

» QUICKREAD » For a Radio professional to say, "These people have been reached, so now it's time to move on," is nothing less than idiotic. » People stay reached like a lawn stays mowed. » Now that your campaign is working, consistency will complete what frequency has begun. » For no additional fee, you could change the client's schedule, for example, from three ads to just two ads every afternoon and move that remaining ad into the noon hour, allowing the client to reach 8,500 new listeners, as well as continue to reach the client's current 11,000 listeners. » Adding two new ads in other dayparts can draw another 14,300 listeners, a big percentage growth for a lower percentage cost.

Be Specific

By Roy H. Williams

Here's an e-mail received at my office recently from the owner of a shoe store:

After reading the books and going to hear the Wizard speak, I was all pumped on Radio. So I got it going, three spots a day from 3 to 7 p.m. I've been doing it for the last 36 weeks with success. But now the Radio people would like me to do something different. They say that I have saturated that spot and that those listeners already know me very well. What I should do is spread the spots around, say one in the morning, one midday and one in the afternoon. Something about the Wizard's teachings tells me that this is not right thing to do. I am thinking to stay on the same afternoon spot and perhaps buy the same time on another station. What to do?

Signed,

[Name Withheld]

[Sigh] Sometimes I just want to hit myself in the head with a hammer.

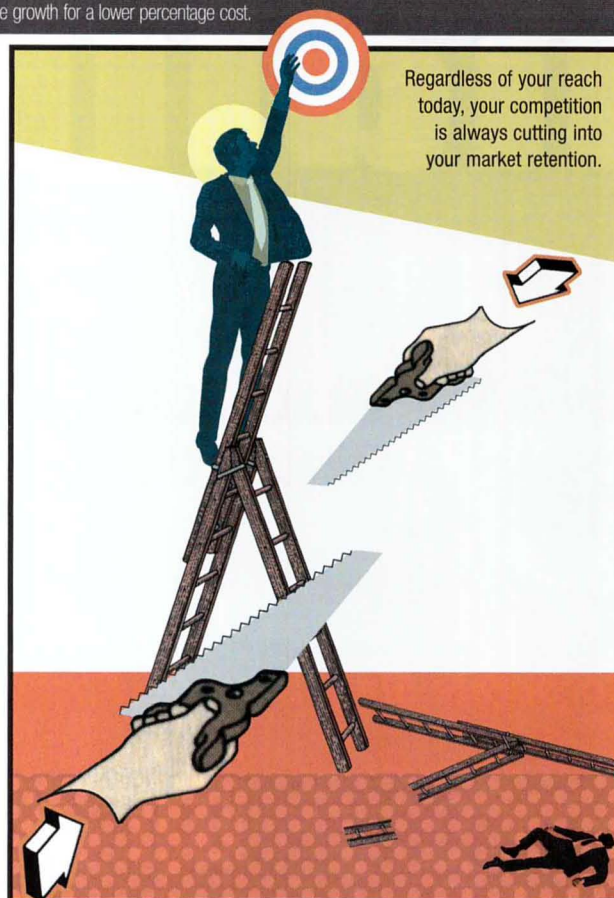
There's certainly an argument to be made that the shoe-store owner ought to reach an additional daypart or two; but for a Radio professional to say, "These people have been reached, so now it's time to move on," is nothing less than idiotic. People stay reached like a lawn stays mowed. It takes enormous repetition for a message to go from short-term, electrical "working memory" to long-term, chemical "procedural memory," and 36 weeks is not nearly long enough to make it happen. At best, a percentage of the audience will have the shoe store's name in "declarative memory," but given enough sleep between repetitions, that memory will soon fade.

How much repetition is needed to move a message into long-term, chemical memory? Sadly, that depends entirely on the relevance or "salience" of the message. Hey, we're talking about shoes here — just how much impact can a shoe message have?


Radio people are full of opinions, and these opinions are often right. Rarely, however, do Radio folks support their assertions with facts. "You've saturated that spot" doesn't sound nearly as convincing as this: "In the early stages of a campaign, relentless frequency is essential because we must overcome the neurological inertia of the listener. But now that your campaign is working, consistency will complete what frequency has begun. In other words, you can change your schedule from three ads to just two ads every afternoon and move that remaining ad into the noon hour. This will allow you to reach 8,500 new listeners who aren't hearing you in the afternoons, as well as continue to reach the 11,000 listeners who have been hearing your ads. We can do all of this at no extra charge. Then, by adding two new ads — one between 11 a.m. and noon each day, and the other between 1 and 2 p.m., we can add another 14,300 listeners that you haven't been reaching. And every one of these new listeners will be hearing your ad with as much repetition as you are currently getting with your current three-ads-per-afternoon schedule. We calculate that you'll reach 54 percent more people than you're currently reaching, but you'll be spending only 53 percent more money."

So why would I suggest to this client that he effectively buy a spot per hour from 11 a.m. to 2 p.m.? Because the client obviously feels strongly that he needs to buy tight dayparts to deliver relentless frequency. Why argue?

Another difference that you should notice between the two presentations is that



I was able to move him from three ads per day to five per day and increase his budget by 54 percent. This client is happy, and he wants to buy more Radio; he even suggested so in his e-mail. Yet the Radio station proposed that he begin to do something other than what had worked for him. My guess is that they were trying to placate a PD who had been complaining about hearing the shoe-store ad all the time. Wouldn't you agree, though, that a PD's Time Spent Listening to his own station greatly exceeds that of the average audience member? And if you tell this shoe store owner that your audience has been "saturated and it's time to move on" after just 36 weeks of airing in afternoon drive, what will you tell him 36 weeks from now, after he has moved the ads into another daypart and suggests to you that he has sufficiently "reached" your audience and feels that he should move to another station?

[Sigh] 

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



The Wizard of Ads

» **QUICKREAD** » Every sales presentation should answer the customer's question "What's in it for me?" » This question, often unspoken and maybe unconscious, is always there, casting its shadow of disinterest and doubt. » It's the salesperson's job to uncover the felt need of the customer and then speak directly to that need. » When your goal is to powerfully persuade, you must cause others to imagine themselves enjoying the benefit you describe before you explain the feature that makes it possible. » This "name the benefits first" technique will make your sales presentations more productive, your ads more convincing, your speeches more compelling and your training sessions more enjoyable.

THE Unspoken Question

By Roy H. Williams

Every sales presentation should answer the customer's question "What's in it for me?" This question is often unspoken and may even be unconscious in the customer's mind, but it's always there, casting its shadow of disinterest and doubt.

Most sales presentations are focused on features — AQH, TSL, demographic profiles, weekly come. But customers don't care often about a feature until they know what it will do. So why is it that we always name the feature first?

When a sales presentation is made one-on-one, it's the job of the salesperson to uncover the felt need of the customer and then speak directly to that need. My friend Brad Huisken tells a story about looking for a personal computer in the 1980s: "In every store I went into, they talked about RAM and megs, and I didn't know anything about RAM and megs, so I went home thinking, 'I'm not qualified to buy a computer.'"

Have you ever made anyone feel like they weren't qualified to buy Radio? Are you beginning to understand why local businesses like to buy newspaper ads?

Brad goes on: "Then one day, I met a sales person who asked, 'What do you plan to do with it?' I answered, 'My wife wants to be able to store recipes she got from her mother, and I want to be able to play Pac-Man with the boys.' He said, 'This is the one you need, right here. It's got enough RAM to play PAC-MAN and enough megs for your wife to store all her recipes.'"

When Brad found a salesperson who was interested enough in him to ask, "What do you plan to do with it?" and who was confident enough to say, "This is the one you need, right here," he felt he had finally found the right computer at the right price. But it wasn't the computer that gave him this confidence. It was the salesman. And the salesman did it exactly backwards from the "features-and-benefits" method we've long been taught. Weren't we told to name the feature first and then the benefit it delivers? But this salesperson named the benefit first: "This computer will do what you want." It was only afterward that he named the features (RAM and megs) that made the benefit possible.

Whether you're making a sales presentation or just writing a piece of Radio copy, when your goal is to powerfully persuade, you must cause others to imagine themselves enjoying the benefit you describe before you explain the feature that makes it possible. This "name the benefits first" technique will not only make your sales presentations more productive, but your ads more convincing, your speeches more compelling and your training sessions more enjoyable.


