



## Non Radio Publications I'm Recommending – put these on your wish list:

Sandbox Wisdom, Tom Asacker

Tom Asacker is an excellent writer, speaker and brand strategist. He explains how to revolutionize your personal or station brand through the genius of childhood. Tom emphasizes that we are all in the 'feeling' business, which directly relates to radio, whether you are on or off the air.

The Present, Spencer Johnson.

He's an M.D. from USC, author of Who Moved My Cheese and The One Minute Manager. This is a parable of a young man's search for personal and professional happiness. The simple revelations of the book relate directly to the art of communication. There are valuable insights for air talent, managers and salespeople.

The Creative Habit, Twyla Tharp

The focus of this book is that creativity is not a gift from the gods bestowed only on special people -- it is mainly a process of preparation and effort. Tharp points out that the most creative people (performers, writers, musicians, painters, etc.) set creative habits and routines to generate their brilliance. (You may want to gloss over the choreography parts and focus on the many helpful creative exercises.)

Bottom Line Personal

This insightful periodical is published every other week and it's loaded with useful nuggets that would benefit anyone and provide some good on-air content. It has interesting and concise information on relationships, sexuality, money, health, trend forecasting, family, psychology, travel, time management, websites and more.

Truth in Comedy, The Manual of Improvisation, by Halpern, Close and Johnson

What you're really doing in radio (especially ensemble cast morning shows) is improv. Improv experts from Second City have written an excellent manual filled with tips and exercises you will find helpful. Chris Farley, Andy Dick and Chris Farley all endorse this improv method.



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6. When I'm sitting with a talent or program manager and a large client calls to speak to me, I
  - A. Tell the receptionist to take a message and let me get back to them when my meeting is over.
  - B. Cut the meeting short and pick up the client as quickly as possible.
  - C. Ask for forgiveness, but expect your staff to wait, since this client is important and hard to get hold of.
  - D. What, are you kidding? I'm not into meetings, especially not with programming weirdoes.
  
7. Focus Group Research comes back with some negatives on the morning show. I immediately,
  - A. Take it with a grain of salt knowing that focus group samples are small and statistically unreliable.
  - B. Call the morning show into my office and use the information to further my own agenda.
  - C. Call the show on the carpet and tell them this proves trained monkeys could do a better show.
  
8. The morning show continues to complain that the phone system isn't working properly. I,
  - A. Make it a priority with engineering to get it fixed ASAP so the show can utilize one of their strongest tools.
  - B. Put it on the back burner.
  - C. Tell the show to stop whining and making excuses.
  - D. Tell them their listener phone calls suck anyway, so deal with it.
  
9. When a client calls and threatens to pull their advertising over something they heard on the morning show, I
  - A. Am a good listener and tell the client I will discuss it with the show, and that I'm sure they didn't intentionally offend or that it was uncharacteristic of the show.
  - B. Even without hearing the bit, I tell the client I agree with them and the morning show will be reprimanded immediately.
  - C. Tell the client the show will apologize on the air and be fired if it ever happens again.
  
10. Research
  - A. Is one of the major ways the programmers can know the ever changing tastes of the audience and one of the last things that should ever be cut as it is a critical building block for programming.
  - B. Can help a programmer be better, but they should instinctively know their formats and good ones don't really need it.
  - C. Is a joke, look how flaky Arbitron research is.

### Scoring Key:

Give yourself 3 points for every A, 1 point for every B, and no points for C or D.

**20-24** -- You're the type of manager any programmer would be lucky to work with.

**14-19** -- You're pretty good, and with some guidance and an open mind, you can be great.

**8-13** -- There are worse GMs than you but they are hard to find without looking under rocks.

**0-7** -- You are "Pig Vomit."

# **BULLET POINTS**

## **What Kind of General Manager Are You?**

Are you the manager every young programmer or talent wants to work for, or are you a manager with a reputation that would intimidate Howard Stern? Most are somewhere in-between. With this fun and hopefully humorous 10-question exercise, you may see where you fit on the scale of good or bad managers.

Answer the following questions as honestly as you can:

1. Typically I hear my morning show(s)
  - A. Less than 30 minutes a day
  - B. More than 30 minutes but less than an hour a day
  - C. An hour a day or more
  - D. Only by accident
  
2. The last time I stopped by a studio to tell a talent something specific about their show I liked was
  - A. Today
  - B. Yesterday
  - C. Recently
  - D. Where is the studio?
  
3. Managing programming people differs from managing sales people because
  - A. Sales is a more task-oriented job, programming requires more creativity.
  - B. Sales people bring in money, programmers just spend it.
  - C. My Operations person deals with the programming people, ask them.
  - D. Fear based management works across the board, intimidated people perform best.
  
4. Remote broadcasts are
  - A. A wonderful opportunity for talent to meet their fans and make them look bigger than life with strong station support.
  - B. Responsible for a good percentage of commercial sales.
  - C. The strongest part of our daily broadcasts -- we need to schedule more.
  
5. Morning Show Bootcamp
  - A. Is a great way for the talent on my show to establish new relationships with peers and become more expert at their field.
  - B. Has some potential for new talent, but carries big risks with potential competing job offers.
  - C. Is nothing more than an excuse for my morning show to party on my tab.