



The Language of The Client



ROY H. WILLIAMS

If the secret of a good ad is to "talk to the customer in the language of the customer," then the secret of a good sales presentation is to talk to the client in the language of the client about what matters to the client.

Do you really know what matters to them, or do you just think that you know? When your sales presentation revolves around anything other than the secret dream in your client's heart, you're doing little more than answering the question that no one was asking. There's not a lot of money in that. And it certainly doesn't carry a delight factor.

Every day, your clients have a job to do. And what keeps them from getting that job done? Interruptions — from copier salesmen, delivery people, charities, and sales reps from every Radio station in town. Each of these smiling people believes that your client "owes them the common courtesy of taking their call and giving them an appointment."

Do you want to know how to separate yourself from every other sales rep? Learn to talk to the client in the language of the client: "The average store in your category is getting a one-time turn and falling a little short of keystone, storewide. Have you been able to beat the averages, or does that pretty well describe your business right now?" Bingo. You just became the most intelligent, interesting and potentially helpful sales rep that ever walked


through the door.

What you actually said was, "The annual sales volume of your average peer is exactly twice the value of their total inventory at cost." Yet had you said it in those words, they would have looked at you as though you were speaking Chinese.

Business people think in terms of "Markup" (profit as a percentage of cost of goods), "Margin" (profit as a percentage of sales) and "Turn" (the number of times they will sell a thing in a year). "Keystone" (or "key" in slang) is a 100% markup, a 50% margin. But margin isn't always exactly half of markup. A 50% markup is a 33% margin. A 200% markup is a 66.6% margin. I know it all sounds a bit confusing, but learn this stuff. It's gold.

You need to know the average markup, margin and inventory turn for each category of business you call on. But always remember that inventory turn is where retailers make their money. Markup and margin just describe how much profit was made. "Turn" describes how often they're making it. For example: If I have \$1 million in inventory and I'm getting a one-time turn at keystone (100% markup), I'm doing \$2 million in gross sales and have a \$1-million gross profit. But if I'm getting a two-time turn, I'm doing \$3 million in sales and have a \$2-million gross profit with the SAME \$1-million inventory. I win! I win!

Learn the language of business, and you've learned the language of sales. Are

you willing to learn the language? 



**Speak WITH
your clients in
their language,
instead of
talking AT them
in yours.**

QUICKREAD™



- » The secret of a good sales presentation is to talk to the client in the language of the client about what matters to the client.
- » Do you really know what matters to them?
- » Learn to talk to the client in the language of the client.
- » You need to know the average markup, margin and inventory turn for each category of business you call on.

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@WizardOfAds.com



Hallelujah! ... Uh-oh



ROY H. WILLIAMS

Somebody finally said it. And she said it well:

"Those of you who know me will recall that I'm always yipping about taking what you learn in the needs-analysis call and applying it. If you do anything else, you are wasting your clients' time. If you haven't heard

it yet, my speech goes something like this, 'Why bother to ask a bunch of questions about the client's business if you intend to present the client with a generic proposal? If you aren't going to come back with information specific to the client's needs — something that helps the client — do everyone a favor and skip the needs analysis. It's a waste of everyone's time and energy.'

"Of course I believe in the needs analysis, and I believe in delivering targeted, customized proposals. It's just that I find it extremely irritating (as I'm sure your clients do) when the proposal has nothing at all to do with the prior discussions the AE had with the client. A proposal is far more than a package. It's a way to establish rapport and take one step closer to being your client's trusted advisor."

Reading those opening words of Kim Peek's commentary made me feel like saluting the flag and singing *The Star Spangled Banner*. Wide-eyed, I whispered, "Radio should thank their lucky stars for this lady." Excited, I dialed the phone to ask the All-New Chuck Mefford if he had ever met the wonderful Kim Peek. "And after I finish talking with Chuck, I'll call Lindsay Wood Davis at RAB." Breathless, I continued to read Kim's commentary while waiting for Chuck to answer his phone.

The opening words of Kim's next sentence made me hang up before Chuck could even answer. "Those of us in the cable industry are fortunate to..." Uh-oh.

But Kim's commentary at www.adgenius.com did help clear a mystery that has been puzzling me for the past two years. To put it briefly, I now understand why my media buyers seem to be increasingly willing to take calls from TV reps in the 38 states where we buy media. And I've no-

eureka!

A Monthly IdeaGram from Peek Performance Solutions and the Ad Genius newsletter

Understanding Restaurant Marketing

For more information, or to read the entire article, [subscribe today! Visit our web site at: www.adgenius.com](http://www.adgenius.com)

Understanding Restaurant Marketing

Oliver O'Brien, Pizza Hut, Subway, TGI Friday's, Sonic and McDonald's. It's no wonder you're always hungry. They're everywhere. They own the revenues. The frequency behind these commercials leaves you wondering — for a price of the economic advertising pie.

As often as we see these advertisements, it's easy to think 1) all restaurants have huge media budgets, and 2) that there aren't a lot of other restaurants left to eat out of the "biggest" menu's on the menu with you.

The truth is these restaurants may spend a lot of money, but they are in the minority. The majority of restaurants are small businesses, not big chain operators. According to *The Restaurant Start-Up Guide* by Peter Knaul and David Bangs, 45% of all restaurants are either sole proprietorships or partnerships, and 75% are made and operated.

This means there's lots of opportunity out there for you! There may be big money behind the franchises and chains, but it's also harder to get them on the air. Smaller, eating out a restaurant buying group is like getting a group of toddlers to come together to play a game. There's almost always complete chaos. Everyone has an opinion and each person is looking out for number one.

In this series, we focus on trends facing the industry and provide marketing tips you can present to your prospective advertisers.

For more information, or to read the entire article, [subscribe today!](http://www.adgenius.com)

Get Ahead of the Competition with Ad Genius!

Happy New Year! Early economic reports for the new year indicate a probable economic rebound by mid-year. Are you ready? Did you stand by your clients in 2007? Or did you let the economy throw them? If they couldn't afford it, they couldn't afford it.

As things begin to return to normal, it's time to consider what it will take to stand out from the media competition. All of whom are hungry for a piece of your clients' ad budgets. How much do you know about your existing clients? What do you know about the environment in which they do business? What competitive forces will make, or break, the new year, year for them? You will need to understand your clients' businesses and help your clients succeed will be the key to your success in 2008.

Coming off a dismal year, advertisers are still hesitant to throw ad dollars around. They want to spend money in tact and true solutions. They want to work with professionals in whom they have confidence—professionals who know the media business, professionals who can help them improve the bottom line.

The only way you will learn about the client's business is to ask. Don't be afraid. The client will value you to provide the information if you demonstrate you know what to do with the responses. If you don't know how your product can solve SPECIFIC client needs, seek help from your sales manager.

I remember when I was a college Ad. I was clueless. My boss told me to go to the clients and ask questions. That was great, except I didn't know what to do once I landed the account. I was constantly floundering from a media buyer's office because the way out of every one of my clients' business was being assigned to her agency. She was tired of being the same story to all after all only to have them come back with generic packages and proposals. My efforts were completely unproductive, and although I got creative ideas to prove myself, it took me years to really understand what she was looking for. If you haven't learned how to ask the right questions and provide customized solutions, I hope 2008 will be the year you master the art.

Do you have what it takes to compete in this new environment? Ad Genius can help! You can spend hours and hours researching an industry, or you can let us do it for you. Each issue of Ad Genius takes 25-30 hours to write and research. Do your AEs, managers and researchers put this much time into presentation development? Leap ahead of the competition with Ad Genius! [Subscribe today!](http://www.adgenius.com)

10 Questions You Must Ask on Your Next Restaurant Call

#10 Do you do any sort of market research? Do you use comment cards, in-store surveys, focus groups or Internet surveys? What do your customers tell you about your business? (They have strong specific needs) that opens the door to sharing the data with you. If they don't, it is an opportunity for you to offer your time and expertise to help with an informal survey, which will help identify target customers, taste and eat market penetration in your proposed and in the community.

For more information, or to read the entire article, [subscribe today!](http://www.adgenius.com)

The Competitive Situation: 10 Factors Impacting the Restaurant Industry

The economic downturn and the events of September 11th have both impacted the restaurant industry. Few dining has been hurt the greatest, while casual and quick service dining have taken less of a hit. Unnecessary about the economy has led many restaurants to cut back on spending. It has also caused people to reevaluate priorities and spend more time with family.

What this means to your clients: Entrepreneurs must find a way to get customers away from their TVs and into the restaurants. Take out continues to be strong, more restaurants are expanding more time with family at home. Casual dining is favored by customers who desire a relaxed atmosphere where they can enjoy time with their family and friends.

