

the costs and where to purchase annual food plot mixture, *Sericea lespedeza*, ladino clover, wildlife bundles, trees and multiflora rose.

In September of this year, the upland game program in Missouri was reviewed, and it was found that since last February game management training sessions have been held in all districts. These short courses gave the conservation agents the necessary biological background to draw up complete game management plans on farms.

Upon completion of these sessions, workshops were initiated in all districts. Over 500 complete farm plans have been mapped to date. After evaluating the 166 meetings, it is apparent that in some counties more emphasis needs to be placed on the landowner than the sportsman. The ideal prospect is the sportsman-landowner, seeking to improve his own hunting opportunities.

So, let's put the "sell" in game management. Let's not adopt the attitude that the landowner is coming to us; let's seek him out with the assistance of active sportsmen.

Most states do an excellent job of creating interest in wildlife through the media of television, radio, news releases and feature stories in state magazines. But there is little or no follow-up with a selling program that could increase this resource. If you will permit the analogy, it would be the same thing if our corporation stocked its warehouses with one of our new products, conducted a national campaign to advertise its merits, and then never bothered to establish a distributorship. It takes the personal touch to sell a new item, and to me this is the "missing link" in selling habitat restoration.

Workshops, field demonstrations and volumes of literature on the subject are no better than the total habitat improvement that they are instrumental in achieving on the land. We have the proven management techniques and the latent sales force and will. Why not organize these resources into an effective task force to sell habitat restoration on a personal basis to the landowner?

Missouri has developed an effective means of selling habitat restoration—every conservation agent is a combination instructor and salesman; every sportsman, a potential salesman. Can't the selling program in Missouri be duplicated—or even improved upon—in the remaining 49 states?

RADIO'S TEN COMMANDMENTS AND THE PROMISED LAND

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Mr. Chairman, I thank you for those kind words. It makes an old Alabama boy feel good to come back home to such a nice welcome. And it's especially good to be on the campus of alma mater.

Your fellow broadcasters in Georgia send their best regards to everybody here at the University except Bear Bryant.

But then you might expect some difference of opinion on a matter such as football.

The same thing happens in other fields of endeavor.

A doctor friend of mine—an obstetrician—tells me that a lovely young woman came to him for an examination—and when the examination was completed, the doctor said—"Congratulations—Mrs. Jones, I have good news for you."

Whereupon the young woman said—"Doctor it's not Mrs. Jones. It's Miss Jones."

"In that case"—said the doctor—"I have bad news for you, Miss Jones."

Yes—viewpoints differ widely—especially among broadcasters.

Some broadcasters long for the days when the only noise on radio was static. Other broadcasters think radio sounds just fine—and they wish the government and the public would quit complaining about it.

My friend John McMillen of *Sponsor Magazine* once said to me: "Broadcasters are the biggest group of hypochondriacs and neurotics in

the country. They get together and fuss and fret and worry continuously about how sick and how unworthy they are."

Perhaps at times you have been inclined to agree with this judgment. But actually it is an injustice to all of us. Of course, the conscientious broadcaster worries. I personally see nothing wrong in conducting a business with a conscience and a sense of responsibility. And I admit I don't like the reckless, irresponsible and ridiculous antics that some of our fellow broadcasters employ to bring discredit on our entire industry.

You know what I mean: you have all driven from one city to another in your cars, with your radio on, listening to one station after another—some are dull—dreary—full of decay and desolation. Others are wild as a hurricane—blasting off continually with an insane symphony of sound and fury—signifying *what?* How are they helping the broadcaster himself, who is plagued by too many bills, too few accounts and too little audience? Is this the wave of the future? Is radio destined to sink into a rut of raunchy records, tasteless chatter by adolescent disc jockeys, and rip-snorting inaccurate news reports?

Is any broadcaster going to tell me this is satisfying radio for an intelligent, mature listener, and that this—and this alone—is what the majority of Americans want smeared all over their radio dials? You know the answer as well as I do.