(Yes, yes, yes, I know that in chapter 43 of my first book, *The Wizard of Ads*, I told you to add the words "which means" every time you named a feature, thereby forcing you to always remember to add the benefit the feature delivers. At the time I wrote

Customers don't care often about a feature until they know what it will do. So why is it that we always name the feature first?

that chapter, I really thought I was right — but I've learned a lot since then.)

Those who have heard me speak recently will remember my first words to the audience — "In just three short hours, you're going to leave this room knowing more about advertising than anyone you will ever meet." But that statement would be mere puffery if I didn't immediately explain the features of the seminar that were going to deliver the benefit that I promised: "Together, we're going to take a look at the anatomy and architecture of the human brain. Then we're going to hear what the world's leading neuroscientists have to say about the unique qualities and abilities of this creature called 'man.' I'm going to teach you how thoughts are created and processed in the mind, and you're going to learn what makes people do the things they do."

Interestingly, that seminar is now attracting professors from MIT and Stanford, university presidents, ministers, journalists and even one Nobel Prize winner, which only goes to show that, if you can perform a thing, just blurt it out boldly, and then back it up with the facts.

Win the heart (big-picture-focused right brain), and the mind (detail-focused left brain) will follow. Name the benefit first — then name the feature. You're going to be amazed at the difference it makes. 

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



The Wizard of Ads

» **QUICKREAD** » Radio people have plenty of accusations against agency buyers, but... » Can you think of another industry whose people will negotiate a deal and then complain bitterly about the price they were "forced" to accept? » Radio accuses agencies of not buying Radio because they can charge more money for television and print, and says, "Agency people... just don't understand Radio." » Maybe Radio should step into the agencies' world, drop the silly excuses, and start selling a lot more Radio.

THOSE Evil Agencies

By Roy H. Williams

I've heard it for 25 years:

"That media buyer is just a rate grinder."

"Agencies don't buy Radio because they can charge a lot more money for production if they buy television and print."

"Those agency people are ignorant. They just don't understand Radio."

When I was young and wore blinders, I even made a few of these accusations myself. But when I began to examine the realities of the strange *ménage à trois* of client, agency, and media, I dropped all those silly excuses and started selling a lot more Radio. Consequently, they made me sales manager when I was 22 and general manager when I was 26. The property was a 100,000-watt FM in Tulsa, a market of roughly a million people, and I managed a staff of 32 people. I share this with you only so you'll know that I've been where you are right now. What I'm telling you isn't some theoretical eyewash from

someone who's never done it.

In my journey from part-time, overnight announcer to straight-commission sales rep, I never had the luxury of calling on people who had money budgeted for Radio. The only account list I was ever given was the local telephone book. Today, my agency has nine North American branch offices and an Australian one, buying airtime on more than 550 Radio stations daily. So frankly, I feel more than qualified to answer your accusations from the agency side of the desk.

ACCUSATION: "That media buyer is just a rate grinder."

REALITY: Can you think of another industry whose people will negotiate a deal and then complain bitterly about the price they were "forced" to accept? The car dealers that you love to hate: Are they offended when you suggest they should take less than sticker price for the car? Of course not. If a certain model can be easily replaced and they have too many on the lot, car dealers very likely will accept a break-even deal (or even less) just to get it off the lot. But if that car is hard to come by and the dealers believe they can get more for it from someone else, they simply say "no" to your offer. They don't whine that they were "forced" to accept a lower price by a "price chiseler." Car dealers don't fly into a tirade about how they're not a "price whore" and how they have "too much integrity" to accept your offer. Only Radio people do that.

ACCUSATION: "Agencies don't buy

Radio because they can charge a lot more money for production if they buy television and print."

REALITY: Anyone who believes that is delusional. The truth is that agencies are under extraordinary pressure from their clients to increase traffic, beat last year's sales figures, deliver results — perform, perform, perform! Think of the number of other Radio stations calling on your clients. The average agency has twice that many competitors calling on their clients every day. They're frantically fighting to keep their clients from switching to another firm, and they cherish anyone who can help them satisfy the client's insane demands. If they truly believe that your station will deliver what you promise, they'll go out on a limb to buy you. The problem is that they've been hyped, lied to, and disappointed by too many other Radio reps before you ever walked in their door.

ACCUSATION: "Those agency people are ignorant. They just don't understand Radio."

REALITY: Who's teaching them? You are — the people of Radio. Instead of putting yourself in the media buyer's shoes and trying to understand what they're up against, you position yourself as posturing, combative, adversarial belligerents who are forever demanding your "rights." "We'll go directly to the client! That's what we'll do!" If the media buyer does begin buying Radio, but not your station, they're still idiots, right? "Whores! Whores! Those rate-chiselers are buying from whores who have no integrity!"

BOTTOM LINE: Radio people have long been taught to mismanage agencies, fight with agencies, "out-chisel" agencies. Frankly, it doesn't seem to be working all that well. Maybe the time has come for Radio to step into the world that agencies live in.

Nahhhhh. That would make too much sense. ☹

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

» QUICKREAD » Why are we learning how to fight and trick our customers, instead of how to make Radio perform better for them? » What's the secret to selling agencies? How do I get them to buy my station? » The secret is to recognize that they have a system for buying that supercedes your system for selling » You must do all you can to understand and accommodate that system. » The less a media buyer trusts you, the less they're going to tell you. » You must quit thinking of agencies as 'obstacles to be overcome.'

Selling To Agencies Is Easy

By Roy H. Williams

You're teaching a Radio sales seminar, and 500 hands are raised. You point to one at random, and the sales rep beneath it asks, "What's the secret to selling agencies? How do I get them to buy my station?"

You answer without hesitation: "The secret to selling agencies is to recognize that they have a system for buying that supercedes your system for selling. You must do all you can to understand and accommodate that system. You must quit thinking of agencies as 'obstacles to be overcome.'"

Having foolishly shared this truth with a roomful of Radio reps, it's now time to run for your life.

Media buyers often wonder if Radio sellers are required to listen to a speech from management every morning:

"A Radio station is a selling organization no different from those teams of dynamic individuals who sell pots and pans door-to-door. To be winners, we must be persistent, tenacious and tough. We must see Radio as the answer to every question and never take 'no' for an answer. We must overcome every objection with memorized responses and listen to find the buyer's hot button. And when we've found it, we must seize control of the conversation and lead that prospect to 'yes.'"

But media buyers aren't nearly as stupid as you've been led to believe. They know exactly what you're doing when you try to lead the conversation by asking a series of loaded questions designed to 'trap' them into buying your station. That's when they quit telling you the


truth. Ever wonder why media buyers often don't seem to make sense? It's because they don't have the interest or the energy to engage in meaningless debate with you. If you don't know where they stand, then you can't fume and fuss at them. So let's go back to the beginning:

1. Every media buyer has a system for buying. Whether or not media buyers care about the things you believe they should care about is immaterial. Will you get in step with their system and sell to them 'their way,' or will you go sell someone else 'your way'?
2. The less a media buyer trusts you, the less they're going to tell you. When dealing with Radio reps, most buyers feel like the accused on a witness stand answering the questions of a prosecuting attorney: "Everything you say can and will be used against you." Now be honest. In the past, most of your listening has been for clues on how to beat them at their own game, right? Vulnerability is a two-way street. If you are not open and honest, you can be sure that they won't be, either.
3. Until you are willing to admit that a competitor's package might be a better value than your own, you will never be completely trusted. I know it sounds like a harsh accusation, but some Radio people seem to be highly

trained in the fine art of self-delusion and denial. Regardless of how much sense it might make for the buyer to buy another station, these sales reps and managers will instantly fly into a defensive huff when they aren't on the buy. Take a hint: The more you deepen the adversarial relationship, the harder most buyers will work to avoid you.

In the 1970s and '80s, motivational speakers filled auditoriums with sales reps hungry for "pumping up." One day when management sent me to one of these sessions, where everyone was required to wear a badge listing their name and their employer, I noticed that the room was overflowing with every flavor of multilevel marketing con from cosmetics to water filters, a wide variety of real estate people and time-share professionals, a plethora of mobile-home and vinyl-siding salesmen. The rest of us were Radio reps.

That was the day I first asked myself, "Why are all the Radio folks here? People who deliver a good product and take care of their customers don't usually have to get themselves 'pumped up.' Why are we learning how to fight and trick our customers, instead of how to make Radio perform better for them?"

It's a question I'm still asking. 

