

## .....**BULLET POINTS**.....

7-21-03

### **GOT A BABY DJ WHO NEEDS SOME HELP?**

Here are some on-air fundamentals to review with new talent or as a refresher course -- DJ School 101.

1. **Credibility is everything...**keep it real. The most important quality to cutting through the clutter and succeeding today is to develop a trusting relationship with listeners. They must perceive that you tell the truth, that you tell it like it really is.

“Jocking” or announcing is formula. It is being on automatic pilot without any feeling or emotion. Feeling it involves intention and emotion. No feeling, no emotion, no intention equals no communication. Even “coming up next” can either be read or communicated with meaning.

2. **Finding your voice, your ‘Comic Perspective’...** Arbitron is still a game of memory and recall. Break-through talents combine credibility with strong characterization, which means expressing yourself with your own vision of the world around you and establishing the essence of your relatability; to people listening who either are like you or your opposite.

Some examples include:

- ✓ Observational
- ✓ Everyman (normal guy/woman with wacked out people around him/her)
- ✓ People pleaser
- ✓ Cynic
- ✓ Perennially single female

3. **The secret to mastering any performance skill is not trying too hard.** Trying too hard usually means thinking too much about what you’re doing during performance. The time to think is when you’re planning the show before you go on the air and during songs and commercials. While you’re on the air be alert and completely in the moment. Being a great listener is a major part of being aware and being focused in the present moment.

4. **Prep. Prep. Prep.** Highly revered basketball coach John Wooden said it best, "Failing to prepare is preparing to fail." Avoid reading or memorizing. Master the material with the goal being spontaneity and sincerity.
5. **Pay attention to what's important.** Distractions keep talent from being in the moment and focused on the message, caller or break. Instant Messaging, request lines, sales people, and friends in the studio are just some of the distractions that will keep talent from connecting with listeners.
6. **Know the selling priorities.** For example with promotions, in a Justin Timberlake contest that involved giving away his CD and a trip to see him perform live in Miami, the trip is obviously the most enticing part of the giveaway to listeners. The following is a useful guide to use:

<u>Attention</u>	Think from the listeners perspective and lead with the biggest listener benefit, a headline or hook to get their attention. Using the example above: "Wanna fly to Miami to see Justin Timberlake?"
<u>Interest</u>	Make it enticing, alluring to capture their interest..."South Beach, stars, hot babes & hot guys and see the hottest Pop performer today!"
<u>Detail</u>	Use only bottom line, need-to-know information on live sells leaving details to produced promos. "When you hear a Justin Timberlake song call to win his CD and a shot at the Miami Fly Away, we'll tell you all about in just a few minutes on KISS FM.
<u>Action</u>	Urge them to take action..."Listen for Justin Timberlake's new song in the next 20 minutes to win a trip to South Beach..."

7. **Sell the call letters/station name with pride and enthusiasm and say them a lot.** Say the station calls/name often as you can work it in to conversation and to make it stand out. Look for new and different ways to highlight the station/name. It's been proven in Arbitron over and over that the stations with the most name mentions tend to have higher recall and therefore come.
8. **Focus on getting more TSL.** The best talent are focused on ONE mission -- stretching TSL. Talent can press the flesh to build come, but on air there is really only one thing they can do to increase ratings: convince that moment's audience to keep listening or tune in again another time. Lead with something great that will get listener's attention and keep them listening, or tease upcoming content to generate another listening occasion.
9. **Talking in music sweeps:** make a song-to-song segue by hitting the second song at full volume, let it establish for approximately one second, and then talk over the

song intro. The exception to this guideline would be with cold/no intro songs, and then it is acceptable to talk on the back fade of the song quickly.

Avoid 'bridging two songs', where the jock starts talking on the fade of one song and then starts the second song under the rap. Forward momentum and energy is increased when you hit the next song and deliver your quick message.

*Note:* It is important to totally respect the music in some formats where its policy not to talk over the music at all. If there is any talk in music sweeps it's done between songs.