Screen grab of website www.adgenius.com

ticed that the amount of time they spend talking with television reps has been steadily increasing as well.

Bottom Line: There seems to be a strong trend among television AEs right now to become genuine advertising experts as they move away from the old combative paradigm of "pitching and selling" to embrace a whole new way of thinking. And as a result, longtime radio buyers are becoming more open to spending money on TV. In the grand scheme of things, the \$20+ million that my media buyers will spend this year doesn't really matter all that much. But many of the TV reps calling my people are reps who live in your towns and sell against you. And are my media buyers really any different from the ones that you call on each day? ☎

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@WizardOfAds.com

QUICKREAD™



» Television AEs are moving away from the old combative paradigm of "pitching and selling" to embrace a whole new way of thinking — becoming genuine advertising experts.

» As a result, longtime radio buyers are becoming more open to spending money on TV.

» Radio buyers, take what you learn in the needs-analysis call and come back with information specific to the client's needs — something that helps the client.

» "A proposal ... is a way to establish rapport and take one step closer to being your client's trusted advisor."

Teaching Computers To Lie



ROY H. WILLIAMS

My team of media buyers will speak to about 2,000 station reps a year, and they'll spend tens of millions of dollars. Because their annual budgets usually go to the stations that can deliver the highest one-week reach with at least a 3-frequency, 52 weeks in a row, they al-


why media buyers are so often prejudiced against Radio reps. One bad apple in each market can easily spoil the whole basket marked "Radio." And sadly, Radio has more than its share of slippery, bad apples.

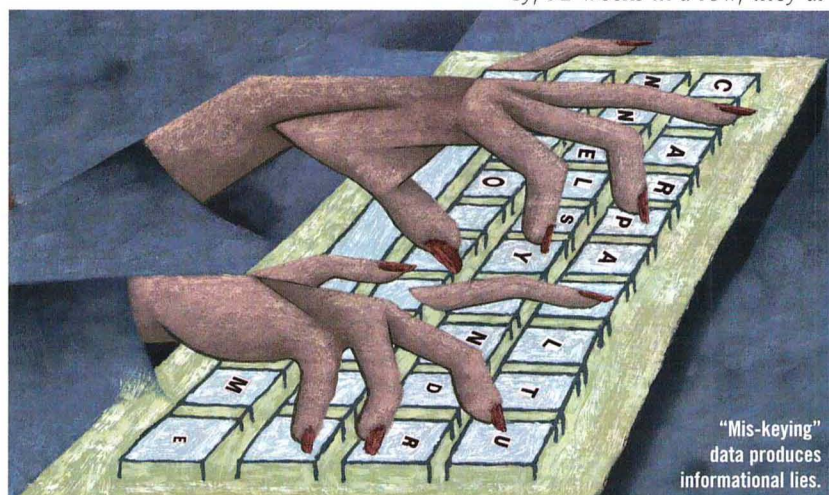
Let me give you an example of slippery. Just this week, one major market station was explaining why they should receive a big budget increase this year (last year, they got \$500,000), and their "proof" was a TAPSCAN that showed last year's schedule now reaching significantly more people with better frequency than it did when we contracted for it one year ago.

At first, the TAPSCAN looked believable. But upon a line-by-line examination, we noticed that a massive amount of reach was coming from the 10 (very cheap) spots per week that were supposed to be scheduled 1 a.m.-5 a.m. But someone had "mis-keyed" the data so that the computer was calculating 1 a.m.-5 p.m. What are the odds that any of those spots would actually air 6 a.m.-5 p.m.? In effect, the reach and frequency analysis was a blatant lie. Was the lie accidental? Possibly. But if so, a huge number of Radio stations across the nation are hiring extremely incompetent typists. And somehow, their mistakes always seem to make the station look better, never worse.

Bottom line: If you calculate reach-and-frequency numbers or GRPs based on 6 a.m.-midnight (18-hour) scheduling, then you must be sure that one out of every 18 spots airs 6 a.m.-7 a.m., another one 8 a.m.-9 a.m. etc. — or your TAPSCAN is a lie.

I wish I had a nickel for every time I've been told, "I gave you such a really cheap rate for these 24-hour rotators that, if they all wind up running between midnight and 6 a.m., it's okay. But this way, if we have unsold drive-time, you'll get it really cheap." Puh-leaze, I was born at night, but not last night. The simple truth is that you're showing me inflated numbers that your station won't deliver. The computer can only assume that the broad rotators will be evenly distributed through all dayparts. But what are the odds?

I don't mind buying late-nights and overnights. But I want a TAPSCAN that shows me the reach-and-frequency of these ads during the dayparts in which they will actually run. 



QUICKREAD™

» Media buyers' annual budgets usually go to the stations that can deliver the highest one-week reach with at least a 3-frequency, 52 weeks in a row.

» A current TAPSCAN reach-and-frequency analysis for last year's schedule is reps' annual method of checking growth/decline of our Radio station partners during the past year. Growth is rewarded with more money. Decline is penalized.

» Give reps a TAPSCAN that shows the reach-and-frequency of ads during the dayparts in which they will actually run.

» If you calculate reach-and-frequency based on 18-hour scheduling, then you must be sure that one out of every 18 spots airs 6 a.m.-7 a.m., another one 8 a.m.-9 a.m. etc. — or your TAPSCAN is a lie.

ways ask our current reps to "run a current TAPSCAN reach-and-frequency analysis (in persons, not GRPs) for last year's schedule."

This is our annual method of checking the growth and decline of our Radio station partners during the past year. Growth is rewarded with more money. Decline is penalized.

If a station's one-week schedule is now reaching more people with more frequency than it did a year ago, then that schedule is obviously worth more money to me this year, wouldn't you agree? But what if last year's schedule is now reaching fewer people with less frequency than when I bought it 12 months ago? Are you going to give me a better deal than you did last year, or do you expect me to listen to your pathetic "qualitative" pitch about how your station's listeners are better than other Radio stations' listeners?

No, I'm not trying to pick a fight. I'm just trying to give you a glimpse of the view from the other side of the table. I'm trying to help you understand

*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@WizardOfAds.com*

Radio By The Numbers



ROY H. WILLIAMS

ONE: In the language of human persuasion, verbs are more powerful than nouns. Why is this important?

TWO: The eyes and the ears are separate organs; and the processing, storage, and retrieval of sight and sound are accomplished in completely unrelated parts of the brain. Why should advertisers know this?

THREE: The three types of memory are working, declaratory and procedural. Working memory is the thought that you are thinking NOW. Declaratory memory is stored information you can recall. Procedural memory is a pattern of mental connections that trigger involuntary recall. Procedural memory is where branding occurs, and branding is what you sell. Can you explain how to create a procedural memory? Do you know how to make branding happen?

FOUR: The four types of thought are verbal, analytical, abstract and symbolic. Verbal thought is like listening to a voice in your head. Analytical thought is linear and sequential and seeks to forecast a result. Abstract thought occurs in the realm of instinct and intuition — the heart, instead of the mind. Symbolic thought, by far the most powerful, is the secret of human persuasion. Do you know how to harness symbolic thought to work miracles for yourself and your client?


I ask these questions to help you better understand how much is still out there for you to learn. But rather than leave you hanging on the ropes of curiosity, let me give you the short answers to each of the above.

ONE: A person can do only what they have first imagined. The listener cannot imagine doing what you want until you first use a verb that describes the desired action.

TWO: According to Professor Steven Pinker of the Department of Brain and Cognitive Sciences at MIT, "The brains of mammals, like the bodies of mammals, follow a common general plan...When a species has a noteworthy talent, it is reflected in the gross anatomy of its brain...[In human brains] the olfactory bulbs, which underlie the sense of smell, have shriveled to one third of the expected primate size (already puny by mammalian standards), and the main cortical areas for vision have shrunk proportionally as well...while the areas for hearing, especially for understanding speech, have grown to twice what a primate our size should have." In other words, the principal neurological talent of man is that we are uniquely gifted to hear and understand speech. Shouldn't this be an important consideration in an advertiser's selection of media?

THREE: Procedural memory (branding) is a product of relevance and repetition. To create a procedural memory, you must say something that matters to the listener and then keep on saying it. Most contemporary branding efforts lack sufficient repetition over an extended period of time.

FOUR: The left brain is full of doubt and suspicion, while the right brain is open and trusting. Music, metaphors, parables and similes are different forms of symbolic thought, each one creating a bridge between intuition and logic, right brain and left. Win the heart (right brain), and the mind (left brain) will follow. Doing it backwards just doesn't work.

But I think maybe you already knew that. 

