choosing a form of advertising.

- **Demographic And Psychographic Targeting** — Reps will tell you, "Specialized Radio formats attract highly targeted 'birds of a feather.'" This seems perfectly reasonable and is widely accepted as truth, even though a close analysis of the data usually proves otherwise.

- **Timing Of Reach** — Reps say, "Radio reaches people during the buying process." Again, the logic seems reasonable. But a campaign that depends on the timing of reach usually will incorporate a limited-time offer. This is problematic, since ads with urgency are never transferred from electrical, short-term memory into chemical, long-term memory. Consequently, they are of no value in a branding campaign.

Because of the pervasive use of these "targeting" and "timing of reach" sales pitches, Radio has long been sold primarily as a promotional vehicle. A more complete understanding of the neurology of Radio clearly indicates that its highest and best use is as the foundation for long-term

branding. To use Radio primarily as a promotional vehicle is like entering the world champion marathon runner in a series of 50-yard sprints.

THE REAL ADVANTAGES OF RADIO ARE:

Echoic Intrusiveness

You can close your eyes, but you cannot close your ears. We continue to hear even when we look away.

Echoic Retention

Neuroscientists readily confirm that the memory of sound is vastly superior to the memory of sight. Positioning statements, jingles and songs that surprise Broca's area of the brain are much more easily implanted and recalled than are visual images.

Listener Pattern Predictability

It is much easier to achieve frequency with a Radio listener than to achieve frequency with a television viewer. Consequently, it's much easier, using Radio, to win the neurological battle of frequency vs. sleep.

60 Seconds Vs. 30 Seconds For Message Development (at no additional cost in the United States but higher in Canada and Central America)

Although more than 95 percent of all U.S. Radio stations price :60s the same as :30s, this is seldom promoted as an advantage since they would prefer that you buy :30 ads. Instead of working to deliver more interesting ads, Radio stations are simply promising their audiences "More Music, Less Talk" and reducing the number of units sold.

Neural Personalization Of Message

Good Radio writers understand that the word "you" conjures a different mental image in every human mind. One of the greatest advantages of Radio is the absence of visual images.

You may disagree violently with the perspective that I gave P & G, but at least I've shared it with you. I expect them to move aggressively toward Radio in 2001. Best of luck to you. ☎

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He may be reached at 512-295-5700 or by e-mail at roy@rhw.com

QUICKREAD™



» The traditional Radio sales pitch revolves around low cost per point, demographic and psychographic targeting, and timing of reach.

» Two of the real advantages of Radio are echoic retention (we remember more of what we hear than what we see) and echoic intrusiveness (we continue to hear even when we walk away).

» Another advantage of Radio (over TV) is that it is easier to achieve frequency because of listener pattern predictability.

» Radio is also advantageous because it prefers :30 ads and does not rely on visual images.

Radio's Biggest Screw-Up



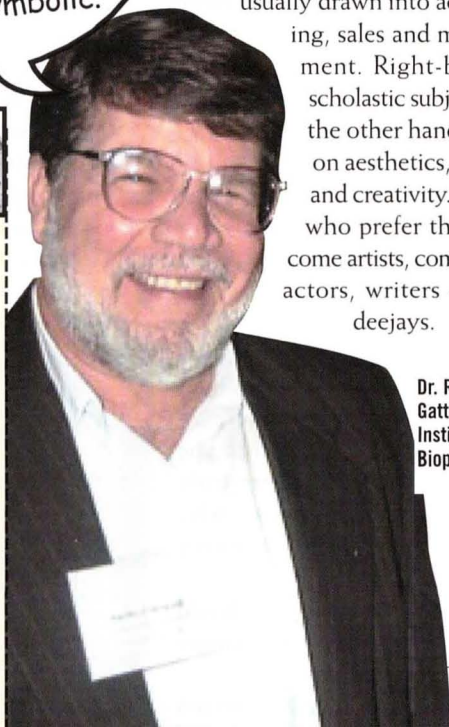
ROY H. WILLIAMS

The public adores your DJs but avoids your salespeople. Your listeners love your music, but hate your ads. You've seen these things for so long that you've come to regard them as fundamental laws of the universe. That's too bad, because it wouldn't take much to change it. Allow me to explain.

The human brain is divided into two main sections called hemispheres. The left brain is logical, linear, objective, and it focuses on details. The right brain is intuitive, random, subjective, and it sees "the big picture." If you react to life using your left hemisphere abilities (analysis and logic), you are "left-brain dominant." If you prefer to use your right hemisphere abilities (emotion and intuition), you are "right-brain dominant." An ability to call upon the appropriate hemisphere at the appropriate moment is the mark of a balanced and well-adjusted individual.

In American schools, left-brain scholastic subjects focus on logical thinking, analysis and accuracy. People who prefer left-brain subjects are usually drawn into accounting, sales and management. Right-brained scholastic subjects, on the other hand, focus on aesthetics, feeling and creativity. People who prefer these become artists, comedians, actors, writers — and deejays.

Dr. Ricardo Gattass of the Institute of Biophysics



All human thought can be classified as Verbal, Abstract, Analytical or Symbolic.

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» Radio's biggest screw-up is the assumption that you can successfully "argue" (left-brain function) a prospect into agreement.

» But persuasion is very much a right-brain process. If you win the heart, the mind will follow.

» In Symbolic thought, you reach past the intellect to the emotion. Metaphors and musical understanding are examples.

» The greatest salesperson who ever lived used Symbolic thought in 100 percent of his presentations. His name was Jesus. Are you teaching your sales reps to use symbolic thought in their sales presentations?

Radio's biggest screw-up is the assumption that human persuasion is a left-brain thing, that you can successfully "argue" a prospect into agreement. In truth, persuasion is very much a right-brain process. Every cognitive neuroscientist in the world knows that if you win the heart, the mind will follow. A person's acceptance of an idea is determined by how you present the thought.

According to Dr. Ricardo Gattass of the Institute of Biophysics, all human thought can be classified as Verbal, Abstract, Analytical or Symbolic.

