

Answering the #1 Question of Authors, Speakers, Coaches, and Entrepreneurs...

# 'The Insiders Guide to Free Publicity'

## Everything you Need to Know about getting Free Publicity on the Radio!

by Wayne Kelly and Mario Carlucci

Meet the authors on page 56

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# Everything You Need To Know To Get FREE Media Publicity!

Congratulations on taking a positive step on becoming your very own PR machine.

This book will make radio less intimidating for you as we share the insider secrets to getting free publicity on the radio. Find out how we think as on-air personalities and producers and what we are looking for in a great guest.

This book will show you how to become a valuable radio guest. It will show you how to find value in what you have to offer and how to share that in an interview. You will learn all about radio demographics. You'll learn how to shine in an interview. We'll teach you how to survive a bad interview and we'll show you how to promote yourself in the most efficient way. Sure, it's a tall order – but we've been doing this for quite some time. And we've spoken to some of the best folks in the biz. They've told us what works for them. And we'll tell you what works for us.

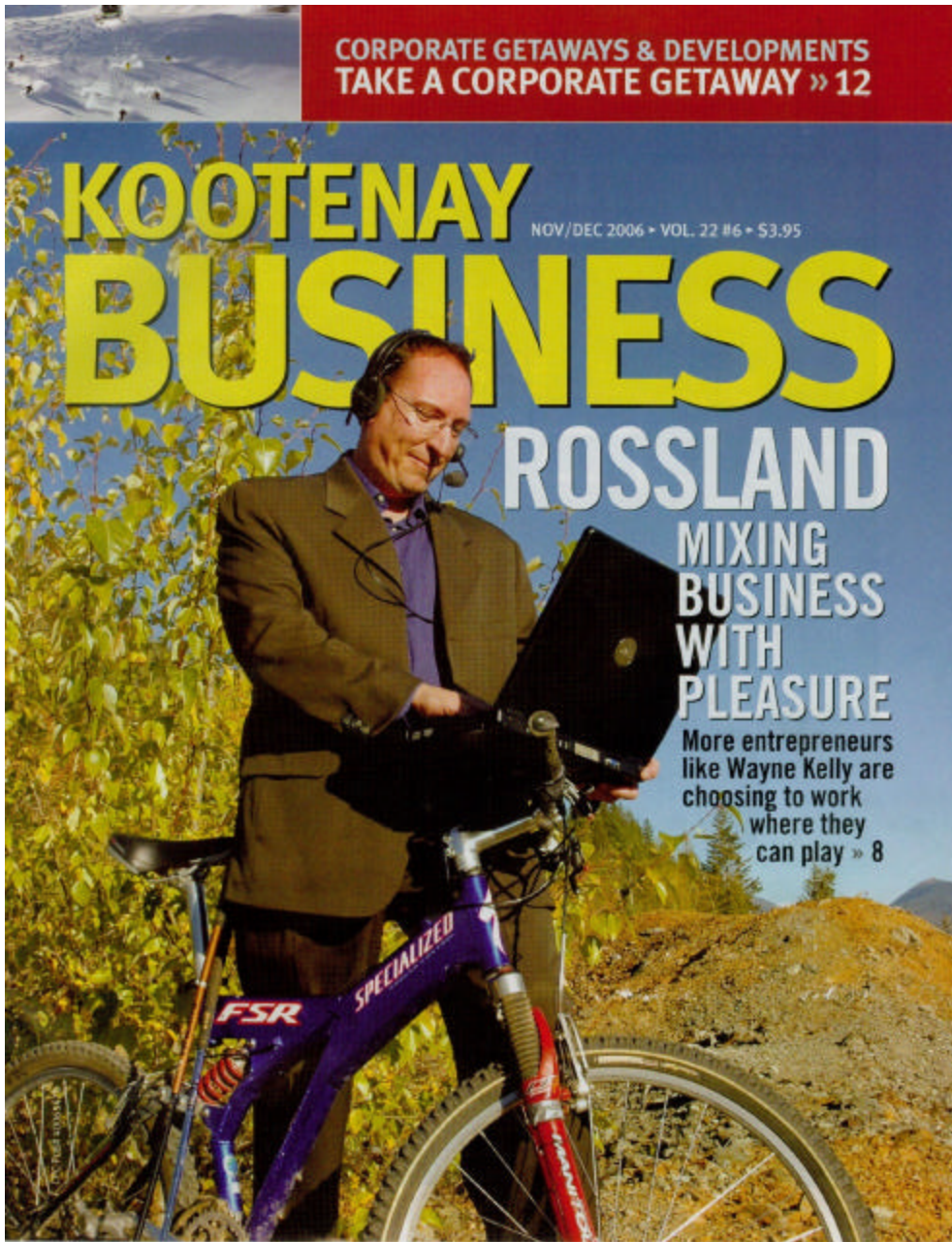
## **\*\*\*A very important side note\*\*\***