QUICKREAD™



- » Why should you — and advertisers — know about language, eyes and ears, and their relationship to memory?
- » How do types of thoughts affect persuasion?
- » For the urge to buy an advertised product, listeners first must imagine something they want from what they hear — and remember what advertisers must repeat frequently.
- » You — and advertisers — must use this knowledge to create a bridge between intuition and logic, right brain and left.
- » Win the heart (right brain), and the mind (left brain) will follow. Doing it backwards just does not work.

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@WizardOfAds.com

Where Did All The Magic Go?



ROY H. WILLIAMS

Two of the best-loved books in modern history, J.K. Rowling's *Harry Potter* and J.R.R. Tolkien's *Lord of the Rings*, recently have been made into movies.

thought to bring this story to life.


Do you think anyone in America might enjoy lying in bed with the lights turned off each night, listening to a dramatically enacted chapter of the world's greatest literature before going to sleep? The supply of fabulous books is infinite. Character voices and sound effects are astoundingly inexpensive. And the little kid in each of us will always hunger for a bedtime story.

If the camera crowd had been as complacent during the last half century as the Radio folks have been, movies would be little more than stage plays captured on film or the local drama club, broadcasting live from the high school cafeteria. Radio's idea of a book-on-tape causes a sardonic, monotone voice in my head to say, "Yippee-Skippy-call-the-press-I-can-hardly-believe-it. It sounds just like a real person, reading."

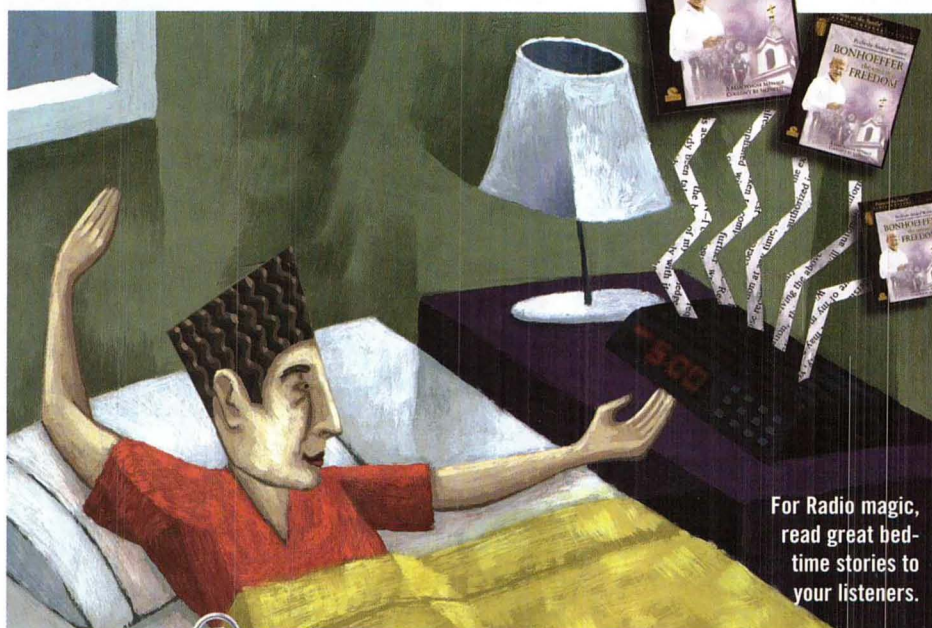
Am I trying to pick a fight? No. I'm only suggesting that Business America might take Radio people more seriously if Radio folks were more serious about their craft.

Do you really think that a couple of ad-libbing goons laughing at each other's bad jokes and double-entendre is the best that your station can offer each day?

If you'd care to hear what contemporary Radio drama can sound like, Radio drama that Orson Welles would be proud to call his own, contact Doug Sommer in Colorado Springs, and ask for *Bonhoeffer: The Cost of Freedom*. It's three hours on four CDs and usually sells for \$22, but Doug said his company would gladly send a set for free to anyone who worked in Radio. You can call Doug at (719) 531-3311 or e-mail him at sommerdj@fotf.org

Radio needs more people like Doug Sommer. 

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@WizardOfAds.com



For Radio magic,
read great bed-
time stories to
your listeners.

QUICKREAD

» No one has ever gotten excited about the Radio version of the *Lord of the Rings*, simply because there's never been one.

» Anyone in America might enjoy lying in bed with the lights turned off each night, listening to a dramatically enacted chapter of the world's greatest literature before going to sleep.

» Business America might take Radio people more seriously if Radio folks were more serious about their craft.

» For Radio drama that Orson Welles would be proud to call his own, try the CDs *Bonhoeffer: The Cost of Freedom*.



Honesty's Awesome Power



ROY H. WILLIAMS

It was the only Country station in a middle-size market, wallowing like a hog in a 19.7 share and billing \$4.7 million. One day, two competitors simultaneously jumped to the Country format as well, and a three-way race was on. Seeing the handwriting on the wall, the station's owner said, "Kids, we're gonna need a whole new way of selling." He was right. Over the next two years, the station's AQH share was cut in half, to 10.5. But because of the station's new selling system, billing jumped to \$6.3 million. I'd call that a pretty good selling system, wouldn't you?

The owner then sent his new sales trainer to train his people in a very small market, where he was already doing extremely well. "I'm convinced that we've maximized the market in this town," said the owner. "\$1.5 million is probably as good as it's ever gonna get." The controversial new selling system was implemented; two short years later, revenues had risen by a million dollars. That wacky, counterintuitive selling system has now been implemented in a number of markets, and always with similar results.

The sales trainer's name is Jim Blundell, but few broadcasters have heard of him. We know-it-all Americans don't often pay attention to what's happening up in Canada.

Recently, I spent a couple days with Jim Blundell, and his infectious enthusiasm reminded me of the lightning bolt that struck The All New Chuck Mefford about three years ago. "You have to convince the sellers to quit


pitching Radio," he said. "Instead, teach them how to make Radio advertising really work. Don't worry about what's best for yourself and your station. Worry about what's best for your client. When you're no longer focused on making the sale, you sell a lot more Radio."

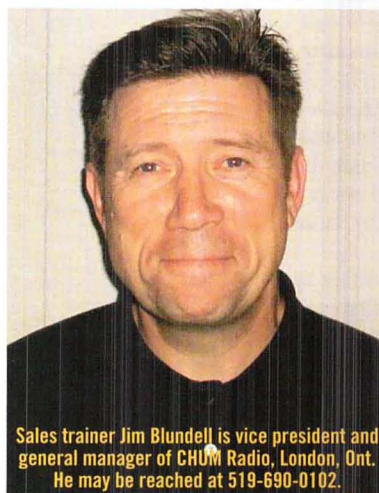
Don Jacobs already knows that. In Sioux Falls, SD, Sinus Specialty Clinics was spending a staggering annual budget in the local newspaper. Don convinced them to move half

of that budget onto his four Radio stations for 52 weeks, and then he turned his formidable energy toward making sure that the campaign worked. Within a few months, the clinic gave Don the other half of the budget. But here's what's special about Don Jacobs: He gave his competitors the other half of the money. "I didn't feel that increasing the frequency on my own stations

would deliver a commensurate increase in business to the clinic, so I put the money on other stations." When Don told me that story, I said, "It's good that you own the stations, buddy, because most managers would have fired you for a stunt like that." I expected Don to laugh, but when he didn't, I looked over at him and saw a profoundly sad look in his eyes. Then he said quietly, "Yeah. I know."

When Lindsay Wood Davis called to see if I might be in New Orleans for RAB 2003, I gave my friend an honest and sincere reply. "Lindsay, Radio doesn't need to hear from me nearly as much as it needs to listen to men like Jim Blundell, Chuck Mefford and Don Jacobs. Put those guys on a stage together, and I'd travel halfway around the world just to sit in the crowd."

I meant every word of it. 



Sales trainer Jim Blundell is vice president and general manager of CHUM Radio, London, Ont. He may be reached at 519-690-0102.

QUICKREAD™



» Because of sudden new competition, a Country station's AQH share was cut in half, to 10.5.

» But because of the station's new selling system, billing jumped from \$4.7 million to \$6.3 million — a pretty good selling system, right?

» "You have to convince the sellers to quit pitching Radio. To make Radio advertising really work, don't worry about what's best for yourself and your station. Worry about what's best for your client."

» "When you're no longer focused on making the sale, you sell a lot more Radio."

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@WizardOfAds.com



Are You Making The Old Mistakes?



ROY H. WILLIAMS

within which you can visualize a new system

You need some new ideas, because the old ones aren't working.