The public deserves better—the advertiser wants better. Recently a research outfit made a study of *why* radio doesn't get any larger slice of the National Advertising dollar.

Creative directors at several dozen top agencies supplied answers. What they boiled down to was a generally low opinion of radio. "Radio has a bad image, a weak image," they said. "Radio lacks glamour and excitement. Radio is too much of the same thing done by too many stations. Radio is not programming creatively or selling creatively."

"Radio"—they concluded—"is undersold, underpromoted, deficient in programming and lacking in original and effective ideas."

There—my friends—is the indictment. I'm sure you don't like it any more than I do. You may not believe it is justified.

But we must face facts. If the agency bigwigs who control budgets feel this way about radio, then we're operating under a handicap that we cannot argue or rationalize away. To change the critic's attitude, we must first change the critic's opinion.

The direction we must go is not easy but it is quite clear. We must concentrate not only on the physical aspects of radio—such as its circulation and tune-in and easy availability—but we must build up radio's image as an interesting, dependable, and authoritative medium.

That's a big order—for each station individually and for our profession as a whole.

But it has to be done. And it can be done.

Radio's image will improve in the advertiser's eyes when radio stations everywhere are selling on a firm and simple rate card . . . when we schedule and air commercials in a consistently clean, effective manner . . . when we improve the level of radio programming, promotion, merchandising and trade advertising . . . and make it simple and easy for a buyer in any distant city to know the facts about any station and be able to buy from one or all through a central clearinghouse.

We can achieve all of these things if we will operate on sound, common-sense principles. We can put broadcasting on a solid footing in cities and towns all across America—if we'll just abide by Radio's Ten Commandments. And here they are.

I. *Thou Shalt Operate at a Profit.* That means running your business in such a professional and skillful manner that you are financially sound and immune from the danger or temptation of the quick-buck, the fly-by-night, advertiser, the shady P-I deals, or the cut-rate, cut throat competition that cheapens the air waves in so many communities. The unprofitable station is a badly operated station. It either has a bad policy—or no policy.

II. *Thou Shalt Broadcast the Needs, Desires and Interests of the Community.* This implies integrating your radio station and your staff members into the community so that you are reflecting the thinking and voices of your citizens—their problems and how to solve them—what people are doing, and saying, and perhaps other things they would like

to say if you will provide a live microphone and a suitable program for their opinions.

Looking at it from a purely selfish viewpoint—you can profit by what you do to make your home town a bigger and better market—a greater business center and a finer place to live!

How much are you working to improve your schools—or your police force—or the parks and recreational facilities in your town?

Your station can be a breath of fresh air to home-town listeners if it will ask some questions—ask “why?”—be dissatisfied with the status quo.

How much leadership are you supplying toward the elimination of local bottlenecks? Your station benefits every time it carries on a special crusade for something your city needs. Help others—and you help yourself.

III. *Thou Shalt Report the News of the World with Truth and Honor.* Our history as a communications medium is relatively such a brief one that many broadcasters have not yet realized the full extent of our responsibility—and the potential power we command—as reporters of the news.

Otherwise, we would not hear so many examples of bad journalism on the air. There is no substitute for a trained newsmen. And there is no satisfactory substitute for reliable radio news reporting. Sound-effects won't cover up a hack-reporter . . . and rip-and-read techniques do nothing to localize or authenticate news for the listeners in your town.

Of course, doing news well does cost money, but I can cite the example of my own station that it pays. Our biggest single money-maker and audience builder is news. We have more than 4 hours of commercial news periods every day. People listen and believe. Advertisers buy. It's that simple.

IV. *Thou Shalt Be Original.* This is a commandment that too few broadcasters obey. And unhappily the airwaves are filled with a sameness of sounds.

But this need not be so.

The public will welcome fresh, constructive ideas.

