

Only One Talent Coach Works With Eight Morning Shows in the Top Ten Markets!



The Reynolds Group

# Planet Reynolds

We Create Personality Radio

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Which of these is a more effective tease:

"Coming up next we'll tell you about Sandra Bullock."

"You won't believe the nickname Jesse James used on-line to find women when he cheated on Sandra Bullock. We'll tell you what it is next!"

Great teases are provocative and leave something out that listeners want. Many morning shows figure them out at the last minute. Don't! Work with your show on writing terrific teases and listeners' imaginations will be engaged and they'll be compelled to wonder this: "what happens if I miss this?"

The Reynolds Group coaches morning shows to better connect with their audience. Focusing on the demo and challenging them to develop fun, relevant content and entertaining ideas makes more people want to tune it!

Steve Reynolds

## Call the Cops, I'm Being Framed!

There's conclusive proof that in PPM, audience levels dip the moment they hear talk. We recognize the brand value to having talent on the radio station. So the question begs: what did the talent do at the very top of the break (first twenty seconds) that put them in a position to build audience share back? That requires a compelling hook, interesting frame, and some sort of emotion which grabs the listener. Something so intriguing that the listener stops multi-tasking and actually leans into the radio. The great cinematic directors understand this and craft scenes which get the audience working for them. This isn't done by chance nor can a radio talent wing it to set

themselves up to recapture lost listenership because you went from a song listeners love to talk they're predisposed to dislike. Listeners need and want that context and emotion up front. Without it, the break takes way too much brainpower to follow along – and they don't give us that chance. They really want to know the destination up top. So, once the morning show plots out a break's content in their prep, they should then shift to what they'll do up front to end in-the-moment PPM audience erosion. Communicate you're taking listeners to the candy store at the beginning of the break and they'll take that all important ride in the car with you.

Lots of people say one of the grand elixirs in PPM is to tease more. I say yes and no to that. The purpose of teasing is much more strategic. People are strapped for time. Unless it's truly outstanding, when listeners have to leave you, they just do. But you tease anyway because if done well (see sidebar to the left), a great tease could affect listening (tactical), with a strategic goal being to affect images that if people do leave, they'll miss something their friends might hear. These important "miss a day/miss a lot" images are crucial to getting people not to stay, but to return. And as we all know, occasions of listening are imperative to win in PPM.



We've long heard that PPM doesn't penalize talk. It penalizes boring or bad talk. That's why some shows do even better in PPM than diary. Why is this? What they do matters to their listeners. When working with shows, I always ask what the end of the break is and work backwards. That way we can develop a break which has a purpose and destination. If we know where we're going, we won't waste listeners' time getting there!

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