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



» **QUICKREAD** » Cult branding means making companies with magnetic characteristics to attract die-hard customers and convert them into walking, talking viral marketers. » Market share doesn't always equate to customer loyalty. » Time Spent Listening among audiences 12-24 is at an all-time low. » Every Radio station can become a cult brand, but few accomplish it. » Imagine what could happen to your station if it were enthusiastically embraced. » Take another look at B.J. Bueno's list of Seven Golden Rules. »

Is Your Station A Cult Brand?

RBy Roy H. Williams
arely do I endorse the book manuscripts sent to me by publishers. Most of them, frankly, are a waste of paper. But when I glanced at the manuscript of *The Power of Cult Branding*, I was immediately impressed. A few days later, I returned these words: "The most insightful look at brand positioning since *The 22 Immutable Laws of Marketing*. I wish I had written it myself."

But I wasn't the only one impressed. On the book's back cover, you'll find equally strong endorsements from Al Ries and Jack Trout and the ubiquitous Jay Conrad Levinson.

Shortly after his book was released, B.J. Bueno was asked to speak at Harvard. In the room to hear more of his theories on cult branding were not only the school's advertising and marketing professors, but also senior brass from Nike, Disney, Apple, Pepsi, and BMW of North America. Coincidentally, it was B.J.'s birthday. He's now 23 years old.

Do you think the boy might have a bright future in marketing?

The Power of Cult Branding is a detailed study of nine companies whose magnetic characteristics attract die-hard customers and convert them into walking, talking viral marketers. The cult brands profiled in the book are Harley-Davidson, Star Trek, Vans shoes, Volkswagen Beetle, Oprah Winfrey, Linux/Open Source, World Wrestling Entertainment (WWE), Jimmy Buffett and Apple Computer.

Note that market share doesn't always equate to customer loyalty. Hence, the notable absence of Coca-Cola, Pepsi, Microsoft, Walt Disney, Ford, Dell and McDonald's from the list. But why was there no Radio station listed?

According to B.J. Bueno, the Seven Golden Rules of cult branding are:

1. Consumers want to be part of a group that's different.
2. Cult brand inventors show daring and determination.
3. Cult brands sell lifestyles.
4. Cult brands listen to the choir and create brand evangelists.
5. Cult brands always create customer communities.
6. Cult brands are inclusive.
7. Cult brands promote personal freedom and draw power from their enemies.

Although every Radio station has the opportunity to become a cult brand, very few accomplish it. Compare Bueno's list of Seven Golden Rules above to my Seven Observations below:

1. Is it possible that in our attempt to be "mass-appeal" we've become easily replaced?
2. When's the last time you saw a program director walk out on the skinny part of the branch?
3. Does your Radio station embody and personify a clearly defined lifestyle to its listeners?
4. Viral marketing isn't just for the Internet. What are you doing to create "station evangelists"?
5. Are you facilitating interaction among your listeners?
6. Do new listeners immediately feel welcomed and invited to join the club?

7. Persecution unites the troops and reinforces a sense of belonging. When is the last time your station was criticized or attacked? (See Observation #2 above.)

Unless something changes soon, broadcast Radio will quietly disappear over the horizon with the passing of the baby-boom generation. Time Spent Listening among audiences 12-24 is at an all-time low, and no one seems to care. Are we expecting these people to "learn to love Radio" as they get older?

Programmers who argue that 12-24 isn't a "money demo" are being woefully shortsighted. Radio's vibrant years, during the 1960s and early '70s, were the electric years when the baby boomers were 12-24. Does no one remember the national phenomenon called Top 40 Radio? Programmed principally for younger listeners, the format won the hearts of everyone 12-54 by making them all feel "with it." Get the youth of a country excited, and the rest of the nation is sure to follow.

Take another look at B.J. Bueno's list of Seven Golden Rules, and imagine what could happen to your station if it were enthusiastically embraced. A consultant to a half-dozen Fortune 500 companies at just 23 years of age, young Mr. Bueno is a voice that Radio needs to hear.

Is anyone listening? ☎

Roy H. Williams, president of Wizard of Ads Inc., may be reached at Roy@WizardofAds.com. B.J. Bueno can be reached at BJB@PowerofCultBranding.com.

QUICKREAD >> An ad, a message environment of excitement and desire, is the wrong environment for your message about duty and honor and sacrifice. >> People may feel that you are an insensitive warmonger or that you are being opportunistic, "wrapping yourself in the American flag." >> Continue advertising; the public hungers for normalcy. >> Remove from your ads any trigger words that might conjure images of violence. >> Move your business forward as though everything is perfectly normal. <<

Advertising In Time Of War

THE WIZARD'S RESPONSE TO AN ADVERTISER'S QUESTION

Q By Roy H. Williams
I'd like to show my support of our men and women serving overseas and would appreciate suggestions on how to go about doing this in my ads.

A Step One : Think of everything that you'd like to say to our brothers and sisters who are currently in danger, far from the warmth and safety of their homes.

Step Two: Write all these things on a sheet of paper.

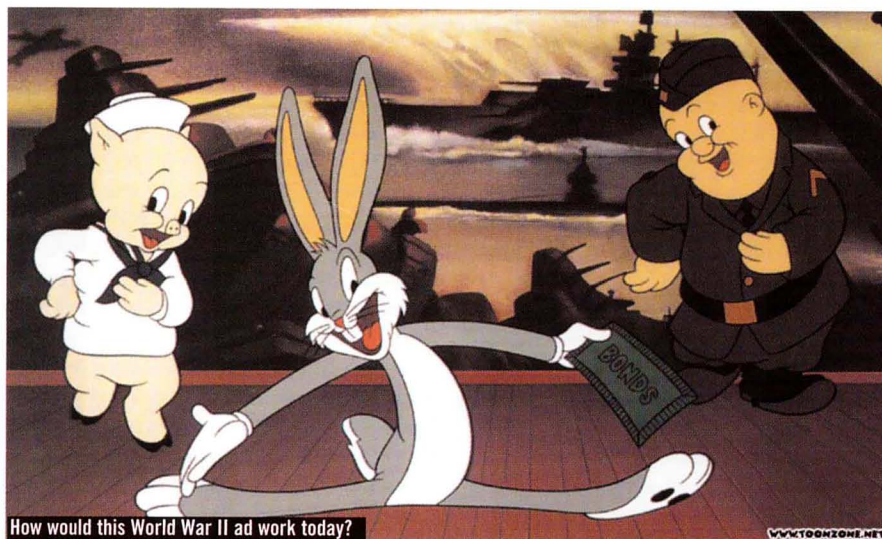
Step Three: Fold the paper and carry it in your pocket until the day these people return.

Step Four: Give one of them the paper, face to face and eye to eye.

The simple truth is that the world of advertising isn't a good place for statements about duty and honor and sacrifice. Give me a minute and I'll explain why:

1. An ad is the wrong environment for your message. Ever notice how all newscasters have a similar delivery style? This semi-monotone delivery is an auditory cue that signals listeners to prepare themselves for a series of negative mental images. Advertising, on the other hand, is a message environment of excitement and desire. Consequently, the average person reading, listening to or viewing your ad will feel "ambushed" when you broadside them with thoughts and feelings about the war.

2. Regardless of how careful you are, many will misunderstand your statements and feel that you are an insensitive warmonger. Many people will misinterpret



this very column. Some will conclude that I must be "pro-war" while others will feel that my advice is decidedly "unpatriotic."

3. Those who interpret your message correctly may still feel that you are "wrapping yourself in the American flag" and "trying to capitalize on patriotic sentiments." You can't win. And besides, the people you're hoping to affirm can't hear you. They're on the other side of the world, remember?

If you choose to go ahead and use your advertising to make statements about the war:

1. You can be sure that few people, if any, will tell you that your comments were out of line. Most will chalk it up to "free speech" and never say anything to you.

2. You can be equally sure that your public image will, in fact, be somewhat eroded.

3. A third certainty is that the relatively small number of people who truly appreciated your comments will make it a point to tell you how much they liked them, leaving you with the mistaken impression that

your ads mentioning the war were generally well-received.

MY ADVICE:

1. Do not suspend your advertising. The public hungers for a feeling of "normalcy" during wartime, and your unaffected advertising will help them find it.

2. Remove from your ads any trigger words that might conjure images of violence. In calmer times, we commonly use "bombshell, high-impact, prices slashed, blown away, zeroed in" etc.

3. In scheduling promotions and events, don't speculate on what may or may not happen overseas. Move your business forward as though everything is perfectly normal. The world doesn't quit spinning during times of war, and the rent still comes due.