1. In Verbal thought, we experience a thought as if listening to our own voice. Using auditory memory, we translate ideas and feelings into words. Humans depend on verbal thought to communicate with one another. It is our use of the other types of thought that determines our ability to persuade.

2. Abstract thought is right-brain and utterly free. The mental images created in Abstract thought are unbound by the physical world and often represent imaginary events. In Abstract thought, intuition and emotion replace logic in the examination of ideas and sensory experiences.

3. In Analytical thought, we examine possibilities in a logical sequence relative to the goal of foreseeing. The objective of Analytical thought is to forecast a result. Analytical thought is left-brain thinking.

4. In Symbolic thought, we consider a thing from different perspectives and then assess from each point the perspective of that angle of view. Metaphors are symbolic thought. Musical understanding is Symbolic thought as well, as we use Symbolic thought to encode and decode associative memories. Your listeners love your music, remember? The reason is that music, like all Symbolic thought, reaches past the intellect to the emotion. Are you teaching your sales reps to use symbolic thought in their sales presentations?

The greatest salesperson who ever lived used Symbolic thought in 100 percent of his presentations. His skillful use of metaphor was legendary. Maybe you've heard of him. His name was Jesus. ☛

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"Don't Go There!"



ROY H. WILLIAMS

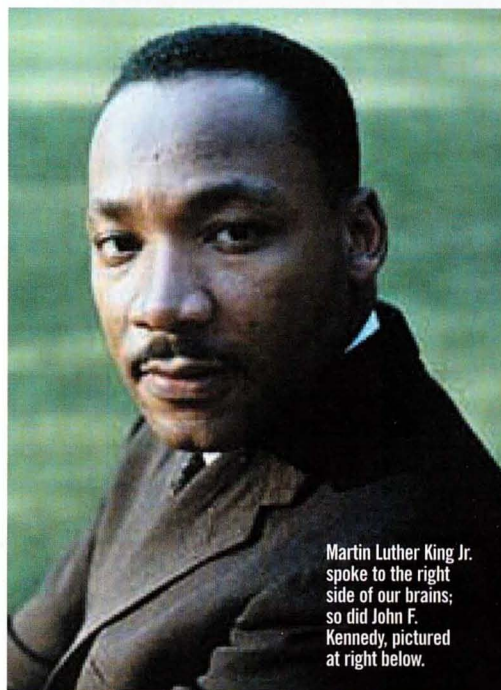
Every time I hear a sales pitch aimed at the analytical left brain, I want to shout a warning, "Don't go there!" The magic of Radio is right brain.

With more than 500 songs to her credit, Robin Frederick is one of the premier music producers in the field of family entertainment. Her work with such characters as Bugs Bunny, Mickey Mouse, Winnie-the-Pooh and The Little Mermaid has delighted children for well over a decade. This is what Robin has to say about the brain:

"Like some mythological beast — half speech, half music — songs have a seemingly magical power to evoke deeply-felt emotional responses while essentially bypassing the rational, analytical areas of the mind. The Inner Critic is that little voice that believes you do not deserve abundant love, good health or success. But this is only the opinion of one part of your brain — your judgmental, analytical, rational left brain. There is a whole area of your brain that doesn't make judgments at all, and it is here that songs are processed and make their deepest impression.

"Although the ability to form thoughts into words and sentences rests almost exclusively with the left side of the brain, song lyrics are absorbed and processed almost exclusively in the 'non-verbal' right hemisphere. In fact, neurologists have reported that when the left hemisphere of the brain is sedated (or damaged), the subject is unable to speak but can still sing words. If the right hemisphere is impaired, the person can speak normally but cannot sing. In songs, then, the right hemisphere is handling the verbal information rather than the normally dominant left hemisphere.

"Now, there's a funny thing about the right side of your brain — it is not concerned with making judgments or assessing the factual truth of a statement, that's the left brain's job. And there's yet another way in which we can sneak our message past the Inner Critic without using music: Good poets make extensive use of 'right-brain language.' Forget that sensible, linear, factual left-brain speech. The language of the right brain is a horse of a different color — a riot of imagery, a



Martin Luther King Jr. spoke to the right side of our brains; so did John F. Kennedy, pictured at right below.



cascade of connections, sensations, and associations. The right brain speaks in metaphors, juxtapositions and similes, using a whole range of poetic devices to express the inexpressible and describe the indescribable. Hearts soar. Lips taste like wine. Eyes are mirrors of the soul. Imagine what your left brain thinks of that. Utter nonsense! Not worth even bothering about! But to your illogical, intuitive right brain, it's perfectly clear."

When JFK said, "I'm going to put a man on the moon," he was speaking to the right brain. When MLK shouted, "I have a dream!" he was speaking to the right brain as well. Do you want to write ads that work? Do you want to make sales presentations that rock the client? The next time you come to the proverbial fork in the road, be sure to go right. The only thing you'll find on the left is "no." ☒

Visit Robin Frederick's Web page at <http://www.soundexp.com>

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QUICKREAD



» Every time I hear a sales pitch aimed at the analytical left brain, I want to shout a warning, "Don't go there!"

» The magic of Radio is right brain — in the area that doesn't judge.

» The right brain speaks in metaphors, juxtapositions and similes. Hearts soar. Lips taste like wine. The left brain thinks this is nonsense.

» To write ads that work and make sales presentations that rock the client, go right. The only thing you'll find on the left is "no."