The time has come to reinvent your prospect list and your sales approach, maybe even yourself. But the only framework

year. When Sanger wanted to improve the productivity of his factories, he sent his technicians to study the pit crews during a NASCAR race. At the end of the day, the techies came home and reduced the time it took to switch a plant line — by 93 percent. A process that used to shut down Sanger's factories for five long hours now uses just 20 minutes.

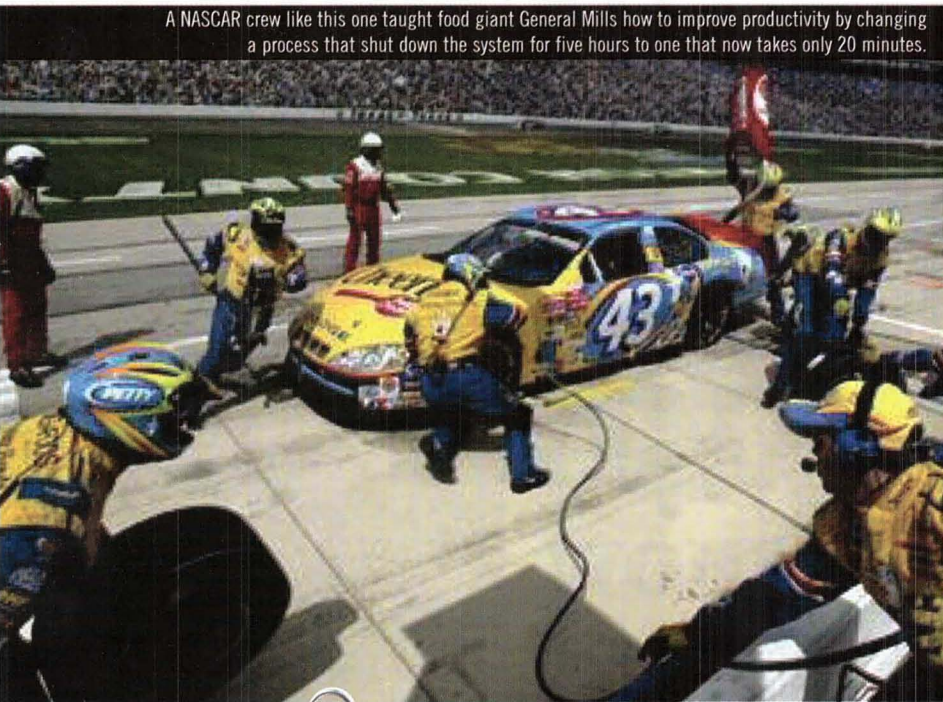
How did this busy CEO learn to think such unclouded thoughts? Where did he learn to see with such far-sighted clarity? Can you and I likewise learn to quickly identify problems and recognize their solutions? Is there something that we can study? Yes, as a matter of fact, there is, and Stephen Sanger received his degree in it from DePauw University in 1968. Sanger's degree is in history.

What is history if not a book of creative solutions, each one time-tested and true? (And you thought history was boring.) Far from tedious and boring, history is relevant, vibrant and alive. Your problem with history began when a public-school athletics coach who had no real understanding of it introduced you to the subject. Rather than explaining to you how the lessons of yesterday could be used to solve the problems of today, Coach Puckleschwartz just recited a bunch of meaningless names and dates. Am I right?

Have you been reciting meaningless numbers to your prospects? AQH shares? Daypart cumes? Spot rates? Or have you been showing them a movie in their minds, colorizing how your station can be used to achieve their fondest fantasies? We're supposed to be in the communications business, aren't we? Then why aren't we studying how to communicate?

Are you willing to be taught by the great leaders and thinkers of the past? Will you let yesterday's champions guide you along the road to success? Are you learning the lessons of history? 

A NASCAR crew like this one taught food giant General Mills how to improve productivity by changing a process that shut down the system for five hours to one that now takes only 20 minutes.



QUICKREAD™

- » You need some new ideas, because the old ones aren't working.
- » Thousands of people have already faced and defeated a problem exactly like yours.
- » Where did busy CEO Steven Sanger learn to change a process that used to shut down his factories for five long hours but now uses just 20 minutes?
- » Is there something that we can study? Yes, there is — history.
- » What is history if not a book of creative solutions, each one time-tested and true? Learn its lessons.



is the old system. Like a dog chasing its tail, you keep coming back to the same old place. Let me tell you how to break out of there.

The first step is to realize that your problem is not unique. Thousands of people have already faced and defeated a problem exactly like yours. The only difference is that, back then, it was wearing different clothes. So don't let the clothing fool you. Underneath, it's the same old problem.

Stephen Sanger is the exceptional CEO of General Mills, a company that makes \$1.5 million an hour, 24 hours a day, 365 days a

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@WizardOfAds.com

For subscriptions, call 1-800-610-5771
www.radioink.com

RADIO INK — APRIL 22, 2002



Newspaper's Power Pitch



ROY H. WILLIAMS

America's 1,483 daily newspapers are currently outselling all 10,716 of America's commercial Radio stations combined. Newspaper has less than one-seventh as many outlets, yet

they're selling more than two-and-a-half times as much advertising as all Radio stations. This means the average newspaper is taking in about 18 times as much money as the average Radio station.


and the client's business, rather than on the rep and the newspaper.

A Radio rep will walk in with an Arbitron report that shows how the rep's Radio station measures against all the other Radio stations in town. A newspaper rep walks in with a TOMA report that shows the business owner how the business measures against each competitor in the public's awareness. Business owners seem to like the newspaper approach a little better.

About 18 times better.

TOMA, as you probably know, stands for Top Of Mind Awareness, and TOMA reports have long been powerfully used by newspaper reps to show business owners who the leaders are, and by how much, in each local product and service category. As you might expect, TOMA reports usually reveal that the heaviest newspaper advertiser will enjoy the greatest Top Of Mind Awareness. That is, of course, unless the category in question has a committed, 52-week Radio advertiser.

Yes, it's true. Newspaper's most powerful sales tool, the TOMA report, actually measures what Radio does best. So do America's newspaper reps have anything to worry about? No, not as long as America's Radio reps keep pitching and selling short flights, instead of 52-week annuals, using Arbitron without TOMA and spending all their time talking about their station, their listeners, their contests, their announcers, their packages and their tower height, instead of the client's business.

When the folks at TOMA noticed that long-term Radio advertisers nearly always dominated their business categories, they started a Radio division and began offering TOMA reports to Radio stations. But very few stations were interested. No, you see, Radio stations prefer to measure only themselves and then only against each other. Somehow they never seem to notice that the newspaper folks are carrying 18 times more money to the bank. 



QUICKREAD™



» The average newspaper takes in about 18 times as much money as the average Radio station. Is their advertising 18 times better?

» A Radio rep with an Arbitron report shows how the rep's Radio station measures against all the other Radio stations in town.

» A newspaper rep with a TOMA report shows the business owner how the business measures against each competitor in the public's awareness.

» Heaviest advertisers get greatest Top Of Mind Awareness.

» Radio reps should use TOMA and sell 52-week annuals, instead of short flights.

Is their advertising 18 times better? Or is it their sales pitch?

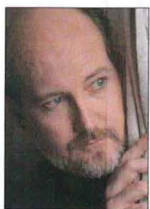
The typical Radio salesperson walks in and immediately starts talking about Radio in general and then about his or her own station in particular. If you can spare the time, these fine reps will tell you about their morning team, their spot rates, their Time Spent Listening, their AQH shares and their weekly cume. And if you're really lucky, they might even tell you about the package of the week.

A newspaper rep, on the other hand, will walk in and begin talking to a furniture storeowner about furniture stores in general and then about that owner's furniture store in particular. In short, a newspaper salesperson's entire presentation will be focused on the client

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@WizardOfAds.com



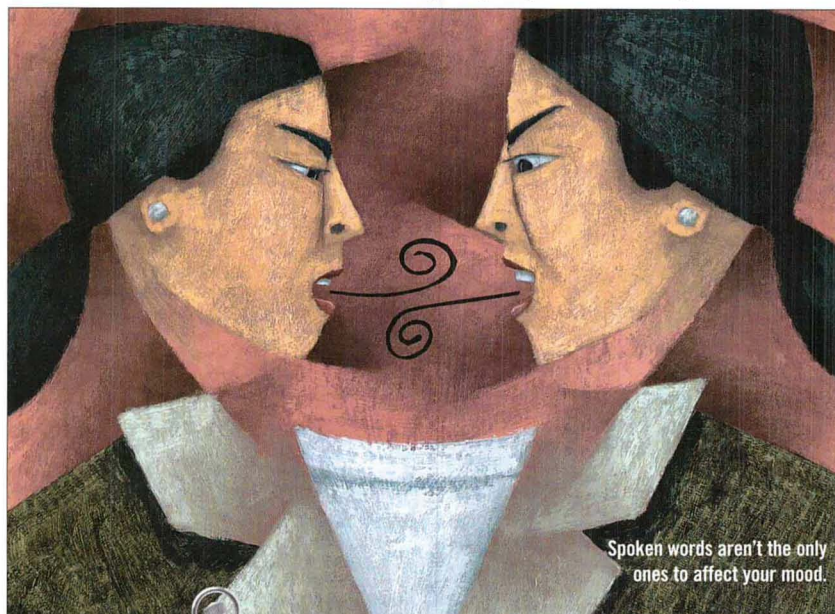
Magic Words



ROY H. WILLIAMS

Have you ever been in a bad mood without really knowing why?