But perhaps you think your staff is too small—and your time too limited—for developing new ideas. Let me show you one of many ways to augment your staff. . . . Use material from magazines, newspapers and books. Localize the material and you're in business. (Demonstrate with magazine.) There are oodles of subjects but suppose you decide on a light one—“The Secrets of a Successful Marriage.”

Now with this idea, you're only a step away from one or more programs. You might talk with husbands and wives on the phone about their secrets for a successful marriage You may invite a marriage counselor into your studios—or go out with a tape-recorder—to interview a minister who has married 5000 couples and had only one divorce—or you might play songs about happy marriages—or tell jokes about *marriage*—or do an editorial on the subject—the possibilities go on and on . . . if we're only willing to make the effort.

Speaking of magazines—They are a fountain of ideas also for station IDs and promos—some of America's best copy writers write the ads you read in *Saturday Evening Post*. Why not adapt them for radio? “Necessity of Modern Life”—“Recipe For Relaxation”—“It Isn't Just Luck”—“Definitely Better”—“A Name You Can Trust”—“On The Alert—24 Hours a Day.”

V. *Thou Shalt Not Covet Another Broadcaster's Programs or Personalities.* Radio is the one medium where stations sell harder against one another than they sell against newspapers, magazines, television and other competitive media. It's a senseless type of warfare and it's harmful to our profession—but still we do it. And too many broadcasters are so obsessed with dislike or fear of radio competitors that they spend a great deal of their time trying to steal program ideas, wean away personnel, and walk off with the competitor's advertisers.

I say there is food for all at the family table if we will only take our places side by side and eat like gentlemen.

VI. *Thou Shalt Protect and Defend the Radio Industry.* I think membership in an association such as this is one indication of a broadcaster's concern for his profession. Membership in NAB, and subscribing to the Radio Code are other ways to show interest and cooperation.

Every broadcaster should preach the gospel of good radio . . . We should welcome every opportunity to explain—to defend if necessary and to promote broadcasting to our audience, to advertisers, and to government officials. For a long time I've noticed how newspapers carry stories constantly, ballyhooing their national mass circulation—their readership—their advertising power . . . We need to cooperate in promoting radio the same way—for its broad coverage of the country . . . its satisfying service and dynamic salesmanship. Which brings up a good question: How long has it been since you called together the big wheels of your town and gave them a stirring demonstration of dynamic radio in action—looking and sounding its best?

VII. *Thou Shalt Cherish the Right To Be Wrong.* This one sounds a bit tricky. It isn't intended to be. We all make mistakes. From them we learn and profit. But in order to make mistakes we must be willing to experiment. Let your staff be creative. Don't plant their feet in a concrete formula . . . open your door to ideas from both your staff members and the general public. . . . One day a man suggested that we hire a newspaper reporter—with the worst voice in Georgia. He is today our News Director—and we think one of the best newshounds in the South. Let's remember that nothing has been done as well as it can be done. The best radio programs still are unborn. The most profitable sales on radio are yet to be signed to a contract. Everytime we try some bold new idea and succeed—we move forward. And even when we fail—we are wiser for the experience—better equipped to win the next big game we play.

VIII. *Thou Shalt Make Radio a Partnership With the Public.* This seems so obvious, but think how many radio stations are blasting out their news-and-music, hour after hour—down a one-way street. They ask nothing of the listener except that he be tolerant. And they give him the poorest kind of radio fodder to digest.

There's a lot more prosperity and pleasure waiting for us if we put broadcasting on a two-way street. Allow listeners to talk back. Let them help in your planning, programming and production. Get the listener involved in the act—and you've got yourself a satisfied customer.

This is the way to build listener loyalty—the kind that pays off year after year in both audience tune-in and business. Which brings us to Commandment number nine—

IX. *Thou Shalt Love Thy Audiences As Thyself.* Practice the Golden Rule. Do unto the listener what you would have the listener do unto you.