- 10. Avoid letting songs fade too long.** Take the song out at the point that the song starts to fade, in other words, before there is any noticeable fade on the air. Hit the next song at slightly higher volume and pull the previous song volume down. Of course you don't want to cut the song in the middle of a word, which would make it obvious to listeners, but you can exit on the end of a refrain or phrase while the song is still hot.
- 11. Avoid talking over any vocals on song intros.** It sounds fine to talk between any vocal intros, as long as it's not vocal-over-vocal. And remember the cardinal rule of good delivery: just because it's a 60 second lip, doesn't mean you HAVE to chatter for 60 seconds.
- 12. Focus on one main thought/theme per talk break.** By doing this you increase the chance of your message or content being remembered by listeners. The typical listener is listening with something less than 20% of their consciousness. To have a chance at delivering a message that gets through, it needs to be focused on one important thing they care about. Multiple thought breaks and laundry lists of upcoming content obscure the important message and detract from memorability.
- 13. Pot up low level intros** all the way to full volume so there is no drop on the air. Keeping the audio levels consistent is good for TSL. Constantly changing audio levels is annoying and a cause of tune-out.
- 14. The voice-to-music ratio when talking over song intros** should be similar to that of a lead singer's voice in a song. Listeners will ideally hear the voice being slightly dominant over the music, yet both clearly audible -- you don't want to be buried by the music nor have the voice to be so dominant that it obscures the music.

The exact right place to be in the music and your distance from the microphone are two variables to play with. Listen to tapes of your show with different settings and see how it sounds without headphones on. Headphones can make things sound very different from car speakers in rush hour.

- 15. Make music beds repetitive and consistent** without a lot of distracting musical changes. Avoid horns and vocals. The main purpose of using beds is to lift the energy level of conversations and fill in dead spaces. Listeners shouldn't notice beds unless they're used for staging to get listeners' attention.
- 16. Be quick- but don't hurry.** There's a difference between being efficient and succinct and rushing through conversations. If you hurry, you're more likely to make mistakes, but if you're not quick, you won't get things done and you will bore your listener. The bottom line is to be a good self-editor. This is particularly important for set ups. The set up to any bit, interview, feature, etc. is critical to its success.
- 17. Set Ups:** Clearly and enthusiastically set up a feature, bit or conversation to get listeners' attention and pique their interest. Listeners make a mental decision on whether to listen to something after the first sentence of introduction.
- 18. Exits:** Don't miss the exit on the freeway -- remember to get out at an impact point. Develop a sense for when to end a conversation, bit, etc. Leave the listeners on a high note with something strong and memorable.
- 19. Branding.** Get ownership of your content by attaching the station and/or show name to all features. Creative and entertaining produced intros and outros help you brand content.
- 20. Teasing.** Teasing upcoming content is the absolute best way to fuel TSL. This also adds to people feeling like they're going to miss something if they don't listen every day or listen longer. TV entertainment shows and newscasts have made an absolute science out of enticing billboarding and teasing to create momentum and build longer viewing. They devote 25% of content time to previewing! Talent who 'get' the art of teasing will consistently outperform talent who don't.

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## **MORNING SHOW IDEA**    *6-10PM Evening Promotion*

In addition to mornings, putting the morning show on live 6-10PM, once or once a week for a whole month, is a marketing ploy that will create a lot of listener talk about the show and expose the show to a new set of listeners at night.

The main thing is to have fun, sell the morning show and get a little edgier with the content. The show can get a little crazier at night with their content and attitude when there are more people partying and relaxing rather than getting to work, etc. This would be a great opportunity for the show to audition crazy characters from the listening audience who could become characters on the morning show. You may find a few people who could add to the show weekly or even daily.

There would be less of a need to do service and information elements such as time, weather, traffic, etc. at night.

The night show also provides an opportunity for the show to go on a quest to raise money for a charity or some community organization or cause.

The show could also conduct a drive to attract more listeners to the morning show. Be sure to include the playback of that morning's best bits and content for recycling purposes and to show night listeners what they are missing. Get listeners on the phone to agree to listen in the morning.

***Do A Marathon Broadcast*** On the last week of this promotion begin telling listeners that the show is going on again that night from 6-10PM. At the end of the morning challenge one another to just stay on the air through 10PM that night. This also could be tied to raising money for a community charity or cause..."We're not getting off the air until we raise \$50,000 for \_\_\_\_\_!"

The show would reap the publicity benefits as well as expose the show to all the dayparts. The show could stay on 28 hours (like one of our shows did) going from 6AM through 10AM the second day.

### *Content Tip:*

Potential On-Air Guest: **Psychologist Dr. Perry Buffington**

This author of the Cheap Psychological Tricks series of books has written a new one: [The Millionaire Code: Unlocking Your Financial Personality and Making More Money.](#)

He's been on several morning shows and I've always heard very positive feedback about him. Check out his website: [drbuff.com](http://drbuff.com). He can be reached at (904) 261-4214 or via email at: [DrBuff@drbuff.com](mailto:DrBuff@drbuff.com).

**"If you can walk, you can dance  
If you can talk, you can sing."**

Zimbabwe proverb

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