The High Price Of Clarity



ROY H. WILLIAMS

The Radio business overflows with salesmen posing as "marketing consultants." Some of them are even

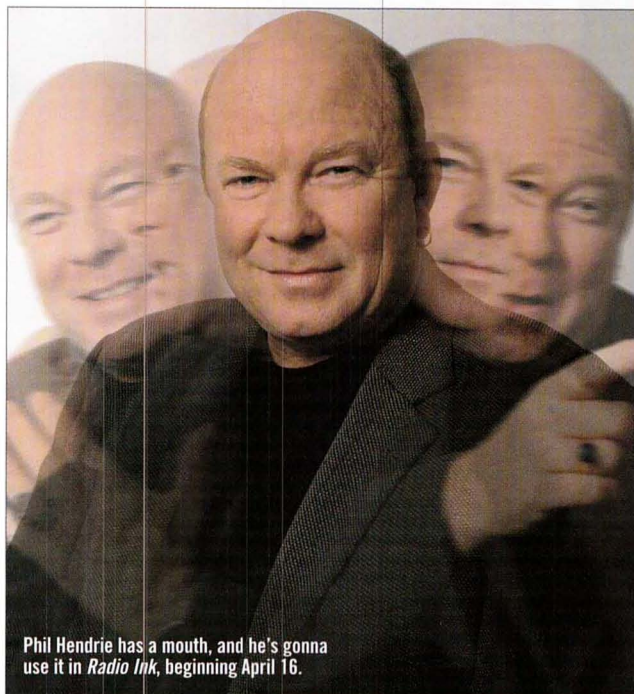
"certified." Having met several, I decided not to join their club. They've been mad at me ever since.

What's most interesting, though, is that a majority of advertising professionals share my opinion of Radio folk. So why does Radio continue to spend vast energy teaching its reps how to sell a product that they don't know how to make work? Even door-to-door vacuum cleaner salesmen are taught how to plug in the vacuum cleaner, flip on the switch and suck dirt off the floor. The average Radio rep, on the other hand, has no idea how to flip on the switch of the imagination, energize the listener, and suck them through the door of an advertiser's business. Not only do they not know how to do it, they don't know that they don't know. And when you point out to them that they really ought to know, they give you an oily little smile and say, "Not my job."

Does it amaze you that *Radio Ink* continues to publish this column? It certainly amazes me. Twice a month, I lift the cover, read the table of contents and say, "Wow! They did it again."

For the record, it's never my objective to insult you. My objective is to be clear, but the risk of insult is often the price of clarity. It's a price that few insiders are willing to pay. Most are too worried about "being liked" and "climbing the next rung on the corporate ladder" to be willing to step into the street and shout, "The King has no clothes!" That task has fallen to me, an outsider.

Once asked Eric Rhoads why he was willing to take so much abuse over my column. I'll



Phil Hendrie has a mouth, and he's gonna use it in *Radio Ink*, beginning April 16.

never forget his answer: "It's hard to read the label when you're inside the bottle, Roy. We must listen to outsiders who are willing to speak the harsh truth to us. Right now, Radio is mostly just a club of 'Good ol' Boys.' And besides, if my readers don't want to read what you write, they'll turn the page."

If you are strong enough to appreciate a person who is will risk insulting you in order to speak clearly, you're gonna love *Radio Ink*'s new columnist, Phil Hendrie. After reading *Ink*'s interview with Phil Hendrie in the December 18 issue, I immediately called editor Ed Ryan and said, "Ed, I want to meet this guy. He sees that the King is buck-naked, too!" Ed said, "I had a feeling that you'd call."

Eric Rhoads loves Radio. That's why he wants to help you. I don't love Radio. I help you only so that you can better help your clients. I love business growth. Like Eric Rhoads, Phil Hendrie loves Radio. He loves it enough to say mean things to you.

Welcome to *Radio Ink*, Phil. (By the way, you want to split the cost of a bullet-proof vest for Eric? I think he's gonna need it.) ☛

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» Why does Radio continue to spend vast energy teaching its reps how to sell a product that they don't know how to make work?

» The average Radio rep has no idea how to flip on the switch of the imagination, energize the listener, and suck them through the door of an advertiser's business.

» We must listen to outsiders who are willing to speak the harsh truth to us.

» If you are strong enough to appreciate a person who is will risk insulting you in order to speak clearly, you're gonna love *Radio Ink*'s new columnist, Phil Hendrie.

Will Radio Live to See 2010?



ROY H. WILLIAMS

According to a study conducted by Edison Media Research, Time Spent Listening dropped 11 percent last year among Radio listeners 12 to 17, and 14 percent among adults 18 to 24. Since Radio listeners develop an "ear for Radio" during the teen years, fewer teenagers listening today mean fewer adults listening in the future.

Although these survey results paint a pretty grim picture, the good news is that Radio's problem is easily solvable. You see, it wasn't surfing the Net or playing video games or listening to CDs that caused Time Spent Listening to take a hit. Fully three-quarters of those surveyed listed "too many commercials" as their principal reason for not listening to the Radio. But you shouldn't read the Edison report and say, "The obvious solution is for Radio stations to play fewer commercials," because that would be a tragic misinterpretation of the data.

The solution is not to play fewer commercials, but to play better commercials.

If Radio is to survive, stations must quickly begin developing an army of Radio copy and production professionals who can actually engage the imagination, delight the listener and deliver the "results" that the current army of Radio sales professionals so glibly promises every prospect.

Most of the past 10 years has been a time of expanding economy, when money was being

thrown around like confetti at a wedding, and ad dollars were rarely held accountable. Those days are over.


Now before you make yourself look stupid by saying, "But we can't afford to pay good writers," let me ask you a question. Which do you think will cost more: 1) to recruit, train and pay a team of fabulous creative professionals, or 2) to continue to train a whole generation not to listen to the Radio? In the long run, I'm sure you'll agree that NOT paying a team of creative pros will prove to be far more expensive than the price of paying them.

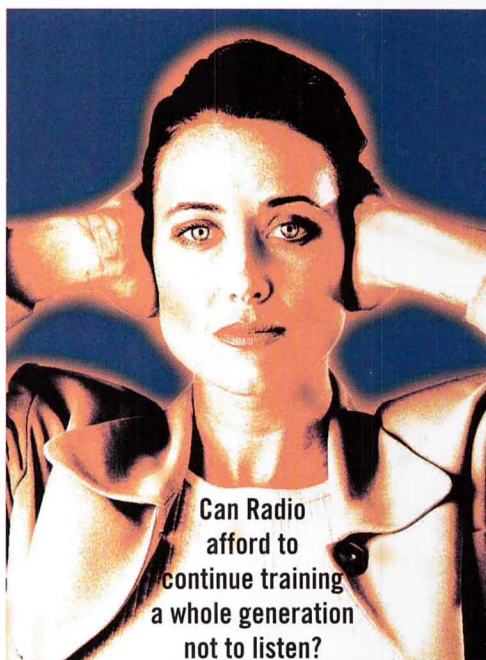
Probably, Radio will wake up too late.