I believe if we sincerely try to be considerate and courteous—if we make ourselves sit down and listen to the programs we expect our listeners to accept—then we will remove from the airwaves the cheap, the suggestive, the inferior specimens of music, news, commercials, and other program material. Don't underestimate that listener out there. He's smarter than many broadcasters give him credit for being. At our station we try each day to give our listeners just a little bit better radio than they expect. I assure you they appreciate it and they let us know; for the public—I have found—*responds* at just about the level we *ask* for *response*. The level on which we operate is ours to choose. Let's be sure it's up and not down. And raising our sights logically suggests Commandment number ten.

X. *Thou Shalt Broadcast with Pride.* It's time we lifted our heads and walked side-by-side with the other sparkplugs of the town. Our newsmen should deserve and demand the same respect and the same privileges as newspaper men. Our announcers should be spoken for enlightened thought and action. Our industry should insist on the same rights and privileges and freedoms enjoyed by other media. We should merit genuine pride for the manner in which we serve the community.

There—Ladies and Gentlemen—is a top ten formula that I guarantee will work—if you make it work—if you get your staff to preach and practice these ten fundamentals of sound radio.

And speaking of staff members—every manager should be striving to attract and build a staff of men and women who possess and exhibit imagination, common sense and the courage of their convictions. Radio needs young people with “some” intuition and a “lot” of initiative. They are not coming to us in sufficient numbers and the bitter truth is that we're not doing enough to attract promising talent or to hold the good

personnel we do attract. Too many stations hire an announcer and promptly instruct him to: "Talk loud, talk fast and don't think." Why do this? Why declare bankruptcy on originality and good taste?

We have put too much emphasis on *earning* and not enough on *learning*. It is up to each broadcaster to seek out—train—and nurture the talent we need. If we are to succeed tomorrow as broadcasters, we must succeed now as creative managers.

Similarly, I can't overemphasize this point of making your station a force for action in the community. Bring your microphones and your citizens together—in and out of your studios.

Don't wait for people to ask your help. Go out and volunteer to lead the next big project.

Don't give public service *time*. Make your station an *active public servant*.

Many radio stations are missing the chance to be a powerful editorial voice simply because they neglect reporting local conditions. Ferret out the dirt. Clean it up. Deliver the facts to your listeners. Prove that your station can be depended on for comprehensive coverage. This kind of news won't come to you on a teletype machine. AP or UPI can help you. But they can't do the entire job for you in your own backyard.

Example: I feel definitely that our willingness to dig into the problems of desegregation—in depth—helped prepare Georgia for the developments of recent years—and to handle them peacefully in our schools and in electing responsible public officials.

We did it with news, special reports, documentaries—we did it with facts and opinions reported to us by the people themselves.

How do you decide what is meaningful and significant to your community? The most important way is to *listen*.

What is bothering people? What are they talking about?

We in this broadcasting business need to *talk less* and *listen more*.

If you will check the phone calls that come to your station. If you will make notes of the gripes you hear at church and civic clubs. If you will chat with your neighbors and staff members—you can find out what is on the public's mind.

And if you will reflect his thinking on the air—I guarantee you that people will be interested. They will be participating—and listening. We have just begun to scratch the surface on the ways we can help listeners and listeners can help us.

In the months and years that lie ahead in this mixed-up atomic-age, we face our greatest challenge in learning—as broadcasters—how to work with the listener to combat *boredom, resentment, antagonism, fear* and *fatigue*.

As never before we must give the individual listener a sense of involvement and a sense of fulfillment. . . . A feeling of belonging of contributing to the broadcast product.

Why not let listeners help in planning and putting *your* programs on the air? Ask the audience to supply everything from news tips to musical selections, jokes, riddles, and opinions on the problems of the day. (Globe Trotter—Business World—Favorite Friend—all examples of features done free by WSB listeners.)