Professor Tanya Chartrand believes that our inexplicable moods are linked to goals we didn't even know we had. When we succeed at an unconscious goal, it puts us in a good mood.



QUICKREAD™



» Our feelings are triggered by words even when we're not aware of it.

» Feelings are triggered by words, even when the listener isn't consciously aware of them. • What your ad copy says to the unconscious mind (through associative memory in the intuitive, instinctual right brain) may be even more important than what it speaks to the rational, conscious left-brain.

» Do your sales presentations speak to both halves of the brain? Does your ad copy?

» Words are the most powerful force there has ever been. Learn to harness their energy.

When we fail, we begin to feel blue without ever knowing why.

To test her theory, Dr. Chartrand implanted an achievement mentality into the minds of a group of students by using such words as "strive," "success" and "achieve" in her instructions to them. Next, she gave half the students an easy puzzle that they were likely to solve. The other half received an impossible puzzle that guaranteed their failure. At the end of the session, the students were asked to fill out mood questionnaires. Those who had solved their puzzles felt good. The ones who had failed to solve them felt bad. Interestingly, not a single one of them believed that their mood was related to the

puzzle. Even more astonishing, a control group who had NOT been exposed to the emotionally charged words of the "achievement mentality" revealed no mood changes at all, regardless of whether or not they had solved their puzzles.

Wow! Our feelings are triggered by words even when we're not aware of it.

Stan, a recent graduate of Wizard Academy, owns a furniture store. Here are the opening lines of a Radio ad he wrote during his second day of classes: "You've put in a hard day. Finally, you're home. As your rigid body sinks deep into the luxury of a form-fitting recliner, you'll willingly submit to its luxurious embrace until every care has been forgotten." When Stan finished reading his ad to the rest of the class, I asked, "How many of you are feeling a bit sexually aroused right now?" One hundred percent of the males in the audience shyly raised their hands. Take another look at Stan's ad and see if you can figure out what happened.

Bottom line: Feelings are triggered by words, even when the listener isn't consciously aware of them. What your ad copy says to the unconscious mind (through associative memory in the intuitive, instinctual right brain) may be even more important than what it speaks to the rational, conscious left-brain.

Do your sales presentations speak to both halves of the brain? Does your ad copy?

As psychoanalyst Carl Jung said, "Just as we cannot see stars in daytime because it is too bright, dreams never stop when we are awake; we just cannot see them."

"There is more going on in our minds than we can ever consciously know," observed neurologist Dr. Richard Cytoic.

Without a doubt, words are the most powerful force there has ever been. Learn to harness their energy and they will reward you with happiness, wealth and honor beyond your dreams. 📺

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@WizardOfAds.com



Consolidation's Other Side



ROY H. WILLIAMS

Like me, you've heard heartbreaking tales of layoffs and relentless motivation through fear. You can name announcers who were replaced by a jock-in-the-box and managers who were tossed out like yesterday's news. Think of these all-too-familiar tactics, if you will, as the dark side of consolidation, the temper tantrums of an infant. For consolidation, by any standard of measurement, is still very much in its infancy.

But what might this infant grow up to become? When you consider that Martin Luther King, Mahatma Gandhi and John F. Kennedy spent their early years as selfish and temper-prone infants, the pictures cast a little different light on the subject, don't they?

Am I excusing the heartless and insensitive actions that have been taken in the name of corporate expediency? Of course not. But if there's any truth in old sayings, there's an amazing silver lining hiding somewhere within the storm cloud of consolidation. My purpose today is to search for it. Are you willing to go exploring with me?

Think back to the time when Radio ruled the world, and major advertisers routinely sponsored Radio shows that were heard from coast to coast. Ah, those were the days, were they not? But then came CBS, NBC and ABC, offering a streamlined plan for wider reach and deeper market penetration through the sponsorship of targeted television shows. Most of the big national dollars fled to network television because buying nationwide TV was easier than buying Radio. And when the big national boys all started using TV,

quite a number of local advertisers cheerfully followed their lead.

What great gift might consolidation bring to Radio? How about the principal budgets of several major national advertisers? With a footprint that effectively covers every square inch of the United States, large Radio groups are now free to return to Radio's roots if they choose: "The KXYZ morning show is brought to you by McDonalds. Have you had your Egg McMuffin this morning?"


Can you imagine the innovative programming that might be created by the larger groups to fit the needs of specific national clients? And if the national budgets of Procter & Gamble, Ford, General Mills and Coca-Cola come back to national Radio, is there any doubt that local budgets will swing back to Radio as well?

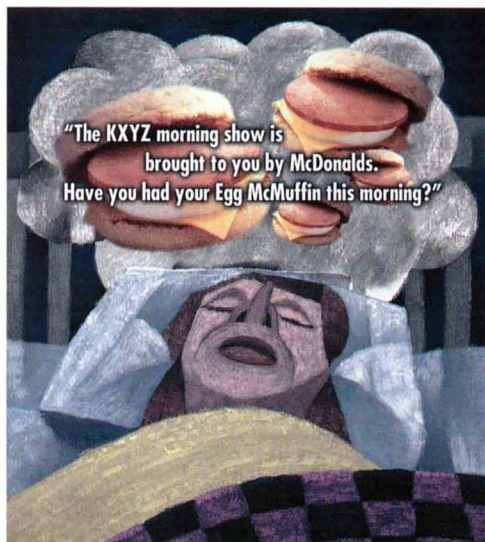
Search the history books and you'll find that Radio has deep roots in the creation of specific programs to be sponsored by specific advertisers. "Soap opera" was a Radio term long before it moved over to TV — Procter & Gamble created it.

What might Dick Orkin's Chicken Man have become if that show had been owned by a single broadcast group and sold to a national sponsor?

Can you imagine the magnetic power of Rick Dees' to attract major national budgets should his show finally be distributed into every market in America?

The simple truth is that Radio became "local" when it had no choice. Deregulation gives Radio back that choice.

Maybe I'm nuts. Maybe I'm not. But we're darn sure about to see. 



QUICKREAD



» Think of the heartbreaking tales of layoffs and motivation through fear as the dark side of consolidation, the temper tantrums of an infant.

» Consolidation is still very much in its infancy.

» What great gift might consolidation bring to Radio? How about the principal budgets of several major national advertisers?

» Can you imagine the innovative programming that might be created to fit the needs of specific national clients?

» And if the national budgets of Procter & Gamble, Ford, General Mills and Coca-Cola come back to national Radio, is there any doubt that local budgets will swing back to Radio as well?

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@WizardOfAds.com



Two Kinds Of Buyers



ROY H. WILLIAMS

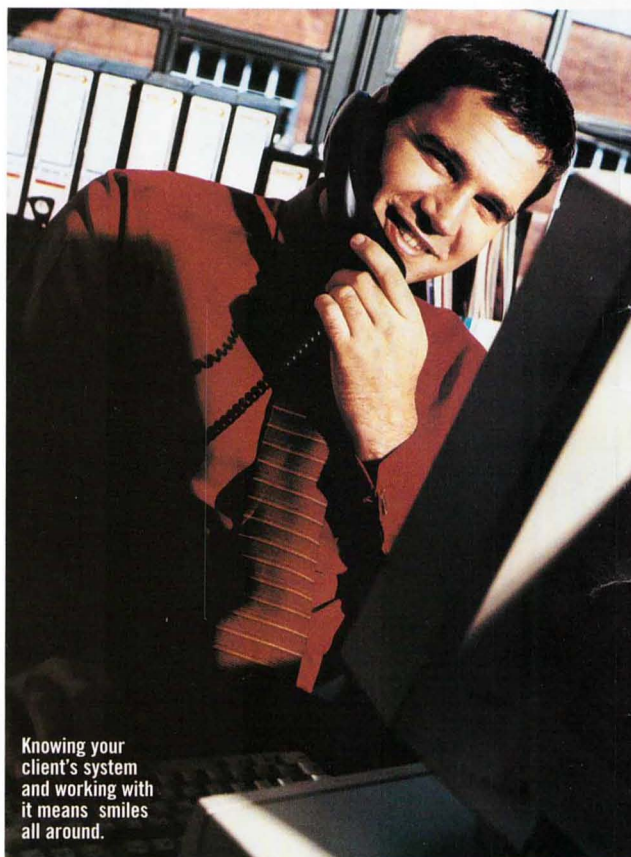
More than half a million business people have read the books, seen the videos or attended the seminars in which I say: "Involuntary long-term memory, or 'branding,' is dependent upon saliency (relevance of ad copy) and the ratio of ad repetition to listener

sleep. Sleep erases advertising. A message of average saliency must be encountered by the same individual approximately three times within seven nights' sleep, every seven nights for at least a year if you want to call it a branding campaign."