We live in a generation that pays for cable TV instead of "getting it for free" from the local broadcast affiliates. We think nothing of paying a monthly fee for Internet access. Do you really think we're going to balk at paying for fabulous, commercial-free Radio formats that will soon be delivered by satellite, Internet or whatever other means becomes available?

At the time of this writing, an IBM 45-Gig hard drive is \$167. Exactly 10 years ago, the February 26, 1991 issue

of *PC Magazine* advertised a 4-Gig hard drive for \$59,650. Radio stations today are selling for outrageous multiples of cash flow. But if management continues to operate them in the current short-sighted way, how much do you figure stations will be selling for in another 10 years?

The future belongs to those visionary broadcasters who will hire and train creative professionals now, before the tiny window of opportunity closes and locks forever. 



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» Time Spent Listening dropped among young Radio listeners last year.

» Since listeners develop an "ear for Radio" during the teen years, fewer teenagers listening today mean fewer adults listening in the future.

» Edison's survey respondents listed "too many commercials" as the principal reason for not listening.

» The solution is not to play fewer commercials, but to play better commercials.

» Radio must develop copy and production professionals who can engage the imagination, delight the listener and deliver "results."

» NOT paying a team of creative pros will prove to be far more expensive than the price of paying them.

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A Coiled Cobra Called "Statistics"

Help media buyers by being honest and truthful.
Or is that too much to ask?



ROY H. WILLIAMS

A classical mathematician will say, "Numbers don't lie," but a theoretical physicist will argue that they do. Me? I just say, "Figures lie when liars figure. You have to be careful with statistics."

Statistically, a flipped coin will land on heads 50 percent of the time. But this fact is easily proven "false" by any contentious knothead with a quarter in his pocket: "I just flipped this quarter twice, and it came up heads both times, so you're wrong." If the knothead is feeling generous, he can flip it twice more and announce, "Three heads, one tail, you're still wrong." After ten flips: "Seven heads and three tails. You're 50-percent theory is a load of bunk, pal."

I mention the knothead with a quarter only to illustrate the dangers of being too narrow and analytical in your application of "mathematical fact." But there is an equal danger in being too general in your interpretation of data; I am reminded of the statistician who drowned while trying to wade across a river with an average depth of four feet.

Day after day, Radio reps and media buyers wage war over numbers. I mention this only because my newest employee in market research, Archie Pearson, recently asked whether he should look at audience numbers from the most recent ratings period only, or use a four-book average. "Gee, Arch, that depends," I said. He replied, "It depends on what, exactly?"

"Let's say a station had a 6-share in the Spring book, an 8-share in Summer, 10 in the Fall and 12 in the Winter book. A four-book average would give this station a 9-share, but the 12-share in the most recent book is probably closer to the truth. Go ahead and let that rep pitch you figures from the most recent book only."

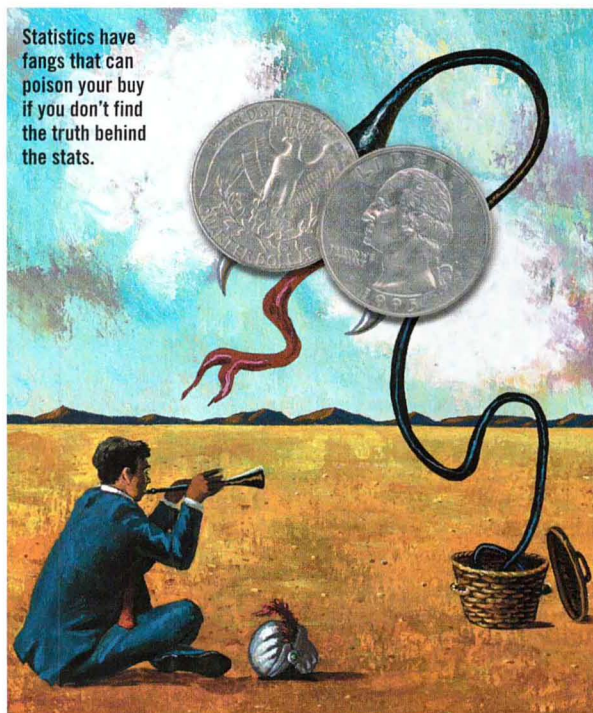
I then reversed all the numbers on the white board and showed a station with a 12-share in the Spring book steadily declining to only a 6-share in the most recent book. Pointing at

the new graph, I said, "This rep is the slippery weasel that's going to pitch you a four-book average," I said. Archie then asked, "So why don't we just always use the most recent ratings book?" To answer Archie, I changed the numbers to show a station with an 11-share in the Spring, a 12-share in the Summer, another 12 in the Fall, and then a 7-share in the most recent book.

"There is such a thing as statistical error through faulty sampling," I said. "If you were to check around and find no reason for the sudden drop in this station's numbers, you should go ahead and allow the rep to pitch you, using a four-book average."

So what should be the rule for media buyers? "Look for the truth." And the rule for sales reps? "Help them find it." I'm convinced that media buyers will become more open and approachable on the day that sales reps become more honest and forthright with the facts.

Or is that too much to ask?



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- » Figures lie when liars figure.
- » Day after day, Radio reps and media buyers wage war over numbers.
- » There is such a thing as statistical error through faulty sampling.
- » Check around for the truth behind the numbers.
- » Media buyers will become more open and approachable on the day that sales reps become more honest and forthright with the facts.



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To Each Of The 40 Most Powerful People In Radio



ROY H. WILLIAMS

Congratulations! You were named to the prestigious "40 Most Powerful" list because you deserve it. Few people will ever accomplish what you have already done. You have enormous power in a very important

industry. And speaking on behalf of many thousands of people affected by the decisions you make each day, I say that it is our fervent hope that you've only just begun.

You didn't get where you are by accident. It took vision. It took courage. It took brains. You know it. And now you know that I know it, too.