Encourage the Spirit of Competition and involvement by making programs competitive, and by broadcasting games and contests that require intelligent participation. We run serious contests consistently—along with lighter ones—involving audience competition in art, music, decoration, essay writing, mathematics, history and sociology. I am convinced that radio should make its microphones a meeting place for words about war and peace, religion and the irreligious—laughter and tears—cats—dogs—babies—everything from Doris Day to Judgment Day.

Operate on theory: Listener *should* be interested, but it's your job to make him so. Be positive—affirmative—speak out as a foreground *voice*—not as a tired background *sound*.

And make your broadcasts significant enough that your audience will listen, not casually with *one ear*, but *actively with both ears*—because they hear what they like—and like what they hear.

In analyzing what keeps a listener happy—we all know the familiar ones:

A. Time-Weather—Traffic—News—Sports.

B. But have you sought to satisfy needs not so apparent such as your listeners' desire for medical advice, legal information, lessons in conversational French or Spanish, music appreciation, poetry, excerpts from Great Literature, book reviews, bowling, boating, fishing and hunting information, serious reviews of musical recordings, advice on family affairs, religious counseling? Now I can hear some of you saying: "But I don't have the money, or time or staff to do these things." Perhaps it will appear a lot easier to do when I tell you that members of our listening audience have supplied every one of the features I just mentioned. And not a one cost us a dime. Our listeners do these things as labors of love.

And active response from listeners has indicated that others enjoy hearing these features on the air.

If over a period of time your station is not getting as many listeners as you would like, examine your operation. *How much are you doing that people want? What are you failing to do that people would like to hear?* What are you doing that irritates listeners, causes antagonism or boredom?

If you make necessary changes—and you can say "I honestly enjoy listening!" then I'll wager ten to one that the folks in your community will begin to feel the same way. But one word of caution—in changing the complexion of your station—don't be a copycat—a carbon copy will never be anything except a pale imitation of the original.

I urge you to:

1. Forget your competitor—ignore him. If somebody asks me—what are your chief competitors in Atlanta playing or saying—I can honestly say—I don't know. I'm much too busy running my own station and trying to do the job *right*—to spend time seeing what other stations may be doing *wrong*.

Only last week one rock-and-roller called us to complain that another rock-and-roller was swiping some of our stuff. I think he was miffed because they beat him to it. We didn't care. Similarly—

2. We don't even worry about playing a song just because it is a best seller. I like a hit record if it sounds right for our station—but I always keep in mind that a hit record is one that has attracted record buyers in record stores. You can create your own hit list by spotlighting the songs you think sound best for your type operation. As a test I once took an old record that never amounted to anything on the sales charts and had our men play it daily for a week. We created such a demand for the record that the distributor called and begged us not to play it anymore, since the record was no longer available. . . . I would even say that you don't even have to bother about playing the *hit versions* of all the new records you program. Often there are equally good or better versions—and often they sound more like the type station you wish to represent.

And they may be more appreciated by your listeners. But you say—"This is unconventional. Isn't the tried and true better than the new?" Not necessarily. Today's listener is demanding new ideas and boycotting the old in many cases. Today's fad is tomorrow's obsolete albatross . . . even if we want to ignore change, the public demands that a radio station be up-to-date or risk becoming a has-been.

At WSB we introduce a new role each day by celebrating every day as a *Special Day*—replete with special music, features and fun. It may be serious—such as "Cancer Control Day"—or light, such as "Groundhog Day."

You will find *your* listeners perking up their interest—I'll bet—if you surprise them one day by:

1. Making every station break a believe-it-or-not—or a limerick or a joke or the answer to an intriguing question. Incidentally—I recommend that you consider the Station ID as the most important time on your station. Consider each one a miniature program sponsored by your station.
2. Try letting civic and professional leaders of the town or the wives of staff members do the announcing. (United Appeal Day—had 18 guest announcers from some of city's most important business and professional circles.)