Then I go on to say, "The second most common cause of advertising failure is TRYING TO REACH MORE PEOPLE THAN YOUR BUDGET WILL ALLOW." Those statements have helped to sell hundreds of millions of dollars in 52-week radio schedules across the U.S. and Canada. A few tens of millions are sold each year to media buyers in my own firm. Obviously, we have a system for buying.

Although my media buyers are far more willing to consider late-nights, overnights, Sundays and Mondays than is the average buyer, we always insist on: 1) reaching the same person approximately 156 times in 52 weeks. Less than a three-times-weekly frequency just isn't enough, unless 2) the ads carry an impact quotient that significantly exceeds the average. An increase in the saliency of the message reduces the brain's need for repetition. 3) We count every person that is reached and rarely attempt to reach a narrowly targeted demographic. We buy mostly Adults 18+ 4) We never buy broad rotators (6 a.m.-midnight etc.) because, in calculating reach and frequency, the computer will always assume more advantageous scheduling than these schedules will actually receive. When a reach-and-frequency analysis repeated at the end of the year is based on actual scheduling, broad rotators usually deliver between 1/4 and 1/3 as many people as the printout originally promised.

Regardless of whether my beliefs are right or wrong, they remain my beliefs and are



Knowing your client's system and working with it means smiles all around.

largely non-negotiable. I share this with you only to open your eyes to the vast difference between selling the buyer who has a system and the buyer who does not. I doubt that other media buyers use the guidelines that I've outlined, but each of them doubtless has a system. Do you know what it is? When the buyer has no system, you can take over with a system of your own. But to sell the buyer who has a system, you must do your best to get in step with that system. Smart salespeople know two ways to sell and when to use each one.

Do you have a method for detecting when the buyer has a system? More important, are you 1) willing to try to accommodate it? Or would you rather 2) argue, trying to convince them that they're wrong?

Sadly, most radio salespeople choose option 2. It rarely turns out well. ☹

QUICKREAD



» There is a vast difference between selling the buyer who has a system and the buyer who does not. Do you know what it is?

» When the buyer has no system, you can take over with a system of your own.

» To sell the buyer who has a system, you must do your best to get in step with that system.

» Smart salespeople know two ways to sell and when to use each one.

» Have a method to detect the buyer's system, and more important, be willing to accommodate it.

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@WizardOfAds.com



"It Just Doesn't Seem To Be Working"



ROY H. WILLIAMS

You got the appointment, entered your prospect's office and paid him or her a couple of compliments. Then, leaning forward in your chair, you began asking insightful questions about the prospect's business. The prospect was impressed with you, your knowledge of Radio and the profile of your station. You walked out with a 52-week schedule, signed on the dotted line.

Congratulations, you're an idiot.

"Why are you saying I'm an idiot? Didn't I just accomplish the ultimate goal? Where did I screw up?"

Statistically, this client will probably cancel within 90 days and then spend the next 20 years saying, "I tried Radio, and it didn't work." Your mistake was that you didn't insist on a definitive answer to the question, "How will you measure success?"

Radio salespeople, for some insane reason, are anxious to accept responsibility for making improvements in a client's business when no objective vehicle of measurement has been clearly established. How can you improve what is not measured?

If the average Radio rep watched a basketball game the same way they monitor their clients' businesses, they'd just sit in the stands eating popcorn and enjoying the action until everyone stood up to go home, then turn to the person sitting next to them and ask, "So who won?"

Not only does the exceptional Radio rep know that the objective is to put the ball through the little orange hoop, but every time that it happens, the rep looks at the scoreboard to make sure that two points are added to the score. Successful people know exactly how the score will be kept in every game they play.

Asking your client how success will be measured will accomplish three things for you. First, it will make the client consider the question, possibly for the very first time. You'll be surprised how few business people have ever really thought about creating an objective standard for the




Talk to clients to discover how they measure success; ensure a good fit.

measurement of their advertising's performance.

Second, it will let you know immediately when a client has unreasonable expectations. Remember — the only time that you can soften the client's expectations is BEFORE you air the spots. Make the same observations after the schedule has aired, and it will sound like you're making excuses.

Third, it will protect you from having to chase a moving target. Regardless of the degree to which you exceed the client's expectations, the client will always feel you could have done "just a little bit more."

The most important moment in selling Radio is that moment when you and the client define exactly what the client expects Radio to do and precisely how the client plans to measure its success. "Making things happen" is easier when you know in advance exactly what the "things" are. 

QUICKREAD™



» It's a mistake not to insist on a client's definitive answer to the question, "How will you measure success in advertising with us?"

» How can you improve what is not measured?

» Asking your client will accomplish three things: The client will consider how to measure the ad's success; you will immediately catch unreasonable expectations; and you'll avoid the client's feeling you "could have done just a little bit more."

» The most important moment in selling Radio is that moment when you and the client define exactly what the client expects Radio to do and precisely how the client plans to measure its success.

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@WizardOfAds.com



Calculate The Ad Budget — Local Direct



ROY H. WILLIAMS

If you would be seen as a small-business consultant instead of a mere peddler of air-time, you must first know how to calculate minimum and maximum allowable ad budgets:


STEP ONE: Take 10 percent and 12 percent of the projected annual, gross sales and multiply each of these dollar amounts times the markup on the average transaction. In this first step, it's important to remember that we're talking about markup, not margin. Markup is gross profit above cost, expressed as a percentage of cost. Margin is gross profit expressed as a percentage of the selling price. If you sell an item for \$150 and it had cost you \$100, your markup is 50 percent. Your margin, however, is only 33.3 percent. This is because the same \$50 gross profit represents 50 percent of your cost (markup) but only 33.3 percent of the selling price (margin). Most retail stores in America (carpet, jewelry etc.) operate with an average markup of approximately 100 percent, though some stores operate with as little as 50 percent markup, and others add as much as 200. More expensive items, such as cars, recreational vehicles, houses etc., typically carry a markup of only 10 to 15 percent.

STEP TWO: Deduct your annual cost of occupancy, or rent, from the adjusted 10 percent of sales number and the adjusted 12 percent number.

STEP THREE: The remaining balances represent minimum and maximum allowable ad budgets for the year. At this point in the calculation, you may learn that the business is spending a large part of the allowable ad budget on expensive rent, or you might also learn that it should be doing a lot more advertising than anyone had previously suspected. The thing to remember is that this formula is not a "sales trick." It's a map for discovering the truth.

Let's calculate an ad budget. Assume that

my business is projected to do \$1 million in sales this year, that I have a profit margin of 48 percent, and that my rent is \$36,000/year. The first thing to do is calculate 10 percent of sales and 12 percent of sales. In this case, \$100,000 and \$120,000 respectively. Second, we must convert my 48-percent profit margin into markup, because markup is what we must have to make this formula work. (Most business owners know their margin by heart, but never their markup.) To make the conversion from margin to markup, we simply divide gross profits by cost. Dividing \$480,000 (gross profits) by \$520,000 (hard cost) shows us that a 48-percent margin represents a markup of 92.3 percent. Bingo! Now we multiply \$100,000 times 92.3 percent to see that our **Adjusted LOW Budget for Total Cost of Exposure is \$92,300**. Likewise, we multiply \$120,000 times 92.3 percent to get an **Adjusted HIGH Budget for Total Cost of Exposure of \$110,760**. From each of these two budgets, we must now deduct our \$36,000 rent. This leaves us with a correctly calculated ad budget ranging from \$56,300 on the low side to a maximum of \$74,760 on the high side.

Most organizations will tell you that "5 to 7 percent of gross sales" is the correct amount to budget for advertising, but don't you believe it. It simply isn't possible to designate a percentage of gross sales for advertising without taking into consideration the markup on the average sale and the cost of occupancy (rent.) Yes, expensive rent for a high-visibility location is often the best advertising you can buy, as a business with a good sign in a high-visibility location needs to advertise significantly less than a similar business in an "affordable" location. To prove this, just look at our example above and change the rent to \$75,000 a year. The ad budget would now range from \$17,300 to \$35,760, representing only 1.7 to 3.5 percent of sales. The formula I've given you is the only one that reconciles the ad budget with the rent as well as the profitability of the average sale. Now go help somebody! 