The information in this e-book can be used to get you in front of all types of media including: AM, FM, Satellite, Internet, and college radio; newspapers; magazines; TV; Tele-classes; and anywhere you can find an audience.

I recently used the information in this e-book to pitch a cover story idea in a business magazine. I couldn't pay for the exposure from this cover story. And guess how much time it took? It was one little email introducing myself and selling them on the visual of a radio DJ who runs a business in a ski town because I love the lifestyle.

Then they asked for 20 minutes of my time for a photo shoot.

Here's the result:



PS: I have had to turn down cover shots for Muscle and Fitness and Men's health...being a cover model just isn't my thing! Haha

## Chapter 1: CREATING MORE THAN A PRODUCT

Over the years, we have been approached by countless individuals wanting to market their ideas or books by getting on the radio. Is there a secret to this? Yes and no. Some folks just have a knack for public relations. Others are just lucky. We think, with the right attitude and know-how, you too can be a one-person PR machine. There are thousands of people out there who want to talk about their new book, their special event, their psychic ability, their new CD, their cousin's new CD, their UFO experiences, and so on...Many of these people get a few radio interviews, spread the word and go on to big things: they see increased sales, generate lower advertising costs and, ultimately, create a more successful business.

Others haven't been so lucky. After those initial radio appearances (if they were lucky enough to get any) they were never asked back on the radio.

Why?

The experience was stressful for the guest and boring for the host. Essentially, the opportunity tanked and spelled disaster down the road.

Let's draw an example. Ever hire a plumber or contractor who doesn't have the answers you're looking for? Maybe he didn't have a sound work ethic or just didn't return your calls? Ever call him back to do more business with you? Did you ever recommend that person to a friend or colleague?

Probably not.

It's the same in radio with guests. Word travels quickly in radio, and the media in general. So if the first words out of the host's mouth are: "That guest really disappointed this morning" and then he's asked by colleagues to evaluate the experience, chances are other hosts won't even bother calling you to find out for themselves.

We'll teach you how to avoid that bad first impression on the radio. We'll teach you how to become an instant radio success.

All you have to do is prepare. In other words: read this book, follow our tips and your bottom line will improve. That's because the people who interview you will start advertising for you. They'll spread the word better than anyone else can. And when they realize you're well prepared for your interviews, they'll thank you for it.

You might be asking yourself:

- How do some people get on the radio over and over again?
- What do they have that I don't?
- Why aren't radio stations coming to me for MY expertise?
- What do the others have that I don't?
- I'm working hard; I'm spreading the word. Why am I being ignored?

It all comes down to value. Add **value** to a radio show and you'll get added to a show's lineup! It's that easy! If you wanted to include a chapter in your next book that didn't add value to your reader – would you waste the paper just because it filled space?

If you had any sense, you probably wouldn't.

If you're a shop owner and were approached by a salesperson that told you to stock her product just because she needed the help, would you? Nope.

But that's what authors and other folks trying to get on the radio often use as their pitch: "Can you interview me next week? I have a new book out and I need the advertising."

We get that **ALL** the time. And it doesn't work. Nothing turns off your chances faster than,

"I want to be on your show because I need the advertising!"

Radio folks are fairly nice people but they're in the business of generating ratings so they can get businesses to PAY for advertising. Why would they want to just give it to you for free when they're in the sole business of entertaining listeners and delivering an audience to PAYING advertisers? It doesn't make sense.

Your job – as a guest – is to inform an audience and to entertain. It's that simple. And the only way you'll get on the air is if you prove to a few hosts that you're worth the gamble.

A host that feels you're just using his airwaves to sell something is not likely to make room for you. Remember, just because you're hoping to sell more books by getting on the radio – doesn't mean you have to pull a 'hard-sell' approach. (Hard sell is like a used car salesman or a late-night infomercial that screams...**BUY NOW!!!**) It just doesn't work. Hard-sell means **no-sell** when it comes to being an on-air guest for radio!