3. Originate broadcasts from bomb shelters, fairs, courtrooms, store windows, schools, street corners, the kitchen of the mayor's house, anywhere and everywhere.

You might also want to keep these other unconventional points in mind:

1. Don't worry so much about programming for rating points. Instead program for audience response. The ratings will follow. And so will the advertisers. If small station (small town), forget ratings entirely—They are just a lot of trouble.
2. Don't take yourself so seriously—
 - A. Get some humor on the air in your programs and your commercials.
 - B. Let folks know your boo-boos and headaches. Consider giving prizes to listeners who catch your mistakes on the air (tongue-twisters).
 - C. Put the manager on to answer questions and criticisms frankly and sincerely.
3. Deliberately schedule everything different from your competitor. For example: two minutes of news every quarter hour might be better than five minutes every half hour.
4. Start giving people some of what you think they *should* have—and see how closely it comes to what they really want.
5. Stop thinking of music and news—as different from commercials. Think of all these as program elements—and start judging music by its sound—not by its position on a sales chart.
6. Insist that every announcer deliver *one original idea* every day—clever saying, sage comment, witty observation—whatever it is—give a prize for the best entry submitted each week.
7. Give an open mike to a local authority on some subject—each day—and let folks talk to him by phone.
8. Do at least one good deed—every day—for an individual in need of help.
9. Try to uncover trouble spots—and dig into them—you'll be amazed at the results you can get with a little courage and curiosity.
10. Preview on the air daily a new type of information service—a new recipe—a new book—a new local personality. Your classified section of your phone book is a gold mine of possibilities along this line.

As you can see, I hold strongly to this theory of sounding *different*—and if possible—sounding *better* than the broadcaster at my left or right on the dial. I figure: If you want your station to stand out from the crowd, *don't* go along *with* the crowd.

The majority is not right—just because it's the majority.

In fact—it has been said that "History is a record of the mistakes made by the majority." As that tough old warrior, Andrew Jackson, once said: "One man with courages *makes* a majority."

Let's never underestimate or undersell *Radio*. We have a medium packed with potential unlimited—if we will only believe in it and exploit it with originality and imagination.

And let us keep an open mind about the various directions in which broadcasting can go. No one method of broadcasting is all good or all bad. No one type of station can please everybody. I'm not *anti-top-40*. Or *anti-any-kind* of radio station. But I am against every station in town trying to do the same thing in monotonous imitation of one another.

Let's remember that listeners in radio cut across all lines of class, race, age, religion, income level, education.

No group is entirely our possession, and no group is entirely lost to us. The entire population is our potential—at least initially. And we should remember always that our population lives and works and listens in a dynamic, constantly changing society. Nothing is static or stable. And broadcasting is destined to be just as changeable as the world in which it operates.

Listen to these figures: Gallup tells us that by 1970 more than half our mushrooming population will be under 30 years of age.

Even today eleven million young women in their 20's comprise one of the greatest markets in the nation.

One third of all our adults are between the ages of 34 and 45—making up another magnificent market.

A whole crop of World War II babies are mushrooming into a commercial colossus.

Our farm population is decreasing daily; our urban population constantly increasing.

At the far end of the age-scale, we find millions of senior citizens comprising the largest group of that age-bracket in our history—and they are growing older and richer and able to buy more every day.

One third of our American mothers are working at jobs. They have money to spend—interests to be satisfied.

More than one hundred million Americans are bowling, boating, golfing, fishing, hunting, attending concerts, reading new books, going to shows every week.

How many of these groups are you going after?

What are you doing to keep up with these mighty mobile segments of our population?

What plans have you made to serve and sell them in the future?