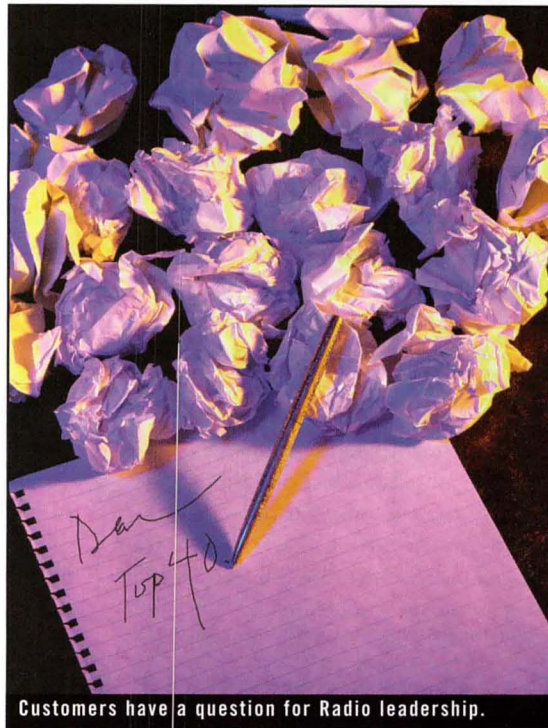
It is precisely about vision, courage and brains that I'm writing to you today. May I ask, "What is your vision for Radio in America?"

You have been entrusted with licenses to broadcast on public airwaves. What exactly do you plan to do with them? Where is Radio headed?

Please understand that I'm not asking these questions as an employee who is nervous about his future. I'm asking as a customer who is currently spending many millions of dollars a year buying Radio on more than 550 stations of your stations from coast to coast.

On September 17, I'll be conducting a private seminar for the marketing executives of Procter & Gamble in Cincinnati. I know how to answer their questions about how to use Radio more effectively, but what can I safely tell them when they ask me where Radio is headed?

The question they ask is not a new one. Two years ago, I was scheduled to speak to 1,100 people during Canadian Music Week in Toronto. Prior to my session, Jeff Smulyan spoke from his heart. I was deeply impressed with all that Jeff said that day and I've spoken highly of him ever since. (So really, I guess this letter is written to the other 39 of you.)



Customers have a question for Radio leadership.

Following Jeff's speech, there was a panel discussion quietly moderated by [now Senior VP of Infinity Broadcasting] David Pearlman. It was during Pearlman's panel discussion that a very elegant woman stepped up to the microphone and said, "Forgive me, but for the past two years, we've heard precious little from anyone in Radio about what Radio was doing to help its clients achieve greater success using your medium. Might I ask how your plans for consolidation and revenue enhancement will benefit any of your clients? What exactly are your plans for us?"

As she continued to speak, I grew increasingly impressed with the grace and eloquence of her comments until I finally scribbled a note to Ginny Townson-Sedik to ask, "Who is this?" Ginny leaned over and whispered the woman's name, adding that she was a highly revered buyer of media in Canada.

A gracious and poised woman asked this question two years ago, and I was fascinated by it. Sadly, I'm still waiting to hear the answer. ☐

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» To the 40 Most Powerful People In Radio: What is your vision for Radio in America?

» You have been entrusted with licenses to broadcast on public airwaves. What exactly do you plan to do with them? Where is Radio headed?

» I'm asking as a customer who is currently spending many millions of dollars a year buying Radio on more than 550 stations of your stations from coast to coast.

» The question is not a new one; we are still waiting to hear the answer.

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How To Make Morphine



ROY H. WILLIAMS

I am going to teach you how to scam, flim-flam and deceive your way to riches — NOT because I believe you should do it, but so you'll be able to recognize it and call it by name.

I dropped out after just two days of college and sold advertising on straight commission. If I didn't sell enough this week, I didn't eat enough next week. I learned much of what I know today by spending millions of dollars of other people's money on a series of idiotic experiments and then carefully analyzing the results. I got an incredibly expensive education. I just wasn't the one who had to pay for it.

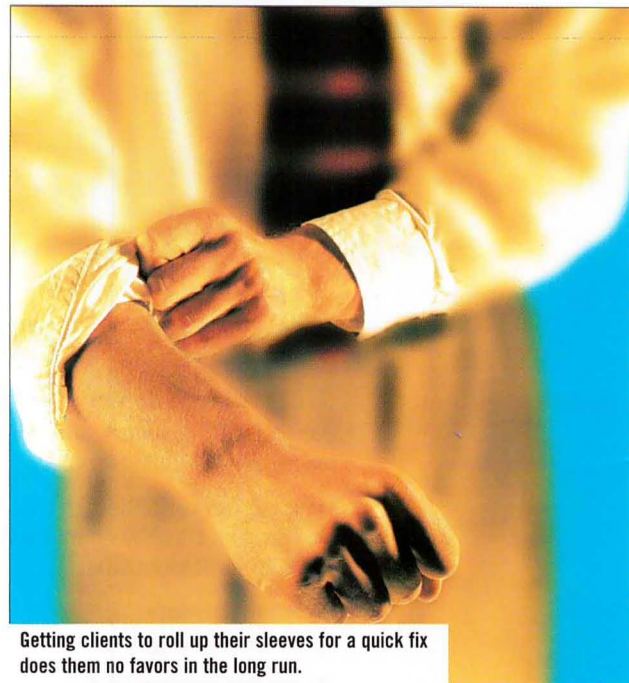
I learned that most business owners see advertising as a giant gumball machine: "You put in your money, you crank the handle, and out comes the result." So I offered what they wanted, an instant miracle. I became the King of Hype, comparable only to Ron Popeil of the "But wait! There's more!" Veg-O-Matic.

My employer required me to wear a tie, so I kept one draped around my neck, but I was careful never to tie it. I was Mr. Everywhere-in-a-theater-near-you. "You want to see a crowd? Crowds cost money, baby. How big a crowd do you want?" But I digress. I promised to teach you how to make morphine...

Creating successful hype ads is really very simple. Here's all it takes:

1. **Intrusiveness** — You must get their attention.
2. **Offer** — Make it too good to pass up.
3. **Logic** — Add supporting evidence to make doubters believe it's true.
4. **Urgency** — There must be a time limit.