Hopefully, you will receive these comments in the spirit that they were written. ☐

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



The Wizard of Ads

» QUICKREAD » All things being equal, increasing your reach from 32 percent to 48 percent (an increase of exactly 50 percent,) should increase your advertising-driven traffic by exactly 50 percent. » "All things" are never equal. The number of competitors in your marketplace and the attractiveness or aggressiveness of existing competitors are rarely static. » How do you determine what percentage of your traffic is currently "advertising-driven"? » Business owners must decide for themselves what percentage of their profits to re-invest in their facilities, equipment, advertising and people. » Few business people are willing to advertise as aggressively as they should. Consequently, unrestrained growth is available in most categories to those who can afford the dollars and stomach the risk.

An Advertiser's Question

By Roy H. Williams

I'm a 52-week Radio advertiser, currently reaching 32 percent of my area's 18-34 population with a frequency of 2.9 each week, 52 weeks in a row. (I know you teach that weekly frequency should be at least 3.0, but I figured 2.9 was close enough.) Today, I have a very specific question that no one has been able to answer, so I'm writing to you. Here it is: "How much will my store traffic increase if I increase my spending to reach 48 percent of the population with similar weekly frequency? How many more sales will I make?"

Your question is far more complex than you realize, but I will do my best to answer it: "All things being equal, increasing your reach from 32 percent to 48 percent (an increase of exactly 50 percent,) should increase your advertising-driven traffic by exactly 50 percent."

And yes, I agree that a weekly frequency of 2.9 is "close enough" if you are achieving it 52 weeks out of 52.

NOW FOR THE PROBLEMS:

1. "ALL THINGS" ARE NEVER EQUAL. My answer assumes there will be no change in the number of competitors in your marketplace or in the attractiveness or aggressiveness of existing competitors, yet rarely do these remain static. If your competitors drop the ball, you may experience a significant increase in traffic without increasing your ad budget at all. Likewise, if your "share of voice" increase is matched by similar increases from your competitors, your increase will be effectively nullified, and store traffic will remain at current levels. But what if they increase their ad spending, and you don't increase yours? You want to do the math on that one?


2. WHAT PERCENTAGE OF YOUR TRAFFIC IS CURRENTLY "ADVERTISING-DRIVEN"? What percentage is location driven? What percentage are repeat customers? What percentage are referrals? A 50-percent increase in reach (without a decline in frequency) should increase your advertising-driven traffic by 50 percent. But can you tell me how much of your traffic is due to advertising alone and would not be coming otherwise?

Are you beginning to understand why it would be completely irresponsible of me to predict the bottom-line impact of an increase in advertising? Well, this is my day to be irresponsible, so here's my best attempt at an answer:

My instinct is that 50 to 70 percent of the typical retailer's store traffic is due to location, signage, repeat customers, referrals etc. The remaining 30 to 50 percent of store traffic is advertising-driven. This would mean that a 50-percent increase in effective reach should increase traffic by 15 to 25 percent.

To summarize what I said earlier, "Advertising-driven traffic should increase by the same percentage that you increase your effective reach, all other factors remaining equal." Now if you can just plug in the exact number of selling opportunities that your stores have each day as a direct result of advertising alone, then presto, you'll have your answer.

BOTTOM LINE: Business owners must decide for themselves what percentage of their profits to re-invest in their facilities, equipment, advertising and people. Sadly, due to the near-universal fear that "if it doesn't work, I've wasted my money," very few business people are willing to advertise as aggressively as they should. Consequently, unrestrained growth is available in most categories to those who can afford the dollars and stomach the risk.

A closing thought: There's only one thing that business owners are more reluctant to spend profits on than advertising, and that's training for their people. This is especially true of Radio station owners. The eternal question is, "What happens if I train them and they leave?" Here's a better one: "What happens if you don't train them and they stay?" 

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

» **QUICKREAD** » Science has many enduring myths, many of which can be found on the Internet. » Much of the time, these web writers don't tell us where they got their data. » The only people who believe sight is supreme (over hearing) are not scientists at all, but are merely quoting "traditional wisdom." » Often, traditional wisdom is far more tradition than wisdom. » The only excuse you have for not knowing is that you really don't care. » Will America's Radio professionals ever reject the poorly researched nonsense taught by sales trainers who hold themselves to be "experts"?

Foolish Things That We Believe

By Roy H. Williams

An e-mail was recently passed along to me by one of my staff readers. It said, "Some months ago, you alluded to research being done that would reveal the fact that things you **heard** were as, or more, effective than things you **saw**. In other words, the spoken word is retained more than science gives it credit for. Has there been any more development on this research, and can you reveal who is doing the research?"

Even though time constraints prohibit me from answering most of the e-mail that I receive, I did steal a moment to answer this one:

Dear Lloyd,

Your comment "more than science gives it credit for" is intriguing to me. To which scientists are you referring? My experience has been that the only people who believe sight is supreme are not scientists at all, but are merely quoting "traditional wisdom."

Most cognitive neuroscientists agree that the human creature is uniquely gifted to attach complex meanings to sound. You will find this to be supremely evident in all of the brain maps contained in the illustration CD that accompanies the new audio-book *Thought Particles — Binary Code of the Mind*, and the theory is strongly supported by quotes from Steven Pinker, chair of the department of Brain and Cognitive Science at M.I.T., Ricardo Gattass of the Institute for Biophysics, and Alan Baddeley in his groundbreaking book, *Working Memory*.

Do you remember the tongue map in virtually every school biology textbook, showing sweet, salty, sour and bitter to be localized to different regions of the tongue? In truth, the human tongue perceives five different tastes: sweet, salty, sour, bitter and *umami*, a Japanese term referring to the taste of amino acids, the chemical building blocks of proteins. In addition, the receptors for all five of these

tastes are spread more or less evenly across the tongue. Scientists today regard this "tongue map" as one of science's most enduring myths.

But it's not the only one.

Here are some quotes I pulled off the web in less than a single minute:

"Psychologists believe that we only use perhaps 2 percent of our potential brain power."

"You probably already know that most of us use only 5 percent of our brain power."

"We only use about 6 percent of our brain when awake, but 21 percent when sleeping."

Did you notice how not one of these writers told us where they got their data? In his new book, *Synaptic Self*, neurologist Joseph LeDoux writes, "Everyone has heard a few things about the wrinkled blob in the noggin — for instance, that we use only 10 percent of it. But who came up with this number? It's hard to imagine how 90 percent of the brain, lacking in value for most of us most of the time, could ever have come into existence. Researchers have been looking into what the brain does for many years now, and from what they have discovered, it doesn't seem that most of it is, in fact, resting idly."


Yes, we've been using 100 percent of our brains all along; it's just that we've

had our attention directed at all the wrong things.

Have you ever been told that "93% of all human communication is non-verbal"? Or that "One picture is worth a thousand words"? Or that "some people are visual, some are auditory, and some are kinesthetic"? Each of these statements is utterly incongruent with everything that's known about the brain. According to such leading neurologists as Alan Baddeley, Steven Pinker, Ricardo Gattass and Silvia Helena Cardoso, human beings are uniquely gifted to attach complex meanings to sound. It's the one area of sensory perception in which we are superior to the animals, thanks to a dramatically oversized Auditory Association area and a highly developed Wernicke's area and Broca's area. (In case you were wondering, the brains of deaf people access the visual association area and the somatosensory cortex to supply the signals that are missing from auditory association.)

Traditional wisdom is often far more tradition than wisdom. Are you ready to kick it to the curb? Ten years ago, gathering the facts was difficult, but now we have the Internet. So the only excuse you have for not knowing is that you really don't care.

But you do care about the truth. Don't you?

Will America's Radio professionals ever rise en masse and reject the poorly researched nonsense that is being taught by sales trainers who hold themselves to be "experts"? 

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

>> QUICKREAD >> Salespeople who study only how to get the signature on the contract are called "professional liars." >> The others are "true believers," those who study their product and are confident that they can deliver what they're promising. >> Real selling is to transfer your own confidence to your customer, who then has the confidence to say "Yes." >> Build your own confidence with honesty, hard work and pure motives.

Want Confidence?

S By Roy H. Williams
ales professionals fall into two camps. In the first camp are those who study how their product works and are confident that they can deliver what they're promising. These are called "true believers." In the second camp are the salespeople who study only how to get the signature on the contract. These are called "professional liars." I'm sure you've met both kinds.

You want to be counted among those in the first camp, right? The ones who elegantly transfer their own confidence into the heart of the customer?