In the chapters to come, we'll show you the dos and don'ts of selling yourself for radio. We'll show you some sure-fire tips on making yourself a valuable resource for radio hosts. We'll give you the tools to becoming a radio 'go-to' guy or gal. It really isn't rocket science. If it were, we wouldn't be qualified instructors.

Let's talk about value.

### **What constitutes value?**

Your value as a guest will be based on a few factors, some of which you can control... some you cannot.

- Does the host like your phone demeanor?
- Does the host think you're a nice person (Do *you* like dealing with jerks?)
- Can you teach the audience something?
- Can you make the audience laugh?
- Can you make them laugh *while* teaching them something?

Here's a list of things or qualities that might add value:

## **1. A SINGING COW?**

Yes! A singing cow can be very valuable in the right place, at the right time—or rather, on the right radio station, at the right time. More on targeting your message or product to the right station in Chapter Two. That singing cow can be great on the radio because if you hear a cow on the radio and that little guy is singing his heart out, you will undoubtedly get a laugh out of the stunt and probably generate lots of water-cooler talk.

Water-cooler talk is a big buzzword in radio! It has been for years. Many hosts ask themselves if a person they interview or a story they tell will generate office talk around the water cooler or lunchroom.

For instance, “Did you hear that guy on the radio this morning?” And, BINGO, someone else is advertising for you now. And, depending on the listening audience of the radio station you appeared on, you could have a lot of ‘word-of-mouth’ advertising at work for you for some time to come.

Word-of-mouth is another industry buzzword that refers to people talking about you or your book or product. It's a simple but often over-looked tool that's like a referral.

When it comes to radio, your value as a guest will be rewarded by jocks (known as DJs to some!) who discuss the book to other hosts or to their listeners, and by listeners who tell their family, friends and co-workers about what you have to offer.

Again, this isn't rocket science! If a host thinks you're a ‘talker’ that generates interest in the lunchroom and at the dinner table, they'll call you back for more. They'll call you back so often that they might be inclined to apologize for the intrusion of giving you free advertising. Wouldn't that be nice?

## 2. A NEW BOOK?

It doesn't necessarily add value. It depends on how you talk about it and what's inside. We can't vouch for the contents or quality of your book, product or opinion. Books only add value to radio if they inform and entertain or educate. If you present yourself and your product properly, the obstacles you face will be greatly reduced because you will now have given the host and the listeners' value. As the author you *have to* bring the pages to life. If you're a bore, or hard to reach, or just plain uncooperative, it doesn't matter how impressive the message... YOU WON'T GET ON THE RADIO.

## 3. CELEBRITIES?

Sure. They usually add value. As long as they bring something to the table:

- Is the celebrity a current hit?
- If that celebrity appears to be 'washed up', what can they add? Stories about their youth? Stories about losing their fortunes and friends and family?
- Are they trying to sell the latest low-fat griller? (Not that we don't love George Forman's Grill.) But if he was on the show and only wanted to discuss the grill it would be a huge disappointment and a bore. What we really want to hear about is his fight with Muhammad Ali, his greatest successes, and his most embarrassing moment!

Celebrities will have to divulge what everyone wants to know:

- Where have you been for all these years?
- Tell us about that affair you had with Farah So-and-So...

#### 4. HUMOR?

It definitely has value. It's a sure hit with radio stations, even the 'serious' ones. Everyone loves a comedian. Just be careful that the hosts share your sense of humor. Humor only works if you're dealing with a receptive audience. And, it only works if it doesn't detract from the real reason you're on the radio: to inform, entertain, and promote.

Often DJs think they are pretty funny people. If you could attempt to naturally laugh at their little comments - here and there - they'll love you even more.

#### 5. KNOWLEDGE?

Your expertise and knowledge are valuable. It is all the more appreciated when a host can say, "No other radio station had that today. We offered something that no one else could." So, sell your knowledge like it's special. Because it is!