Having experienced the thrilling results of an Intrusive Offer made with Logic and Urgency, my advertisers instantly become morphine addicts, and I was their pusher. I'd waltz through their doors, wearing my trademark tie like a scarf, and they'd say, "We sure had a great one last week, didn't we! What have you got for me this week?"



Getting clients to roll up their sleeves for a quick fix does them no favors in the long run.

What are we gonna do?" They'd bare their arms, and I'd slip in the needle.

But a Law of the Universe says, "Anything that works quickly will work less and less well the longer you keep doing it," so my magic would always fade. No problem — there's a new sucker born every minute, right?

Sadly, most business owners who survived my abuse a quarter-century ago are still hoping that I'll return someday with the next "creative idea." Like all addicts, they resisted taking the long view, and they continue to this day to measure success on an extremely short time horizon. Addicts don't care.

The schedule you propose should be precisely as long as your prospect's business plan. It's stupid to propose a 13-week schedule to a business owner who plans to be in business longer than 13 weeks.

Good creative is a seed. Frequency is water. Consistency is sunlight. The longer the seed is allowed to grow in the mind of your listener, the greater the harvest for your advertiser. If you care about your clients, sell them a 52-week schedule. ☒

QUICKREAD™



» Creating successful hype ads is simple: Get their attention. Make the offer too good to pass up. Add supporting evidence. And have a time limit.

» But a Law of the Universe says, "Anything that works quickly will work less and less well the longer you keep doing it."

» The schedule you propose should be precisely as long as your prospect's business plan.

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The Smell Of Rabbit



ROY H. WILLIAMS

Jack Lemmon and Walter Matthau were mere pretenders — Tony Randall and Jack Klugman, pale shadows at best. To meet the world's funniest and original Odd Couple, you need only knock on the door of your brain. There, you'll find an

uptight lawyer living neatly in the left half, while a wordless beagle inhabits the right. The lawyer's name is Intellect; the beagle's is Intuition.

An undisciplined beagle is trouble on four feet. But when she understands what your lawyer is looking for, helping him find it is rather easy, because the beagle's nose is a miraculous thing. But how does a long-winded lawyer convince a wordless beagle to help him find what he seeks? By communicating in beagle language! All you need do is give your beagle a sniff of her quarry, then stand aside and listen to her sing, "Aroo! Aroo-aroo!" But you must always remember that the beagle passes no judgements. She simply pursues what she has smelled.

Let your beagle sniff a newspaper every day, and soon your lawyer will be observing, speaking and writing like a journalist, objectively and from a distance. Give her a whiff of poetry, and your beagle will bring you colorful phrases, words of lightning. A mere soupçon of conspiracy will have your beagle investigating the mysteries behind every shadow.


Right now, I'm training the beagle in my right brain to bring my lawyer high-impact ways of saying things without actually saying them. Here's a sample of what I'm letting her sniff: (Oh, the power between the lines!)

"In a hallway I saw a sign with an arrow, pointing the way, and I was struck by the thought that that inoffensive symbol had once been a thing of iron, an inexorable, mortal projectile that had penetrated the flesh of men and lions and clouded the sun of Thermopylae and bequeathed to Harald Sigurdson, for all time, six feet of English earth." — Jorge Luis Borges



Stimulate your brain's intellect with the "smell of rabbit" — great literature — to improve your speaking and writing.

" 'Yeah, sure, I love Him. But I don't love Him sentimentally. He never said we had to love Him sentimentally,' Teddy said. 'If I were God, I certainly wouldn't want people to love me sentimentally. It's too unreliable...' Nicholson removed a flake of tobacco from his tongue with his fingers. 'You know Adam?' Teddy asked him... 'The trouble is,' Teddy said, 'most people don't want to see things the way they are. They don't even want to stop getting born and dying all the time. They just want new bodies all the time, instead of stopping and staying with God, where it's really nice.' He reflected. 'I never saw such a bunch of appeasers,' he said. He shook his head." — J.D. Salinger

If your speaking and writing are less powerful than you would like, you need only give the beagle in your brain a sniff of how you'd like to be able to communicate. Did you know that there are more libraries in America than there are McDonalds locations? If you would raise eyebrows and pulse rates when you speak, you need only learn the way to the nearest one. 

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» In your brain, you'll find an uptight lawyer living neatly in the left half, while a wordless beagle inhabits the right.

» The lawyer's name is Intellect; the beagle's is Intuition.

» When your beagle understands what your lawyer is looking for, helping him find it is rather easy, because the beagle's nose is a miraculous thing.

» If your speaking and writing are less powerful than you would like, you need only learn the way to the nearest library.

» All you need do is give your beagle a sniff of her quarry; she pursues what she has smelled.

"I Sold A 21/52 And It Didn't Work"



ROY H. WILLIAMS

The single most often-asked question that I get these days is: "I sold a 21/52 and it didn't work. What went wrong?" To fully understand the question, you'll need to flash back a couple of years to a training series that was distributed to nearly 900 Radio

stations. One of the things taught was The Advertising Performance Equation (APE), a comprehensive statement of the relationship between (1) the schedule, "Share of Voice," (2) the ad, "Impact Quotient," (3) the advertiser, "Personal Experience Factor," and (4) the marketplace, "Market Potential." Here is the APE in its entirety:

$$\begin{aligned} \text{Share of Voice} \times \text{Impact Quotient} &= \text{Share of Mind} \\ \text{Share of Mind} \times \text{Personal Experience Factor} &= \\ &\text{Share of Market} \\ \text{Share of Market} \times \text{Market Potential} &= \\ &\text{Sales Volume of the Advertiser} \end{aligned}$$

The training series taught that a serious branding campaign requires that the ad with an average Impact Quotient must be heard at least three times within each seven night's sleep before there's any real hope of the message's being transferred from short-term (electrical) memory into long-term (chemical) memory. Obviously, ads with a higher-than-average Impact Quotient require proportionately less repetition. Ads with a lower-than-average Impact Quotient require greater repetition.