Lack of confidence is the only reason a prospect ever says "no." They lack confidence that this is the right idea, that now is the right time, that Radio is the right medium, that yours is the right station, or that you've proposed the right schedule and given them the right price. That's why they said "no." When the prospect has confidence that you have the right idea, now is the right time, Radio is the right medium, yours is the right station, that you've proposed the right schedule and given them the right price, they say "yes" every time.

Real selling is to transfer your own confidence to your customer. But you can't transfer what you don't have. Do

you have confidence in what you sell?

Interestingly, *getting* confidence and *keeping* confidence result from the same process. It's sort of like getting and keeping big muscles.

KEYS TO CONFIDENCE:

1. DO YOUR HOMEWORK. Know what you're talking about.

2. ALWAYS TELL THE TRUTH. You can't have real confidence when you know you're a scammer. A lie that makes you \$1 will cost you \$70 in future commissions due to your eroding confidence.

3. IT'S OKAY TO SAY, "I DON'T KNOW, BUT I'LL FIND OUT" as long as you DO find out and make it a point to get back to that person either by e-mail, note or telephone. (Do this for strengthening your own confidence even when you think the person wasn't genuinely interested in knowing the answer, or there's no hope of selling the person. The confidence you gain in yourself will make the extra effort worthwhile.)


4. HAVE PURE MOTIVES. Sales commissions are the accidental by-product of wanting to grow your client's business. If you lie awake at night, it should be because your client's business isn't growing. To gain and keep confidence, you must know in your own heart that you ARE qualified to help (because

you've done your homework) and that you CAN be trusted (because you genuinely believe that what you're suggesting will work, and you know that you'd never lie to make a sale.)

5. SAY WHAT NEEDS TO BE SAID.

When a client's expectations are unreasonable, tell them so. When the client has a bad reputation, tell them so. When their competitor is doing a better job than they are, tell them so. You should think of a gracious way to say it, but tell them what they need to hear. You, as an advertising consultant, cannot create success alone. You must have the willing cooperation of your client. Not saying what needs to be said is just a silent way of lying.

6. DO THE HARD THING. Call your client at the end of his/her big day and ask how it went. This is especially important if you're fearful that things might not have gone well. Your client's true "partner" is the person who calls them at 8 p.m. on a Saturday night to ask how the day went. Are you willing to make these calls?

The circus person exuding the greatest degree of confidence is the lion tamer who is not afraid to stick his head in the lion's mouth. Your life is a circus, and you are the star. When's the last time you stuck your head in the lion's mouth? 

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



Fallen Patriot Fund

Radio Ink magazine supports the Fallen Patriot Fund, established to help families of U.S. military personnel who were killed or seriously injured during Operation Iraqi Freedom. The Fallen Patriot Fund will be matched dollar for dollar from the general funds of the Mark Cuban Foundation, up to \$1 million. Bank of America will accept donations for the Fallen Patriot Fund at all Bank of America banking centers. The Bank of America Foundation also will match their associates' donations dollar for dollar from gifts of \$25 up to \$5,000. Grant applications are available at www.fallenpatriotfund.org.



The Wizard of Ads

By Roy H. Williams

» **QUICKREAD** » Your client isn't sure whether or not Radio is working for him. » You need listeners to signify that they heard the client's ad. » Insert into the copy a "flag," anything notable enough to trigger voluntary mention. » This technique works best when mentioning the flag makes the mentioner feel clever or witty. » An incongruent word, unusual pronunciation or complete irrelevancy surprises Broca's Area in the listener's brain and jabs an audio flag deep into declarative memory.

Audio Flags

Your client isn't sure whether or not Radio is working for him: "Business is up, but no one is mentioning the ad."

"Is there anything else you're doing differently?"

"No, but I'm just not sure that Radio is what's doing it for me."

Makes you want to hit yourself in the head with a hammer, doesn't it? This is when many a poor, misguided soul has inserted a Radio coupon to track results: "Mention that you heard this ad, and receive an additional 10 percent off!" Sadly, I've never known of a Radio coupon doing anything other than "proving" that Radio doesn't work.

When you need listeners to signify that they heard your ad, insert into the copy a "flag," anything notable enough to trigger voluntary mention. This technique works best when mentioning the flag makes the mentioner feel clever or witty.

We recently wrote a piece of copy for a jeweler, who said in his ad:

"Hello, this is Richard Kessler Ph.D. ... (then, under his breath, Kessler quickly mumbled, "h-i-j-k-lem-anno-p") here to talk to you about SDS, a new medical condition that is afflicting women all over Wisconsin. SDS is Shrinking Diamond Syndrome, and it can strike at any time. Symptoms include looking in the mirror and saying, 'These diamonds earrings just don't look as BIG as they used to...'"

Kessler then revealed the cure for SDS, and an effective Radio ad soared through the air.

The flag, of course, was the "h-i-j-k-lem-anno-p." Countless customers teased Kessler about it whenever they met him: "Yeah, I'm one of those Ph.D-h-i-j-k-lem-anno-p's, too."

A New Orleans client airs an ad that compares mall-store pricing to a roller-coaster ride. The idea obviously lends itself to creative production and wonderful

DEFINITIONS:

Audio Flag: Something that listeners hear; an audio cue that sticks in their memories to trigger voluntary mention, a cue that fosters "bringing it back" to talk about later.

Radio coupon: Radio ad copy supposedly used as a memory aid, prodding listeners to action; e.g. "Mention that you heard this ad, and receive an additional 10 percent off!"

Broca's area: The section of the brain that specifically assesses syntax of words while listening, and comprehends structural complexity. Auditory and speech information is transported from the auditory area to Wernicke's area for evaluation of significance of content words, then to Broca's area for analysis of syntax.

Syntax: 1) the way in which words are put together to form phrases or clauses; 2) a connected or orderly system: harmonious arrangement of elements.

Incongruent word: a word that is not in agreement, harmony or correspondence; not conforming to the circumstances or requirement of a situation.

sound effects, but the flag is inserted in the outcue: "So take the smoooooooooth ride at Ramsey's, on Veteran's at I-10, across from Celebration Station."

Stretching the word "smoooooooooth" to a full three seconds surprises Broca's Area in the listener's brain and jabs an audio flag deep into declarative memory. What are the odds that dozens of friends and customers will ask this man whether things are "smoooooooooth" for him today — or whether their purchase will be gift-wrapped in that "smoooooooooth" wrapping paper?

Lest you think that an audio flag must always be insertion of an incongruent word or unusual pronunciation, let me tell you about my first experience with a flag in a piece of Radio copy. Twenty-two years ago, the client was Bethel Auto Body. The ad featured an imaginary, super-abrasive talk-show host named Joe Fred Bob. The first two callers asked questions that Joe Fred Bob didn't want to answer, so he simply slammed down the telephone receiver and said, "We seem to have lost

our connection." The third caller asked a question that prompted Joe Fred Bob to rave about his friend Danny at Bethel Auto Body. The fourth caller, a hillbilly, closed the ad by asking: "How much should a hamster weigh?" Joe Fred Bob replied quietly, "That's got to be the most irrelevant question that anyone has ever asked." To which the hillbilly responded in a shrill, frantic voice: "Not to me! I've got one that's up to 72 pounds! Ya' think maybe it's a wolverEEN?"

Stupid? Yes. Unmotivated? Yes. But did it surprise Broca? Absolutely. Ten years later, people were still asking Danny about "that wolverine." There was never a question in his mind whether or not Radio was "doing it" for him.

Are you smart enough to insert a high-recall audio flag into your Radio copy? Or should you be selling shoes down at the mall?

I hear they're hiring.

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



The Wizard of Ads

By Roy H. Williams

QUICKREAD >> Are you disturbed by the creeping sameness of today's Radio — the same eight formats and 11 slogans in every market you visit? >> Radio has become as dry as Melba toast, as predictable as rainwater. >> American Radio was the land of the free and the home of the brave, but the free and the brave got old and decided to play it safe. >> *Radio Ink* is hosting a one-and-a-half-day discussion, January 29 and 30, 2004, to stimulate radical new thoughts and experiments in Radio. >> If you have the authority to implement and you want to introduce some paradigm-shattering, new ideas in your marketplace, be there.

Reinventing Radio 2004

Are you as disturbed by the creeping sameness of today's Radio as I am? Drive across America and you'll hear the same eight formats and 11 slogans in every market you visit. Radio has become as dry as Melba toast, as predictable as rainwater, and as contrived as a TV evangelist's hairdo. Is Radio on the safe road to hell?