QUICKREAD™



» As a small-business consultant — instead of a mere peddler of air-time — you must first know how to calculate minimum and maximum allowable ad budgets.

» **STEP ONE:** Take 10 percent and 12 percent of the projected annual, gross sales and multiply each of these dollar amounts times the markup on the average transaction.

» **STEP TWO:** Deduct your annual cost of occupancy, or rent, from the adjusted 10 percent of sales number and the adjusted 12 percent number.

» **STEP THREE:** The remaining balances represent minimum and maximum allowable ad budgets for the year.

» You may learn that the business is spending a large part of the allowable ad budget on expensive rent, or you might also learn that it should be doing a lot more advertising than anyone had previously suspected.

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@WizardOfAds.com

Timing Isn't Everything

(But It Helps)

By Roy H. Williams

Ever notice how easily you spend money during the weekends or when you're on vacation? *Carpe Diem*. Enjoy the moment. Your fantasy life won't be over until you get back to the office on Monday morning.

Actually, that's not true. Your fantasy life will be over the minute you begin reviewing your grocery list of responsibilities — a thing you'll likely put off until that moment when the alarm clock barks your name and you begin sorting priorities for the day ahead. Beep! Beep! Beep! Leisure World fades into invisibility. Now you're in Busy-ness World.

Everyone who buys Radio airtime wants to buy morning drive because "that's when the largest number of people are listening." But are weekday mornings really the best time for business owners to talk to your listeners about buying their products and services? If the business sells copy machines or telephone systems or other busy-ness products, the answer may be a resounding "Yes!" But what about engagement rings and oriental rugs? When would be the best time to talk to the customer about these items?

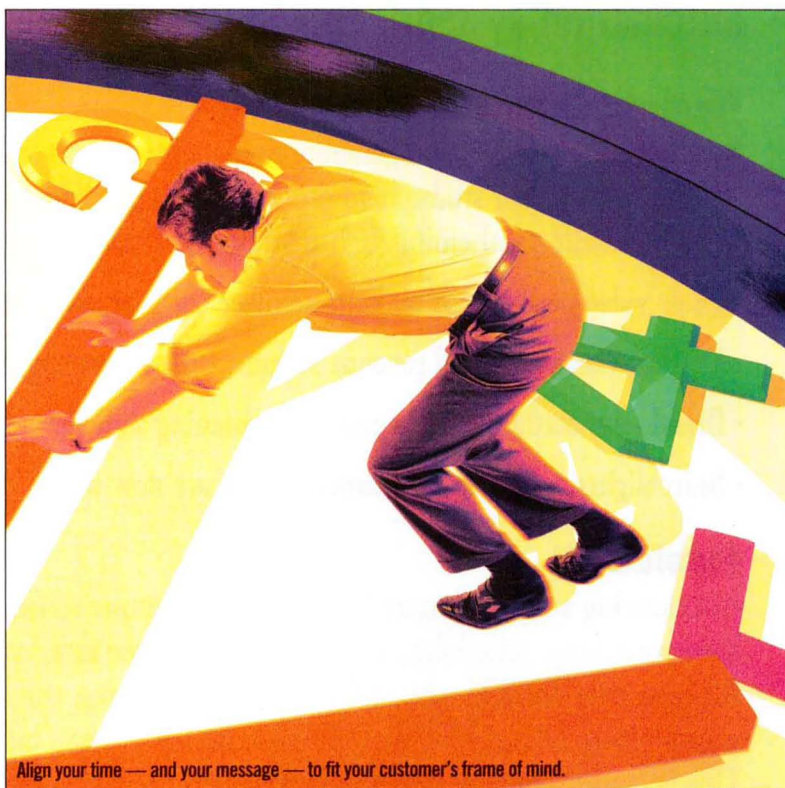
Businesspeople have no trouble understanding the concept of "message timing." When exposed to the concept of aligning his message to his customer's frame of mind, Trevor Carey immediately re-scheduled an investor proposal meeting from a weekday evening to a Saturday afternoon. Trevor's goal is to convince investors to put their money in music, and according to Trevor, "Music sounds better on the weekend."

Are your thoughts the same when you're driving to work as they are when you're driving home? Do you watch morning news shows on television in the same frame of mind that you have while watching the evening news shows?

Is your customer any different?

Say that you are about to call and ask for an appointment to see a prospective client. Should you call before noon or after noon? Statistically, your probability of a "yes" answer will be more than three times higher if you make that call before noon. In the morning, when prospects have the whole day ahead, the time budget is as open as it will ever be. After lunch, however, the prospect begins to feel the pressure of all the things that must be done today but have not yet been done, and the secretary hears this: "Tell them I'm in a meeting." "Tell them we don't use Radio." "Tell them the budget has already been spent."

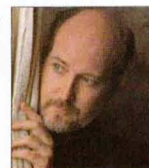
In the game of persuasion, it is copy and frequency (or salience and repetition



if you're a neurologist) that ultimately determines the impact of a sales message, but good timing can certainly accelerate it. So be sensitive to Frame of Mind. When speaking to another person — your client, your boss, your employee or your client's customer listening to the Radio — what you say is what's most important.

But when you say it can be very important, too. ☎

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@WizardOfAds.com



Let's Begin At The Beginning

THE OBJECTIVE: to cause people to willingly take the actions you want them to take.

THE CHALLENGE: to gain and hold the attention by introducing a thought more interesting than the thought that had previously occupied the listener's mind.

THE VEHICLE: intrusive, invasive sound.

THE VEHICLE'S FUEL: Delight

By Roy H. Williams

A subtle undercurrent of ongoing delight is what causes listeners to keep the Radio turned on and your station tuned in. Delight makes Radio magic. Predictability kills it deader than a bag of hammers. How predictable are your ads?

A great writer is one for whom writing is more difficult than it is for other people. Great writers won't allow themselves to write what comes easily, because they know that what comes easily to them will also be painfully predictable to the listener. Clichés are easy to write because they just pop into your mind. The reason they "sound right" is because they're predictable.

There can be no delight without surprise. Surprise is the foundation of everything delightful. The amount of surprise can be as subtle as an unusual combination of words that create an intriguing mental image, or as dramatic as a Dick Orkin punch line. Either way, your objective is to delight the mind with the power of the unpredictable.

But is everything that is surprising delightful? Of course not. Negative surprises create confused, irritated listeners that will simply spin the dial to a competitor's station that will surprise them in happier ways.

When attempting to gain access to a listener's visuospatial sketchpad (imagination), whether in a face-to-face sales presentation or when writing a piece of Radio copy, pay close attention to your action words, your verbs. Listeners can take no action they have not first imagined. To cause them to imagine an action, you must use a verb.

But NEVER the one they were expecting.

Verbs, much more effectively than nouns or adjectives, will move your message past Broca's Area, that part of the brain that rejects the mundane and ignores the predictable but allows the delightfully surprising to have immediate access to the visuospatial sketchpad of the listener's imagination. And it is on this visuospatial sketchpad that your listeners will see themselves DOING the thing you want them to do.


"You'll invest in long-term Radio on the day that you believe it to be the highest and best use of your ad budget. You'll buy Radio when you know, with all your heart, that it's the key to breaking away from the pack and rising to the top of your category. I already believe in you and in your company. That's why I'm here. And if you'll agree to meet with me from time to time, I think that someday you'll come to believe in me and my company, too."

How's that for high impact? It's unexpected, bold, sincere, and it communicates patience. (Remember, if you're going to ask the advertiser to be patient and confident and "give it time to work," it's vitally important that you

lay a foundation of patience and confidence early in the relationship.) Look at the verbs in that little speech and consider what they're planting in the mind: invest, believe, use, buy, know with all your heart, breaking away from the pack, rising to the top, believe, agree, meet, think, believe. Notice how often the seller says "you" and "your" compared to "I," "me" or "my." The ratio is 11 to 6. A bad presentation is about the advertiser. A good presentation is about the customer.

Whether it's a face-to-face sales presentation or piece of Radio copy, the process is the precisely same. True persuasive power is always hiding in the verbs. Harness them and ride them to the top of Radio Mountain.

If everything you need to know about ad writing were laid out on a MONOPOLY board, what you learned today would take you to Baltic Ave. To leap all the way to bright-red Kentucky Avenue, e-mail Tammy@WizardAcademy.com and ask for the FREE audio CD: RADIO — As Taught at Wizard Academy. Or you can FAX your request to Tammy at 512-295-5701. Either way, be sure to include your mailing address.