The training series further suggested that the same listener must hear the same ad no less than 12 times before the copy is changed, provided again that the Impact Quotient is average. Purely as a rule-of-thumb, the training series mentioned that a schedule of 21 ads per week (+ or - 2 ads), 52 weeks in a row 6 a.m.-7 p.m., would reach approximately two-thirds of the average Radio station's total weekly cume audience with an average weekly frequency of 3.

What did most Radio reps take away



You will be tearing out your hair if you don't stop oversimplifying sales rules and start selling quality advertising.

from that training? "Buy a schedule of 21 ads per week, 52 weeks in a row, and you're guaranteed success regardless of what you're advertising, what your ads say, or how poor your customer's past experience has been with you." Where did Radio get this tendency toward oversimplification?

Considering that most Radio reps and managers today continue to fire quick-fix bullets, gimmicks and hype, instead of learning to plant, tend and harvest real advertising results, is it any wonder that Radio people have the dubious reputation of being the "shoot-from-the-hip" gunslingers of media?

Were you aware that America's Radio stations outnumber all their competitors by a factor of 3 to 1? The US has fewer than 1,800 newspapers, fewer than 950 TV stations and fewer than 700 cable systems, but more than 10,000 commercial Radio stations — all currently billing a whopping 8 percent of U.S. advertising revenues. It appears that few advertisers have confidence in Radio today. I wonder why this is? ☹

QUICKREAD™



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Mental Mute Button



ROY H. WILLIAMS

The director of the regional Radio broadcasters association wasn't completely happy with me. "Why didn't you talk about zapping?" he asked. "I told you to talk about zapping!" He extended his right arm and repeatedly thumped his thumb against the second knuckle of his forefinger to illustrate. I gave him an apologetic smile and told him that I forgot. I lied.

Ever wonder what these are for? Zapping.

When you make a foolish and self-serving argument, you lose all credibility with prospects. They hit their mental mute button. Oh, they're still hearing you all right; echoic intrusiveness assures you of that. They just don't believe what you say. Your tedious, contrived, predictable argument is full of holes. You're no longer a marketing consultant. Now you're just a peddler.

So what did I say to these 350 eager business owners?

"The superiority of Radio over print is echoic intrusiveness, the pervasive nature of sound. Humans hear and retain auditory information even when they aren't listening. This is why you can sing more than 2,000 songs that you never intended to learn. (Don't believe me? Turn on a Radio and count how many songs you can sing along with. You'll be stunned.) The superiority of Radio over television is frequency, the ability to reach the same persons over and over and over. Long-term branding requires that you reach the same persons with the same ad at least three times within each seven nights' sleep. This is called the "Critical Ratio." Your goal is to transfer your message from the listeners' short-term, electrical memory into their long-term, chemical memory. And since it's during sleep that your message is erased from their memory, it's critical that you consistently reach the same persons at least three times within each seven nights' sleep. No other media can do this like Radio."

If I had stopped right there, it may possibly have sounded like a sales pitch instead of the truth that it actually was, so I continued. "One hundred percent of my income is directly tied to my client's growth," I said. "If a client's business is up 78 percent this year, then I get a 78 percent raise next year. Trust me, if I could find a more effective media, I'd buy it." Three hundred and fifty business owners rose to their feet and clapped and cheered.

Bottom line: Know what you're talking about. Tell the truth. And remember that specifics are more believable than generalities. Violate any of these three, and you're likely to get "zapped" by your prospect's mental mute button. ☒

The truth is that just before I walked onto the stage to speak to 350 business owners, this director had informed me that he wanted me to slam television advertising. And then he told me exactly how he wanted me to do it. "You must tell the audience that viewers always hit the mute button at the beginning of every commercial break. This is why television is bad." He then thumped the mute button on an imaginary remote: "Zapping!"

Why was I unwilling to present his argument to 350 intelligent business owners? Look on the dash of any car, and you'll notice that the Radio has at least five preset buttons on it.

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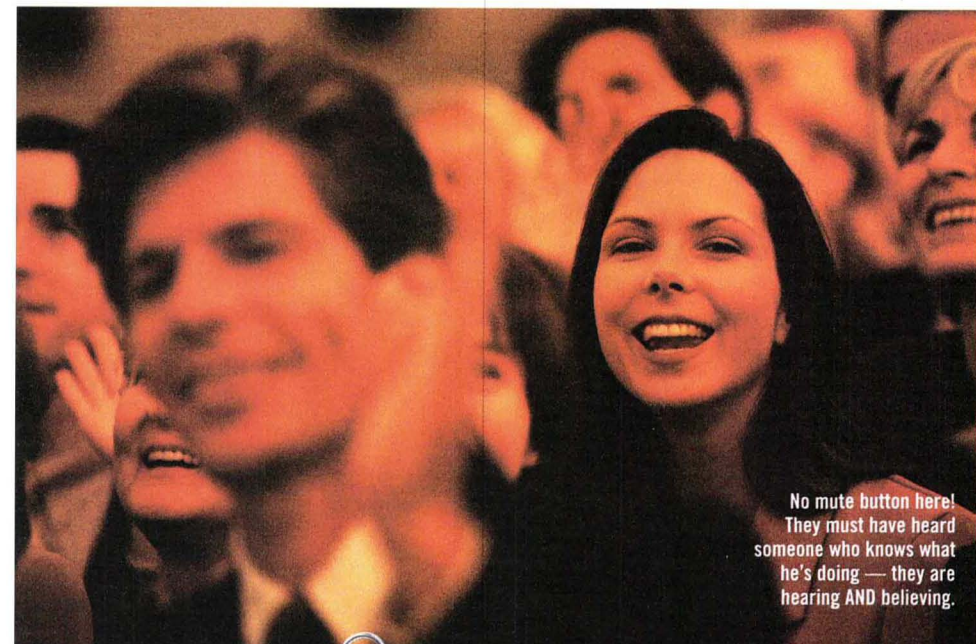
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QUICKREAD™



- » When you make a foolish and self-serving argument, you lose all credibility with prospects. They hit their mental mute button. Oh, they're still hearing you; they just don't believe what you say.
- » Know what you're talking about.
- » Tell the truth.
- » And remember that specifics are more believable than generalities.
- » Violate any of these three, and you're likely to get "zapped" by your prospect's mental mute button.