- a. Are you actively peddling *programs* and *participations inside programs*—or are you merely selling *time*?
- b. Are you blindly reacting to events—or being a creator of events? Are you selling your local merchants on projects that are mutually beneficial? Creating radio promotions that will boost your community and help meet your payroll?
- c. Are you selling positively and with imagination? Promoting the value of all hours—or crowding everything into 7-9 a.m.
- d. Are you setting your rate card and respecting it? I promise you that you will attract much more business than you lose if you hold firm to your principles and your purpose. The station that is floundering is almost invariably a station that has no strength of character, no moral fiber, and no definite goals in mind. Unlike the bumbling amateur, the professional broadcaster *knows* what he wants to do. And he knows how to do it. If he's the leader, he knows his business better than his competitor. He is confident of his position and his philosophy. He digs in and does a top-notch job of broadcasting—combining idealism and professionalism.

And I would like to add—he keeps doing this, every day, to the very best of his ability.

Nothing succeeds like *determination* and *consistent effort*.

This is what I consider putting the ten commandments of broadcasting into action. As a final illustration let me cite a true story.

On the desk of a very successful broadcaster is a simple sign that contains one word. The word is "THIRD." As you might suppose, that sign created a great deal of curiosity from the first day it appeared. But the broadcaster refused to tell what it meant, even though he was asked about it many times.

Years went by and he made a lot of money. His station flourished. He was influential and very active in the community, and a powerful voice for progress and public service in broadcasting.

Finally one day—at a meeting of radio and TV executives such as this—he was prevailed upon to tell at last what that sign on his desk meant—that sign containing the word: "third."

"That word, third, is a constant reminder to me," he said. "A reminder that I must always put God *first*, the public I serve, *second*; and myself, *third*."

Don't you agree that there is the key—the answer for all broadcasters?

If we refrain from putting our own selfish interests first . . . if we conscientiously strive to put God and mankind in the forefront of our thoughts and efforts . . . and if we place *ourselves* in the third position, where we should be . . . and if we practice the Golden Rule faithfully—I am confident that we will succeed at our profession. The public will favor us. Advertisers will support us.

And we will move ever closer to *Radio's Promised Land*.

CHANGING SOUND OF RADIO

—I—

1. Since World War II—Tremendous number of new radio stations—more than 4000 AM-FM. 175 million sets.

2. At same time TV has become a new giant.
3. Families watch TV as group—individuals now listen to radio. Personalized radio service for the individual—that's today's concept.
4. Personal listening done everywhere—in all rooms of the house—cars—at work—etc. Radio goes everywhere—is heard everywhere—24 hours a day.
5. Radio is today a *Personal* companion—not impersonal entertainment medium.
6. Listener wants sounds and services—not stars and spectaculars.
7. These radio *services* are offered at definite times—around the clock.
 - A. News every hour or half-hour.
 - B. Weather and time signals every few minutes.
 - C. Traffic—food tips—human—inspiration—advice on a multitude of subjects.
 - D. Hunting and fishing (explain how this works) (scheduled every 3 hours).
 - E. People are hungry for hundreds of subjects—serious and light. Subject matter runs the gamut—from Doris Day to Judgment Day. (Doris Day—Judgment Day.)

Today's Radio has certain characteristics—and necessities.

- A. *Brevity* (necessary because of method of advertising with frequent spots). Keep short. Program for an audience that is on-the-go.
- B. *Consistency and Dependability* (listener not interested in what you did yesterday—but what are you doing for me today.) (Serve listener daily.)
- C. *Definite character*—fits the type of radio station—but *personalized*. (We believe in accuracy—responsibility—believability and authority.)
- D. *Localized*—local names, local voices, local events. (local angle on all events).
- E. *Mobile*—Radio is on-the-go with radio cars, shortwave, radio telephone, tape recorders—emphasis on immediacy.
- F. *Flexible* (WSB Concept)—We never hesitate to make program changes when something better or more timely is available (hot-line concept).
- G. *Clean Concise Production*—"Listener is used to it and dislikes lengthy bits or dead air" (Communicate clearly at all times).
- H. *Sincere—friendly—Informal*—(We like announcers who are personalities not characters.) (We want announcers always to be *considerate and thoughtful*.) (We want announcers to be well read—common sense.)
- I. *Cheerful—Bright—Happy*—people listening don't want to hear our troubles—they've got enough troubles of their own. (Friendship is contagious. The only trouble is most of us sit around trying to catch it. Not give it to others.)
- J. *Helpful*—anticipate needs even before listeners in community express need. Spearhead drives to help needs and solve problems. (Community Chest—Clean Up—Red Cross Drive.)
- K. *Partnership with the Public*—Audience participation—Listeners provide answers to questions—Listeners play games—We talk *with* audience not *to* audience.