Constantly ask yourself, "*How can I be valuable as a guest?*"

We want you to be the value guest! We want radio stations calling you from all over North America because they know that you will add value and credibility to their shows. That's the point of this book. If you take nothing else away from this book (we're sure that won't be the case!) it should be this:

**TO BE A VALUE GUEST YOU HAVE TO KNOW  
WHAT YOU CAN ADD. ONCE YOU FIGURE THAT OUT,  
MAKING IT ON THE RADIO WILL BE A BREEZE!!!**

Now we've shown you how easy it is to take your interview from good to great—*by constantly thinking value.*

Pull out your pen and paper. It's homework time! Find out how much value you have to offer by answering the following questions:

1. What am I bringing to the interview?
2. How can I be an exciting interview for the host?
3. What makes you and your product unique?
4. How can I make this information interesting?
5. Can I add humor if it's appropriate?
6. What valuable information do I have for the listener?
7. Am I 100% confident in my knowledge about my product?

If you prepare yourself with these questions, you will have a great interview!

You'll feel great because you were selling yourself and your knowledge with confidence. And that will be respected.

The host will feel great because he/she found somebody who filled the air with a topic of interest to the audience.

The listeners will feel great because somehow, someday, you enhanced their day. If you're lucky, they'll talk about it to their friends or colleagues. And the PR machine starts rolling!

It's win-win for everybody!

How did you make the host and the audience happy? Maybe you made them smile at a very stressful time in the day. Maybe you taught them something that will help improve their lives. Maybe you caused two or three people to e-mail the host a thank-you note for getting you on the radio. Rather than getting a big, expensive public relations machine behind you, you now have the radio stations and listeners behind you. That's honest. People appreciate honesty.

Once you get into a radio station's good books, you can quickly make it into the other stations' good books. The buzz about you is now growing.

Now it's time to learn what you're dealing with. Radio is a big beast. But it's a conquerable beast. The next chapter will teach you all you need to know about how a radio station works and how you can make the beast work for you.

## Chapter 2: UNDERSTANDING RADIO

De-mystifying radio station formats, demographics, markets and more...

Radio stations build an audience by targeting a specific age group also known as a 'demographic' or 'demo'. To reach a target demo, radio stations divide themselves into formats like country or classic rock. For example, an adult contemporary station like Easy Listening FM is looking to reach women over the age of 25 whereas a classic rock station mostly appeals to men over the age of 35. The station format is an 'audio shotgun.' The songs are the shells that the station uses in hopes of reaching as many people as possible in the demographic. (No, you aren't the duck!)

How can you provide ammunition for a radio station?

How can you persuade a producer to let you on a station's airwaves?

Before you can answer those questions, you must understand each format available. Once you understand the formats, figure out which one best fits your product, book or idea.

For example, if you're marketing a book on fighting the effects of aging and your product or idea is meant for the aging baby boomer, you'll want to ignore the 'dance' radio stations and focus on the radio stations that target older listeners and women:

- Talk radio
- News radio
- Classic rock
- Adult contemporary radio.

Here's a guide to the different radio formats of news talk, targeted talk, news, sports talk, CHR (contemporary hit radio), HOT AC (alternative adult contemporary), soft rock, oldies, new rock, classic rock, OAR (album oriented rock), country, public radio, jazz, classical, dance, syndication and college/university:

## **NEWS TALK**

News talk radio stations have a newsy, political tone to their talk shows. They also do lifestyle, health, sports and entertainment topics depending on the type of news day it is and the type of host. They'll book guests and authors to their talk shows if they feel the guest can sustain a half hour or hour of phone calls from listeners. Their morning and afternoon drive shows are usually more news and information driven. Their programming outside of morning and afternoon drive will be focused on call-ins.

Research shows that commuters listen to this format primarily during morning and afternoon drive. The audience is usually 'professional' or older (over the age of 45). This format lends itself well to guests and interviews. An example of this station is CJAD 800 in Montreal and its sister station Newstalk 1010 CFRB in Toronto. Each host dictates the tone and content of his/her show. That means you have a lot of research to do when pitching a show idea. That's because some hosts stay away from lifestyle topics and focus only on the news. The host that follows in the next time slot could be the exact opposite. However, with strong ratings in all cities and plenty of room for interviews, this format is the 'bread and butter' for authors and speakers.

Some topics and subjects of interest on news talk stations are: political corruption, crime and punishment, education, health care, morality issues and ethics.

## **TARGETED TALK**

Some talk stations have opted to avoid news topics in exchange for a greater focus on lifestyle. Hosts are less politically motivated and discuss more ethical and moral issues. They look to what's happening in courts or in the world of entertainment to generate calls to their talk shows. Some of these stations focus on a younger audience while others focus on an older audience and still others target a 'lifestyle' that transcends gender. "Talk radio for guys" is a format that is still unproven in ratings across the continent but could catch on in coming years. An example of this format is MOJO Radio with stations in Vancouver and Toronto.