No mute button here!
They must have heard
someone who knows what
he's doing — they are
hearing AND believing.

The Idea Of North



ROY H. WILLIAMS

A gifted concert pianist, 31-year-old Glenn Gould stopped giving public performances in 1964 at the very pinnacle of his career — no advance warning, no fanfare, just “thank you and goodbye.” He walked out of a sold-out concert hall in Los Angeles to

begin writing and directing *The Idea of North*, a 1967 spoken-word Radio documentary for the Canadian Broadcasting Corporation.

I consider it his greatest achievement. Glenn Gould was a man born to be in Radio. To him, “north” was more than a direction on a compass; it was an IDEA that implied all the purity of solitude, cold weather and snowy darkness. The idea of “north” represents a singular quest for serenity and peace: from the Northern Lights — the beckoning colors of the aurora borealis — to the North Pole — that magnetic achievement at the top of the world — to the North Star — the guiding light for every traveler who would dream the impossible dream.

Much bigger than a mere five-letter syllable, “north” is a symbol of all that is true in the heart of man. But is north the only direction with deep associations in the human psyche? Certainly not. The idea of “west” abounds with vitality and exploration, adventure and opportunity — hence the immortal urging, “Go west, young man, go west!”

“East” communicates history and tradition, beginning with going to school “back east” and ending with “the eastern establishment.”


“South” will forever be associated with relaxation, warmth and ease — from sipping mint juleps on the porch of a Southern mansion, to mixing margaritas in sleepy, sun-drenched Mexico, to stirring Jamaican rum with pink paper umbrellas on an island in the Caribbean. Ah, such wondrous associations are these, which merge and blend to create that complex composite we call the “mental image.” Mental images are the universal language of all humankind, as well as the secret



to miraculous Radio.

A spoken language is an organized group of sounds that we connect to specific mental images. A written language is an organized group of symbols that we connect to specific sounds. Hence, the written word has no meaning until it has been translated by the brain into the spoken word it represents.

Successful communication is the transfer of a clear mental image from one person to another. Unsuccessful communication is the conveyance of any mental image other than the one the communicator had hoped to convey. Obscenity is the introduction, through any means, of an unnecessarily ugly or violent mental image. Entertainment is the introduction of a mental image more interesting than the one that had previously occupied the mind. Persuasion is a series of mental images that cause people to imagine doing what another person wants them to do.

Your ability to communicate, to entertain and to persuade depends entirely on your skill in conjuring interesting, unexpected and magnetic mental images. In virtually all life's endeavors, your success will hinge upon your ability to do this. More than that, an understanding of mental images is the highest calling of every person who would call himself or herself a “Radio professional.” 

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» “North” is more than a direction on a compass; it is an IDEA that implies the purity of solitude, cold weather and snowy darkness.

» Mental images are the universal language of all humankind, as well as the secret to miraculous Radio.

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» Your success as a Radio professional will hinge upon your ability to do this.

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When Radio Ruled The World (And How It Can Take Over Again)



ROY H. WILLIAMS

Few of us are old enough to have personal memories of the "Golden Era of Radio," but we've all heard the magic of Radio's serial dramas: *The Lone Ranger*, *The Green Lantern*, *The Shadow*. What happened?

Most people will tell you that "the '60s happened" and hot-blooded, teen-age baby boomers didn't want to listen to stories anymore. Others will say, "Television happened" — fans could see Jack Benny talk to Rochester, instead of just hearing them on the Radio. Okay, I can partially buy both answers. But let's probe a little bit further.

Yes, the '60s happened, and Top 40 was suddenly the only format that mattered. No longer was there room for stories on quick-witted, fast-action Radio. The mood of America was social revolution, free love and rock 'n' roll, psychedelic art under black light, Cheech and Chong.

But the boomers grew older and became their parents. What's Cheech doing these days? He's the wisecracking sidekick of television's *Nash Bridges* — in effect, Kato to Nash's *Green Lantern*. Ever heard of a TV show called *Seinfeld*? How about *ER*? *Frasier*? Each of these could just as easily have become a Radio serial with millions of people tuning in each day to catch the latest five-minute segment. But Radio doesn't have these kinds of shows today because, somewhere along the way, we decided that Radio was only for music and information.

You've seen the screen of a television and doubtless will again. But you've also seen the screen of the imagination. Deciding what to put on which screen is a writer's greatest challenge.

Unless, of course, the television people are willing to pay you, and the Radio people aren't.

Let me please say this as plainly as I possibly can — Radio's reinvention will not begin until someone has the guts to hire a fabulous stable of writers. But when that person finally does, and I feel sure that someone will, Radio will again be the medium that everyone in

America is talking about.

And by the way, Paul Harvey isn't a newsmen. He is simply the last of the Radio storytellers.

I got the inspiration for this column during a long conversation with Dr. Michael Zeineh, a neurologist. Michael had called to ask me for



WOULDN'T THIS HAVE MADE AN INTERESTING SPECIAL? Radio needs great writers, such as the ones who made these guys stars of their times: (top) *The Lone Ranger* and *Seinfeld* and (bottom) Cheech & Chong.

insights on promoting and publishing. I was explaining to him the power and necessity of stories when he grew thoughtful and then said, "Ramachandran is proof-positive of what you say."

I said, "Rama-who?"

Michael explained, "Ramachandran is the only doctor in America that other neurologists will fly across the country to hear. Anytime Ramachandran is speaking anywhere, you can be sure that it will be a packed house, no matter how large the auditorium. The funny thing is that he doesn't excel in research or in anything else that really matters. Ramachandran is just a really marvelous storyteller."

Gee, I wonder if Ramachandran would like a job in Radio. ☞

QUICKREAD™

» We've all heard the magic of Radio's serial dramas: *The Lone Ranger*, *The Green Lantern*, *The Shadow*. What happened?

» Somewhere along the way, we decided that Radio was only for music and information.

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