The CD you'll receive by return mail will feature successful, station-produced Radio ads from around America. Detailed commentary between the ads explains exactly what makes each of them work. It's just another gift from Radio Ink. Do you love this magazine, or what? 

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@WizardOfAds.com



Poor Richard Never Met Radio

By Roy H. Williams

Some day in the not-too-distant future, you will pick up your copy of *The Wall Street Journal* and read a headline on Page One that says, "Scientific Study Reveals Radio's Powerful Secret."

Whether you're grinning or scowling (grinning because you've known Radio's powerful secret for years, scowling because you're skeptical of all studies), you'll scan the story that will have nearly every American business and news organization taking a fresh look at Radio.

"According to a study released last week by the Media Lab at the Massachusetts Institute of Technology, the best-known plumbing company in America doesn't even exist. After polling a nationwide sample seven times larger than the Gallup Poll, the survey revealed that 'Benjamin Franklin, The Punctual Plumber' is — by an overwhelming margin — the company that the public immediately names when asked to name a plumber, even though no such company exists in any of the respondents' towns."

The *Journal* story will go on to say that — although there have been no newspaper ads, no television ads, no Yellow Page ads, no flyers, no brochures and no billboards touting the brand or the name — when survey participants were asked where they first heard about "Benjamin Franklin, the Punctual Plumber," they gave these answers:

- 31 percent remembered seeing an ad in the newspaper.
- 24 percent remembered viewing an ad on TV.
- 19 percent said the company was "recommended by a friend."
- 17 percent couldn't remember where they first heard of it.
- 4 percent recalled a Radio ad.
- 5 percent mentioned another media.

At this point, you undoubtedly will ask — as will *The Wall Street Journal* — how did "Benjamin Franklin" become the best-known plumbing brand in America? The answer is unbelievably simple. It is because one or more Radio stations in each rated market in the U.S. will have participated in a national experiment, saying the short phrase "Benjamin Franklin, the Punctual Plumber" 21 times a week for 52 weeks. There will have been no other commercials and no mentions on any medium other than Radio.

The magic of this study will be Radio's ability to show proponents of all the above-mentioned media that Radio has a power not only to communicate a strong message, but also to communicate it in such a way that the brain isn't even aware that everything it has absorbed about "Benjamin Franklin" has entered it through the ears. As Dr. Josef Albers has said, one of the most pervasive myths in America is that "we remember more of what we see than what we hear, [while] in truth, visual memory is very poor in comparison with our auditory memory." This study will confirm what Albers has been saying for years — and that, my friends, is powerful stuff.

This study is not a pipe dream (plumbing pun intended); it is already taking shape. The structure of the survey is already being crafted, and within several months, Radio stations across the country will be running those 21 simple weekly mentions: "Benjamin Franklin, The Punctual Plumber." If you want to participate, your stations' only "investment" will be just 21 mentions per week — no :30s or :60s — just the occasional "Brought to you by Benjamin Franklin, the Punctual Plumber."

Of course, some skeptical Radio broadcasters will sneer at this experiment and not participate. In most cities, I anticipate that only two or three stations will be involved. Most will



grumble about "giving away valuable inventory" and choose not to participate.

But a year from now, when the individual market studies are released and their competitors are showing the results all over town, they will wish they had been aboard, because those competitors will be saying, "And all of this was accomplished using only these three stations."

If you would like to participate in this powerful study, call Anthony Garcia at 800-425-4769, or visit www.WizardAcademy.com and click the Special Promotions button.

By the way, we've already tested the effectiveness of the name "Benjamin Franklin, the Punctual Plumber," and we know exactly what's going to happen. Believe me, you don't want to be left out. If and when there's a real Punctual Plumber known as Benjamin Franklin, you'll want to be part of that story, too.

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@WizardOfAds.com



The Wizard of Ads

Radio: Hardwired Into Your Brain

W

By Roy H. Williams

Why is it that, when you're driving and looking for an address, you turn down the volume on the Radio? Ever stopped to think about it? You can close your eyes, but you cannot close your ears. Sound is invasive, intrusive and irresistible. You hear and retain information even when you're not listening. You hear even when you're fast asleep. How else would you know there's a burglar in the house?

One of the greatest myths in the world today is that we remember more of what we see than what we hear. In fact, quite the opposite is true. That great scientist of the eye, Josef Albers, says it quite plainly in Chapter 1 of his landmark book, *Interaction of Color*: "The visual memory is very poor in comparison with our auditory memory."

According to leading neurologists, the primary gift of humanity is our unique ability to attach meanings to sounds. This is accomplished in three highly specialized parts of the brain: Broca's area, Wernicke's area and the Auditory Association area. In fact, your physical ability to coordinate the movements of your diaphragm, larynx, tongue and lips so that you can produce human speech is also owed to Broca's Area, a specialized extension of Auditory Association into the Motor Association cortex in the brain's left hemisphere.

Did you know that the written word has no meaning until your brain has translated it into the spoken word it represents? Have you ever been lying in bed, reading a book and suddenly realizing that you've been scanning the same paragraph over and over for a very long time — and you have no idea what it says? Your eyes were sending the written symbols to your brain, but those symbols were no longer being translated into the sounds they represent. Yet the average person is able to sing along with more than 2,000 songs, not one of which they ever intended to learn.

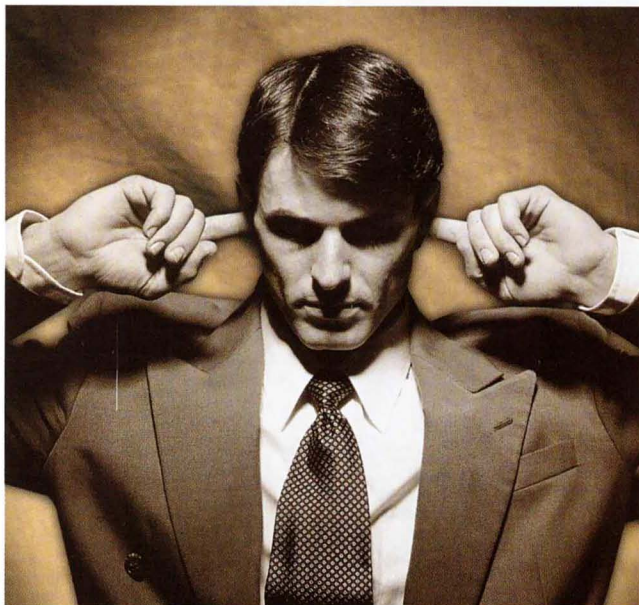
The phonological loop, (sometimes called the articulatory loop,) is one of three main functions of working memory, or conscious awareness, the RAM in the human computer. Did you ever implant a telephone number in your mind by repeating it several times so that you could more easily recall it later? You were simply taking advantage of the phonological loop, that part of working memory that rehearses sound. Interestingly, there is no similar function in your brain that repeats visual information.

The other two functions of working memory are the Central Executive and the Visuospatial Sketchpad. The Sketchpad allows you only to imagine or "see" things that have NOT entered your brain through your eyes. Think of the Visuospatial Sketchpad as "imagination."

Do you really need to know all of this just to sell Radio? Nope, but it never hurts to know what you're talking about. Being able to back up what you're saying allows you to speak with greater confidence.

Ultimately, there are only two kinds of Radio sellers. The first kind studies only how to "overcome objections." Regardless of what a prospect might say, this salesperson always has a highly polished comeback. *Smoooooth*. It really doesn't matter whether or not this salesperson believes in the product, or even whether the product works as promised. The only thing that matters to this salesperson is making the sale. Radio has far too many of these salespeople.

The second salesperson is one who cares deeply about delivering what they promised. Not just a "sales professional," this person is a true "Radio professional." These people




didn't become Radio professionals just by studying Arbitron results and "14 Trial Closes."

Radio professionals never "overcome objections." They simply transfer the confidence in their own heart into the heart of the customer. The only reason that prospects ever say "no" is lack of confidence. They aren't confident that Radio is the right medium or that your station is the right station or that you've given them the right schedule and spot rate, or that this idea will work.

But when your prospect has confidence that Radio IS the right medium and that your station IS the right station and that you HAVE given them the right schedule and spot rate and that the idea WILL work, they always say "yes" — 100 percent of the time.

Your job is to transfer confidence, but you can't transfer what you don't have.

No, you don't need to know about the human brain to sell Radio. You can always just learn how to "overcome objections." 

Roy H. Williams, president of Wizard of Ads Inc., may be reached at roy@WizardofAds.com