Some topics and subjects of interest are: sex, top-ten lists, music trends, and crime and punishment.

## **NEWS**

News stations are sometimes confused with news talk stations. News radio stations don't have call-in shows. They might do some interviews for morning and afternoon shows. They operate an hourly schedule called a 'news wheel'. Imagine a typical hour as a pie chart: traffic report starts at :01 past the hour, news starts at :03 past the hour, weather starts at :07 past the hour, sports starts at :08 and traffic again at :11 past the hour. This repeats through the hour with business, ads and other features thrown in. The wheel resumes at the top of each hour. News stations usually edit interviews into sound bites for their reports and rarely run an interview segment. Research shows that commuters listen to this format primarily during morning and afternoon drive. The audience is usually 'professional'. Taxi drivers rely on this format for frequent traffic reports. An example of this station is 680 News in Toronto.

Some topics and subjects of interest are: anything that's making news.

## **SPORTS TALK**

These stations are male oriented. Younger males are usually the targets. Sports news and sports talk are the order of the day with a little traffic, weather and news thrown in for good measure. Interviews are usually limited to sports figures, coaches and authors of books about sports. Research shows that listeners to this format are almost exclusively young males. An example of this format is The Fan 590 in Toronto.

Some topics and subjects of interest are: scores and team standings, local team performances, and sports figures in the news.

## **CHR**

Contemporary Hit Radio is a format that is driven by the pop charts. Their target demographic usually focuses on young people over the age of 12 and adults up to the age of 35. Research shows that adult women (between the ages of 18 and 35) are more likely to listen to this format than adult men. An example of this format is Z100 in New York. Hosts are lively and animated.

Some topics and subjects of interest are: entertainment and movie news, top-ten lists, reality TV, and what's hip and what's not.

## **ALTERNATIVE ADULT CONTEMPORARY OR HOT AC**

This format is aimed at people who are too old/mature for Brittany Spears but aren't ready for soft rock. An example of this format is MIX 99.9 in Toronto. The average listener is in his/her thirties. Research shows there's a fairly even mix of woman and men listening to this format.

Some topics and subjects of interest are: entertainment and movie news, top ten lists, and getting back into shape.

## **JACK, JOE, AND BOB FORMATS (And whatever other name they can come up with)**

This is a twist on the Alternative AC format. Essentially, it's a format that claims not to follow a format. In reality, it draws on a vast variety of pop tunes spanning the eighties, nineties and current hits. The target audience is in the 30-50-age range and in the radio world is composed of 'tweens': too old for CHR and too young for Soft Rock. This format, while fairly new, is appealing to women. Jack and Bob stations are popping up all over North America.

## **SOFT ROCK/ADULT CONTEMPORARY**

This format focuses on an over-40 audience. Typical artists on this format include Celine Dion, Bette Midler and Josh Groban. Research shows this format is especially popular with middle-aged women. The hosts tend to be more laid back than hosts of CHR and

Hot AC stations. These stations, along with news and talk stations, tend to get the largest cumulative audience in any given market. Examples of this format are the E-Z Rock stations heard across North America.

Some topics and subjects of interest are: entertainment and movie news, parenting, dating after divorce, and home renovations.

## **OLDIES**

This nostalgic format is focused on an older audience starting with baby boomers in their late fifties. The oldies format has not done particularly well in ratings since older audiences still embrace mostly news and information formats.

Some topics and subjects of interest are: keeping fit later in life, this day in history, and coping with aging parents.

## **NEW ROCK/ ALTERNATIVE**

While alternative music is a bit of a catch-all phrase, new rock stations tend to play contemporary music that is harder edged and less pop-oriented than AC and CHR stations. Their attitude is usually less polished and more focused on the teen and 20-plus market. Research shows adult males are more likely to listen to this format. Hosts tend to be jokers, and a little raunchier than most of their competitors. An example of this format is EDGE 102 in Toronto.

Some topics and subjects of interest are: Music and entertainment news, sex, and what's hip and what's not.

## **CLASSIC ROCK**

The name says it all. Typical artists: Rolling Stones, the Eagles, BTO. Targeted at baby boomers who listened to this music when they were young, classic rock is more popular with men. Musical selections range from the sixties to the mid-nineties. New music is restricted to 'classic artists'. The format has seen gains in listeners in recent years. An example of this type of station is CHEZ 106 in Ottawa or ROCK 101 in Vancouver.