Face it. Howard Stern and Rush Limbaugh are old news. Music stations all play the same songs, and all programmers in North America have the identical program clock branded on their butts. When's the last time you heard a high-risk new format or promotion?

Radio was once an island of pirates, renegades, outlaws and mavericks who plotted and schemed in their secret hide-out behind the microphone. Announcers and salespeople alike were swordsmen of rapier wit and evocative words. A nation's attention was held firmly in their grasp.

"The girls in body-form slacks wandered High Street with locked hands while small transistor Radios sat on their shoulders and whined love songs in their ears. The younger boys, bleeding with sap, sat on the stools of Tanger's Drugstore ingesting future pimples through straws. They watched the girls with level goat-eyes and made disparaging remarks to one another while their insides whimpered with longing."

American Radio was the land of the free and the home of the brave when John Steinbeck wrote those words. But the free and the brave got old and decided to play it safe. They laid down their swords and picked up briefcases full of statistics; climbed off their Harleys and began driving beige Toyotas; took off

WARNING:

If you show up for this brain-maelstrom in a suit and tie, you won't be allowed in the room. As a matter of fact, we're very likely to tie you up, take your wallet and pull your pants down around your ankles.

their black eye-patches and put on identical pairs of horn-rimmed glasses.

Has Radio lost its magic, or have the magicians just lost their courage?

"What can I do?" King Arthur cried. "I see the noblest fellowship in the world crumbling — eroding like a windblown dune. In the hard dark days, I prayed and worked and fought for peace. Now I have it, and peace is too difficult. Do you know, I find myself wishing for war to solve my difficulties?"

King Arthur may as well have been talking about Radio, just as Leo Burnett may have been cautioning Radio when he said, "I am one who believes that one of the greatest dangers of advertising is not that of misleading people, but of boring them to death."

Are you tired of being a Poindexter? Do you believe that Camelot can be rebuilt? Will you attend an illegal meeting of outlaws on the outskirts of Austin, Texas? I'm utterly and completely serious. *Radio Ink* is hosting a one-and-a-half-day discussion, January 29 and 30, 2004, to stimulate radical new thoughts and experiments in Radio. If you have the authority to implement — in other words, if you're a GM or higher — and you're tired of talking about incremental change, and you want to introduce some paradigm-shattering, new ideas in your marketplace, you desperately need to be there. Or do you know of another such event scheduled for next year?


By the way, there will be no charge

for attending, and it will all take place on the campus of Wizard Academy. The author of *The Power of Cult Branding*, B.J. Bueno, will be there to stimulate your thinking and help you remember what it feels like to swing a sword. When B.J. spoke at Harvard last year, top brass came running from Disney, Pepsi, Harley-Davidson, Apple computers, BMW of North America and a host of other forward-thinking companies to hear what he had to say. Of course, I'll be there, too, making sure that no one starts whining, "That would never work."

Participation will be limited to 20 people, and no recording devices will be allowed. We're looking for a small-enough group of pirates and renegades to allow for real interaction. Poindexters not in attendance will just have to watch what the pirates do upon returning home to their markets.

WARNING: If you show up for this brain-maelstrom in a suit and tie, you won't be allowed in the room. As a matter of fact, we're very likely to tie you up, take your wallet and pull your pants down around your ankles.

To make application to attend, contact Corrine Taylor at (800) 425-4769 or e-mail Corrine@WizardAcademy.com. For complete details, visit www.WizardAcademy.com and click Reinventing Radio: 2004.

Are you willing to help rebuild Camelot? 

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



The Wizard of Ads

By Roy H. Williams

QUICKREAD >> Radio people aren't being taught how to make Radio work; they are taught only how to sell it. >> Consequently, stations are hiring sales reps that are "hard-driving and pretty," instead of people with a powerful command of the English language. >> Strategy is much more important than copy, target audience or cost-per-point. >> The best possible strategy will not only remove the limiting factor, but also revolve around the "defining characteristic" of your client. >> Begin making intelligent observations and insightful suggestions, and clients will hang on your every word

Radio's Missing Questions

Every cognitive neuroscientist on earth knows that humans communicate primarily by sound, not through visual images. Radio people have all the scientific evidence on their side. So why is Radio still mumbling around with a pathetic 7 or 8 percent of advertising? Is it because someone has convinced you that this is a "good, reasonable, right and proper number"? Believe me, it's not. Someone else is living large on your inheritance.

Three things hold Radio back. Radio people aren't being taught how to make Radio work; they are taught only how to sell it. Consequently, stations are hiring sales reps that are "hard-driving, goal-oriented, charming and pretty," instead of people who have a powerful command of the English language. Think about it. Why are Radio people not the most well-spoken group in America? Radio has never asked its clients the pivotal questions:

"How do you plan to measure the success of our relationship?"

"When do you plan to measure the success of our relationship?"

Begin by asking those two questions and you'll instantly realize that strategy is much more important than copy, target audience or cost-per-point. You shouldn't be surprised when an advertiser says, "I'm not sure it's working," when no strategic plan was ever created and no objective system for measuring progress was ever established.


When devising a master strategy, you must first examine the business model. What is the limiting factor? What's holding this business back? "Lack of traffic" is never the answer. Slow traffic is usually just a symptom of a much more intrinsic disease — store hours, location, pricing, selection, reputation, salespeople, décor or one of a hundred other things. Pouring ad dollars into a flawed business model is like pouring gasoline into the tank of a car that doesn't run.

Great strategy removes the obstacle — tunes up the car — then watches the gasoline work its magic. Believe it or not, major business restructuring that eliminates a limiting factor — solves a strategic problem — can easily be made part of a Radio promotion. When the client sees how well the "promotion" works, it's quite easy to get them to implement the change permanently. Now you're making a difference.

The best possible strategy will not only remove the limiting factor, but also revolve around the "defining characteristic" of your client. What makes them who they are? Ignore what they say. Watch what they do. You're not looking for the "Unique Selling Proposition" or any other such nonsense, because what your client is all about isn't necessarily "unique" to them. Uncovering

the defining characteristic isn't done so that you can make a unique claim in the ad copy, but so your copy can promise an experience that your client will actually deliver. Anything less never works in the long run.

Tell me, would you rather be a sales rep or an advertising consultant? The job of a consultant is to see what no one else is seeing and to say what no one else will say: "But my clients won't listen to me. They don't respect my opinion." Begin making intelligent observations and insightful suggestions, and I promise they'll hang on your every word. "Gosh, that sounds like a lot of work." It is a lot of work. If making a profit were quick and easy, everyone would be doing it.

Are you made of the right stuff? 

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

BROADCASTING LEGENDS HONORED

The Library of American Broadcasting recently paid tribute in New York to their First 50 Giants Of Broadcasting. "It was our good fortune to honor, in person, many of broadcasting's legends," says Lucille Luongo, president and CEO of the LAB Foundation. "This event was designed to keep their example before us and to

raise awareness of the wonderful repository of broadcast heritage that is today housed in the LAB at the University of Maryland."

The honored 50 (teams are counted as one) in alphabetical order: Fred Allen, Edwin H. Armstrong, Lucille Ball, Jack Benny, Gertrude Berg, Edgar Bergen, Milton Berle, George Burns & Gracie

Allen, Sid Caesar & Imogene Coca, Frank Conrad, Joan Ganz Cooney, Bill Cosby, Walter Cronkite, Bing Crosby, Powell Crosley Jr., Lee DeForest, Allen B. DuMont, Philo Farnsworth, Pauline Frederick, Dorothy Fuldheim, Jackie Gleason, Arthur Godfrey, Leonard H. Goldenson, Freeman Gosden & Charles Correll (Amos 'n' Andy), Jack Harris, Paul Harvey, Ragan Henry, Bob Hope, Stanley E. and Stanley S. Hubbard, Chet

Huntley & David Brinkley, Jim & Marian Jordan (Fibber McGee & Molly), H. V. Kaltenborn, John Kluge, Guglielmo Marconi, Donald H. McGannon, Gordon McLendon, Tom Murphy, Edward R. Murrow, William S. Paley, Ina Phillips, Ward Quaal, J. Leonard Reinsch, David Sarnoff, Eric Sevareid, Frank Stanton, George Storer, Ed Sullivan, Sol Taishoff, Lowell Thomas and Vladimir Zworykin. **See photo in OnAir, page 14.**



The Wizard of Ads

By Roy H. Williams

» **QUICKREAD** » In a hypersonic, word-of-mouth world, we are rarely out of touch. » This interconnectivity allows trends to be launched and killed with lightning speed. » Hence, radio as the source of breaking news dwindles with each passing hour. » Radio is in real danger of becoming irrelevant, but the societal evolution that kills one trend also gives birth to another of equal importance, giving Radio the opportunity to reinvent itself if only it has the wit and courage to act. » Americans have a hunger for authenticity... it's the currency of tomorrow. But will radio management be willing to put real authenticity on the air? » Authenticity requires vulnerability, a willingness to show who and what you really are, warts and all. » We've reached the end of our tolerance for sameness and predictability. Americans want authenticity.