—II—

- a. *How to deal with stations*—Personal visits—Learn staff—develop contacts—Respect channels—Call and wire anytime important.
- b. *Spot news*—(How to Prepare News Release)
- c. *Short Features*—(WSB Hunting and Fishing Report) (WSB Sportsmen Award—in cooperation with Game and Fish Commission)
- d. *Interviews*—Action—sound—keep brief—strong on human interest.
 1. People doing something.
 2. People who have done something.
 3. People who are about to do something.
- e. *Demonstrations*—(How to fish—How to hunt—Conservation lessons)
- f. *On-the-Spot Reports* (WSB Newsmen have been to this Game-Fish convention).

- g. *Question-Answer Sessions* (studio—by phone—by letter)—(Bob Short answers letters) (Mailbag program)
- h. *Importance of tape and tape machines—*
 - 1. Very often you can make features tailor-made for specific shows.
 - 2. Many times you can tape voices for news stories and features that increase value of report.
- i. *Importance of voices—brevity—competition.*
- j. *Public Service Spots—*How to prepare—written and recorded types—length and type of spots.
- k. *Appearances on Sports, Music and other types of shows.* (Bulletin Board—Tips—Contact—Sport Parade—Nightbeat—Pop Call—Dixie Farm and Home Hour.)
- 1. *Other programs—*
 - 1. More elaborate week-end fishing report (Longer program “*Hook, Line and Sinker*”)
 - 2. *Conservation Discussions—*(Perhaps recorded on-the-spot as remotes) Example: “*Conservation in this Atomic Age*”—Important.
 - 3. *Sports Shows Inserts.*
 - 4. *Games — Panel of Hunting and Fishing experts* (conservation experts).
 - 5. *Real experiences* (Four sparrows under hood of truck—got out when truck stopped—back in when truck left — Cumming, Georgia).
 - 6. *It’s the Law—*(Hunting-Fishing-Conservation)
 - 7. *Oddities*
 - 8. *History*
 - 9. *Book Reviews*
 - 10. *Camping Tips*
 - 11. *The Great Outdoors*
 - 12. *Hunter’s Handbook*
 - 13. *True Stories about animals and their intelligence*
 - 14. *Sportsmen’s Dictionary*
 - 15. *People telling fishing experiences*

We should keep in mind what listeners want from Radio when they tune-in

- A. *Information*
- B. *Feeling of belonging—of importance*
- C. *Security*
- D. *Recognition*
- E. *Adventure*

In case this all sounds like a lot of work for just putting on daily radio programs—I can testify that there is no human activity more rewarding than helping people find new horizons for real growth and happiness.

SUGGESTED METHODS AND PITFALLS OF SELLING AN ANTLERLESS DEER SEASON TO THE PUBLIC

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The information presented here in regard to selling the public an antlerless deer season was obtained from many states as a result of inquiry by the Florida Information and Education Division and considerable credit should go to Bob Dahne and his staff for this paper. The information gained by the inquiry is used as compiled background to which has been added personal experience and observations to produce this interpretation.

The incidence of overpopulation of deer in the Southeastern States presents the most difficult problem that exists for deer management. Deer, completely unaware of creating problems by doing what comes naturally, will exceed their food supply, provided they are given adequate