Some topics and subjects of interest are: entertainment and movie news, top ten lists, and sex.

## **AOR**

Album oriented rock radio combines new and old rock. It too is focused on young men but it casts a broader age 'net'. Hosts are similar to those in the New Rock and Classic Rock category. A successful example of this format is CJAY 92 in Calgary or the Bear stations across the country. In recent years, new rock stations have taken a bite out of this format's audience share.

Some topics and subjects of interest are: entertainment and movie news, top ten lists, and sex.

## **COUNTRY**

Country music is a format in and of itself because it is so unique. Unlike formats that play songs with so-called 'crossover' appeal, (that's when a song fits on more than one format) apart from some specific examples, there is not much crossover with country music. The format is popular in rural and urban centers and has slightly more women than men listening. Y101 in Ottawa and CISN in Edmonton are long-time examples. They strive for a down-home, community feel.

Some topics and subjects of interest are: entertainment and movie news, country music news, agricultural news and trends, and lifestyle interviews.

## **CBC/NPR**

In Canada, government-owned CBC Radio has both a news and information arm (Radio 1) and a classical music arm (Radio 2). CBC Radio 1 conducts many interviews with a variety of guests: from authors and speakers to politicians and professionals. They have limited call-in possibilities but do many one-on-one interviews with experts and authors. CBC Radio sometimes pays for interviews (if you're not promoting a book or lecture) and can give exposure to

stations across Canada.

CBC Radio's syndication service will book interviews with authors and guests and hooks them up with stations across the country. Syndication sometimes pays for interviews. (Caution: guests often must conduct separate interviews with up-to 14 stations in a morning or sitting.)

Some topics and subjects of interest are: environment, self-help, world politics, and health care.

## **JAZZ**

A form of adult contemporary, the jazz format strikes a chord with fans of jazz or with people in the mood for some 'smooth' music. It is not yet a major format in Canada but is growing. Research shows a fairly even split between male and female listeners who mostly fall in the forty-plus category.

Some topics and subjects of interest are: jazz news, entertainment and movie information, and cultural trends.

## **CLASSICAL**

Classical stations appeal to a more mature audience primarily in the 60-plus-age range. This audience is affluent and sophisticated.

Topics and subjects of interest are: theatre and orchestra news, cultural trends, health, and vacation destinations.

## **URBAN/DANCE**

An example of this station is FLOW 93.5 in Toronto. These stations play a mix of soul, r & b and rap music. Targeted at a young, urban and multi-cultural audience, programmers are hoping to tap into an over-looked demographic in many markets.

Topics and subjects of interest are: cultural news, music trends, hip-hop culture, and equality issues.

## **SYNDICATION**

A trend in recent years has been the syndication of shows for a variety of stations in different markets. A show will be produced from an 'originating station' and simulcast to a varying number of stations regionally, nationally or internationally. Notable U.S. examples are: Dr. Laura, Howard Stern, and Rush Limbaugh. The trend of national syndication has not taken off in Canada. Regionally syndicated shows and so-called 'satellite' services (that provide 60-second features and music countdown shows) like Sound Source, are working, but in general Canadian radio has remained locally driven. That's mostly because local equals relevant. And people want programming that's relevant to them. Keep that in mind when you sit down and establish the things that make you a value guest.

## **COLLEGE AND UNIVERSITY**

This is a HUGE market of open minds. I have had all kinds of clients find amazing success in these markets. If you have new theories or different ideas, they want to hear from you. Suzanne, my favorite hypnotist, has been featured many times on a college station in Boston and she says it is very lucrative to her business.

## PROGRAMMING – The Daily Breakdown

Each radio station divides its programming into 'day parts':

- Morning drive 5-10am
- Midday 10-3pm
- Afternoon drive 3-7pm
- Evenings 7-midnight
- Overnights midnight-5am

A station's ratings dictate how much it can ask advertisers to pay for airtime. The most lucrative 'day parts' for radio stations are *morning drive* followed by *afternoon drive*.

That's because the majority of radio tuning is on the commute to and from work or school. These are key day parts to get on the radio because you have access to the most listeners.

However, these shows have more commercials, more traffic reports, more weather and sports reports, and longer newsbreaks. So don't expect to get more than just a few minutes on the air during these day parts.