Hungry for Authenticity

You've met people who stayed ahead of the curve. Perhaps you live at the curve's edge yourself — always the first to try a new thing and then the first to move on. You've also met people who drag along at the tail of the curve — forever falling into step too late to dance, never quite getting the inside joke.

The first group we call "alphas" and "trendsetters." The second group we call "posers" and "losers." The vast bulk in the middle — those that hide between the curve's sharp beginning and dull end — are the riders of the trend's tidal wave.

I'm talking to you about marketing.

Seven short years ago, you didn't carry a cell phone in your pocket, and you had probably never received an e-mail. Now, you're living in a hypersonic, word-of-mouth world and are rarely out of touch. This interconnectivity allows trends to be launched and killed with lightning speed. Hence, radio as the source of breaking news dwindles with each passing hour. To make matters worse, MTV and the music videos shown prior to feature films are diminishing radio's importance as the maker and breaker of stars. Radio is in real danger of becoming irrelevant, but the societal evolution that kills one trend also gives birth to another of equal importance, giving Radio the opportunity to reinvent itself if only it has the wit and courage to act.

The American people have a hunger for authenticity. I'm utterly convinced it's the currency of tomorrow. But will radio management be willing to put real authenticity on the air?

Among human beings, authenticity requires vulnerability, a willingness to show who and what you really are, warts and all. We've reached the end of our tolerance for sameness and predictability. Americans

want authenticity — we're tired of slickly packaged, predigested, shrink-wrapped sugar. Hence the rise of Internet BLOGS and TV reality shows.

At 45, I'm over the hill, but I do have sons 19 and 22, so I'm not completely out of touch. The younger one sent me an e-mail after the recent Wizard Academy graduates' reunion, and because I receive only about three a year from him, I figured I had better act on it. Here's his message in its entirety:

you can stream it right off the site, I think it's better than television if you have a spare hour sometime...
[http://www.pbs.org/wgbh/pages/frontline/shows/cool/view/umm,that's all great reunion](http://www.pbs.org/wgbh/pages/frontline/shows/cool/view/umm,that's%20allgreat%20reunion)
 Jake

When I clicked on that web address, I found *The Merchants of Cool*, a PBS documentary in six 9-minute installments that took me inside a generation of youth bigger than the baby boomers. I met Mooks and Midriffs, and I felt the pulse that will pump

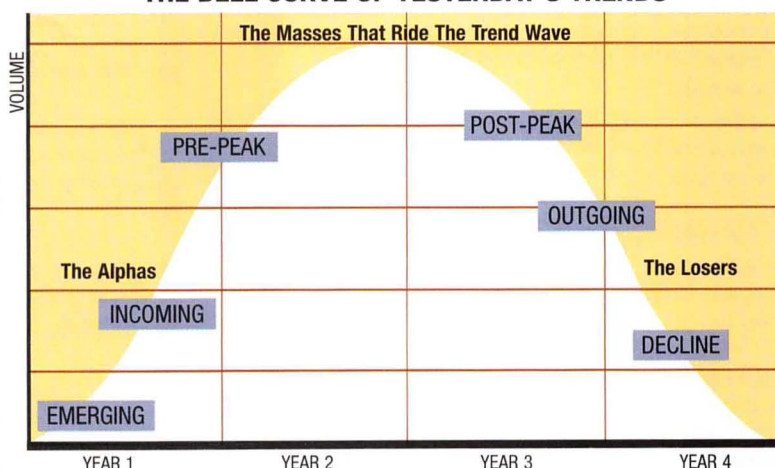
blood through tomorrow's world. My son gave me some great advice, and I'm passing it on to you. Go to your computer and invest 53 minutes to watch that show.

SUMMARY: The bad news is that it's going to get harder and harder to make ads work. The good news is that advertisers will have to become a lot more honest. The generation that will soon control the world is wise to all the old tricks.

Are you ready to quit using them?

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

THE BELL CURVE OF YESTERDAY'S TRENDS



What once took years, now takes months. What took months, now takes weeks. What took weeks, takes hours. We're living in a hypersonic word-of-mouth world.



The Wizard of Ads

By Roy H. Williams

» **QUICKREAD** » Radio has too long been focused on delivering "instant results," when it should be selling long-term branding campaigns. » A progressive broadcast group committed themselves wholeheartedly to doing exactly what I said could be done, gathering several hundred business owners in each of their markets to hear my seminar. » The group continued training its people to ensure they could deliver to the advertiser the results that they had promised. » Selling 52-week advertising was the beginning of a whole new way of life. As a result, 96 percent of all their 52-week advertisers re-upped for a second year. » Your base billing and your success stories should definitely be built on long-term advertisers who use radio for true and genuine branding — that is, winning the hearts of the customers long before they need what the advertiser sells.

Is Your Newspaper Afraid Of You?

The view across the city was simply spectacular. Michael Zalitny told me that, back in the '70s, this place used to be a bar called The Top o'the Inn, "where loose women with beehive hairdos met guys in two-tone shoes." Today, it's a fancy ballroom, where big corporations hold all their important parties — which, incidentally, is exactly why I was there.

Three years ago, a progressive broadcast group embraced my position that radio has too long been focused on delivering "instant results," when it should be selling long-term branding campaigns. No, to say they "embraced my position" is incorrect; they committed themselves wholeheartedly to doing exactly what I said could be done. They gathered several hundred business owners in each of their markets to hear my standard three-and-a-half-hour seminar. In the days that followed, their people sold more than a hundred 52-week plans.

But that's not what makes this group different. What makes these people special is that they continued training their people to ensure they could deliver to the advertiser the results that they had promised. Account executives, copywriters, production staff — all were trained on how to deliver results on an ongoing basis. These people didn't embrace the selling of 52-week advertising as a gimmick, a package or a "special promotion." It was the beginning of a whole new way of life. As a result, 96 percent of all their 52-week advertisers re-upped for a second year.

In that second year, more than half the group's account executives — about three dozen reps — exceeded their annual sales goals just eight months into the year. 2002 was by far the most profitable year in the history of the company, and they had been broadcasting for nearly half a century. These radio folks are wading knee-deep in cash today. It's fun to be around them.

A few weeks ago, at the end of the third year, I was paid a staggering sum just to show up and shake hands in a series of private receptions with more than 200 happy, long-term advertisers. I spent several hours, listening to crowds of business owners tell how long-term radio had elevated their sales to previously undreamed-of heights. Selling Radio can be rewarding when you do it right.

Have you been doing it right? Do you begin each month with your goals already made?


In the markets where this group has radio stations, the

newspapers are running scared because radio is cutting deep into newspaper revenues. When the stations began running promos that "The Wizard of Ads" was coming back to town, the newspapers began their own series of print ads trying to convince advertisers not to attend. The result? You guessed it — rows and rows of chairs had to be brought in to hold the overflow crowds.

Am I suggesting that every advertiser should be sold a 52-week agreement? Of course not. But your base billing and your success stories should definitely be built on long-term advertisers who use radio for true and genuine branding — that is, winning the hearts of the customers long before they need what the advertiser sells. When it comes to planting a recall cue into the minds of involuntary participants, no media in the world can equal radio.

I'd give anything to be able to tell you the name of the group and give you a phone number to call for more information, but I swore a solemn oath that I wouldn't do that. I can tell you, however, that we're talking about a radio group that has shunned publicity since the early '50s. Fortunately, they did agree to attend Radio Ink's private "Reinventing Radio" summit on January 29 and 30, 2004, in Austin, Texas. If you're one of the lucky ones whose application is accepted, you can ask them all the questions that you'd like. There will be no charge for attending this conference, but if you're one of those insipid whiners who says, "That would never work in my market," we beg you to please stay home for your own good. We want maniacs.

If you have sufficient authority to implement new, experimental ideas, (in other words, you're a GM or higher) and you're sick-to-death of the way things have been for the last few years, then you might be the kind of maniac we're looking for. E-mail Sixteen@WizardAcademy.com and tell us why you should be one of the chosen Sweet Sixteen. That's right: 16 special people — pioneers and adventurers — are going to see if they can discover how to launch a brand new Golden Age of Radio.

Why? Because that's what Radio Ink is here for. 

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



» **QUICKREAD** » A bad sales presentation anticipates and answers all the wrong questions — ones that the customer wasn't thinking. » A good sales presentation talks to the customer in the language of the customer about what matters to the customer. » Sometimes it really is all about the price. » However, the second test — the one for which no sales rep can be held accountable — will be the effectiveness of the radio copy. » Most stations in the U.S. have no staff members who actually know how to write ads that work.

The Wizard Disagrees

I agree with the main points that Eric Rhoads makes in his publisher's notes this issue [page 6]: A bad sales presentation anticipates and answers all the wrong questions — ones that the customer wasn't thinking. A good sales presentation talks to the customer in the language of the customer about what matters to the customer.

The same is true of good ads.

But I disagree with Eric's — and by extrapolation, Dave Gifford's — assertion that it's never really about the price. Hey, guys, who are you trying to kid? I'm not a Radio guy, remember? I'm an agency head. I don't have the "Hooray for Radio" logo branded on my butt.

Sorry, but it very often IS about the price.

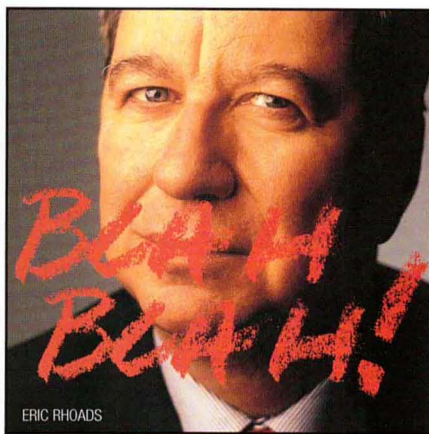
One of my clients has spent more than \$20 million in the past 12 months, buying 30-minute blocks of TV time to air his infomercial. Now we're testing the same direct-response concept, using radio :60s. If I can make it work, we'll be spending at least that much buying radio in 2004.

Yesterday, I got a call from Tim Calcara, a friend I've known for 20 years. Tim sells radio for Salem Media and represents several hundred Christian radio stations nationwide. Tim wanted to see if there was a deal to be made. Here's what I told him:

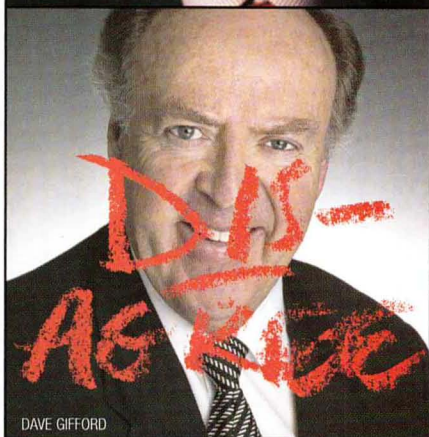
"Tim, we're buying smallish markets right now. As a matter of fact, this week's test market is Boise, Idaho. We're testing different formats and schedules, we're testing radio as a vehicle of message delivery, and we're testing our copy. We'll be going back to whatever is profitable for us, pumping money into it for as long as it keeps working.

"The only thing we care about is whether we're getting enough orders to justify the cost of the airtime. There are no other considerations. We're not building a brand here; we're getting an order line to ring.

"Every station gets its own telephone number in the ads. If a listener hears our ad on more than one station, the station whose phone number the listener dials is the one who gets credit for the sale. I can get you a test budget, Tim, but after that,



ERIC RHOADS



DAVE GIFFORD

you're on your own. We're counting calls. This is not a goofy 'per-inquiry' deal; we're buying the airtime straight up. But if your cost per call is bad, you're out faster than a fat kid in dodge-ball."

Tim knew I was telling him the straight story, and he appreciated it. When I was finished, he said, "And if you needed a friend, you'd buy a dog, right?"

"Bingo," I answered.

Sometimes it really is about the price.

But there is more than one test going on here, remember? The second test — the one for which no sales rep can be held accountable — will be the effectiveness of my radio copy. If I can't put together an ad that will work on radio, none of us makes any money — not you, not me, not my client.

I bring this up only because radio stations in the U.S., unlike Canada, are fundamentally incompetent when it comes to intelligent consulting about ad copy. Most stations in the U.S. have no staff members who actually know how to write ads that work. Radio in America is promising what it can't deliver.

Yes, sometimes it is about the price. And the price of ads that aren't working is always too high.

In the world of advertising, the most widely read book is probably *Ogilvy on Advertising*. Have you seen it? I'm betting not, because Ogilvy was considered by radio people to have been a "print man." But he wasn't.

David Ogilvy was all about the power of words; he was famous for his long copy and small pictures. Here's what he said on page 116 about radio: "In some developing countries, radio still reaches more people than television. Yet even there, nobody really knows what kind of commercials make the cash register ring. Isn't it time somebody tried to find out?"

Ogilvy on Advertising was written in 1983, and no one in Radio had an answer for him. Has anything really changed? ☹

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

» **QUICKREAD** » Better ads begin with better opening lines. » Open big with a vivid "First Mental Image." » Employ unusual verbs (action words). » Minimize adjectives and modifiers. » Make your listeners see themselves taking action. » Close with a vivid "Last Mental Image" looping back to the FMI.

Fire Up Your Ads With Sizzling Copy

Rather than rant against the rain, I've decided to open an umbrella and light a propane torch — I'm going to give you a few matches to strike when heating ads to maximum sizzle.

Better ads begin with better opening lines; pay wide-eyed attention to your FMI (First Mental Image). The FMI of your ad will be the first thing your listeners will "see" clearly in their minds. Consequently, "A great, big, bright red..." is a bad opening line because nothing can yet be seen. We're modifying something, but is it a ball, a rose or a nose?

"A truck, big, bright and red, came rolling into my field of view." See how much more imaginable that is?

Most people bury their FMI about one third of the way from the top of the script. They "lead up to" the main point of their ad, rather than just dropping the turd in the punch bowl: SPLASH! (See what I mean about imaginable?) Consequently, scan down about one third of the way from the top of any script you've been given to edit, and you'll find your opening line. Rip a big X through everything that occurs prior to the FMI. Drop the T in the PB. Splash! Fling open the curtain on your list of words, and you'll find it much easier to seize the listener's attention.

Generally speaking, if you don't own the ears within the first seven seconds, you might as well pack your bags and go home. So, open big.

Action words are big — especially the ones with tread left on them. Avoid verbs that are worn slick with use. Wallop, sting, smack, slap, snip, jolt and vibrate with verbs. Write with too many

Generally speaking, if you don't own the ears within the first seven seconds, you might as well pack your bags and go home. So, open big. Action words are big Wallop, sting, smack, slap, snip, jolt and vibrate with verbs.

adjectives — modifiers — and everyone will think you're a junior-high poet. So, croak the modifiers with action-word bullets. Shoot to kill with unexpected verbs.

No writer can edit his or her own ad. It takes a second pair of ears to hear a weakness, so don't be a prima donna. Brilliant writers demand that their ads be edited by a heartless bastard who won't spare their feelings. Soft-shell writers want to argue about every little thing — that's why their ads suck like a Hoover.

The LMI (Last Mental Image) is equally as important as the FMI. Ideally, you want the LMI to loop back to the FMI, completing the mental circuit and driving the memory of your message ever deeper into the mind.


In a perfect ad, the writer makes listeners imagine taking the action the advertiser wants them to take. However, DON'T tip your hand by opening with the word "imagine" or anything like it. Asking the listener to imagine something is like saying to a woman: "I'm going to compliment you now in the hope that you'll think I'm thoughtful

and considerate. Ready?" Don't tell listeners to imagine; CAUSE them to imagine. The keys are:

1. Open with a vivid FMI.
2. Trigger voluntary mental participation.
3. Employ unusual verbs.
4. Minimize adjectives and modifiers.
5. Cause the listeners to see themselves taking action.
6. Close with a vivid LMI.

I realize that some of you may want to debate what I've written today, or perhaps you want to scold me for using the words "turd" and "suck." That's why Radio Ink has a "Letters to the Editor" section. May I suggest that you avail yourself of it? But please don't think for a moment that I'm going to be listening. Political correctness is for old women, little girls and frightened trade associations.

Say what you want to say, and say it hot. It's how bestsellers are written.

Now go write one. 

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