The bigger the market, the less time you'll have on air.

If you're looking for a lot more bang for the time, don't EVER short sell the value of middays and evenings. There may be less people listening but they're not as busy and they're paying more attention.

Don't EVER tell an evening or midday host or producer that you'd rather be on the morning show or afternoon show. It's an insult. The host or producer has taken the time to call and offer you up to their listeners.

If the host of the morning show hasn't already called you, assume he might not be interested in you. If he isn't interested, you could burn both bridges in one phone conversation. That's the cold truth. So always appreciate the call and don't insult the host by

saying, “Oh, you don’t have as many listeners as the morning guy,” or, “I’ll have to see if that other station is interested first, because they have more listeners.”

Advertisers pay good money to get on the radio – so don’t look a gift horse in the mouth.

We’ll give you more dos and don’ts along the way.

Some music stations advertise 'non-stop' music sets outside of their morning and/or afternoon drives, so you won't often get air times on music stations outside of the drive times.

## **UNDERSTAND MARKET SIZES**

Radio stations are divided into small, medium and large markets.

Here are some examples:

Small: under 100,000 people;

Medium: approximate population of 100,000 to 500,000;

Large: over 500,000 people.

OK, you’ve had your crash course in radio formats and demographics. You know how stations divide themselves and who’s targeting whom. Now, it’s time to learn how you can target them and translate your knowledge into valuable airtime!

## Chapter 3: BECOMING A GREAT RADIO GUEST

Every host or DJ needs something new to talk about *every day*. Some days there's plenty happening and the job is a lot easier. Other days aren't so simple because it seems like nothing interesting is happening and it's a challenge to find anything at all to discuss. If *somebody* out there has something to offer and can make it easy and interesting – then that *somebody* fits the bill.

Not all hosts agree on this but most will tell you that it's better to have a listener or guest tell the story than it is for the host to just talk. That's why newscasts have audio clips.

We could just write the story out and read it to the audience but its *people* who bring the story to life.

So, as a guest, that's your role. The host's role, as the ringleader, is to make the interview happen in the right amount of time and with the right attitude. Hosts who don't let their guest shine – and insist on doing all the talking – are, in our humble opinion, doomed. If you come across a host that does this to you, there's no sense fighting it. Be nice and accommodating and get a word in whenever you can.

Most music morning shows like to have two 'bits' per hour. A bit is a segment within a show. It could include an interview, a call-in contest, or a funny story told by the host.

If our morning show lasts four hours and runs from Monday to Friday, we'll need to fill 2080 bits per year. That's only one show on one station! Now you see why radio needs you as much as you need radio.

Before a host or producer can book you on a show he/she needs to know:

- Who you are.
- What you can offer.
- Whether you can deliver the goods in an intelligent way.

- If you can effectively deliver the message.

We mention this because somebody arranged an interview for us once, and the guest was so nervous that his stuttering problem became evident to everybody listening. It was awful for him, uncomfortable for us and painful to the listeners. In fact, I couldn't tell you what the interview was about—all I remember was the stuttering!

If we'd pre-interviewed him we might have caught that he was very nervous and didn't really want to go on the radio.

Even the most confident people will get a little nervous when that microphone goes on and we are "on-air". Please know that this is normal. Don't be freaked out about it...just know that it will happen. Talk as though you're talking to friend.

Unless you're asked otherwise, don't send three or four-page-long emails to tell the host your complete story with all your credentials. The producer or host just wants to know that you know what you are talking about.

We'll teach you how to construct your news release and pitch in the next chapter. For now, we want you to see and read how other successful experts and authors have received the airtime they need.

**Jojami Tyler** is an image consultant in Delaware. We met while attending a huge seminar in LA. She was doing an early morning breakout session on "creating your image". She pointed Wayne out in the crowd asking why men wear blah shirts like his.

That left an impression that showed she was knowledgeable, confident and had something valuable to share...definitely great radio material! She is now a regular on Wayne's morning show. Not only does Jojami know her specialty, she presents her message in a fun and informative way. She makes it easy for Wayne because they pre-tape four, two-minute segments, every month. She listens to the tapes and is constantly working to make the "bit" better and better. Find her at: [www.jojami.com](http://www.jojami.com)

**Peter Franklin**, a.k.a. the Gabby Cabby of New York City, is another wizard at making a radio host's life easy. His web site is informative and provides everything needed to discuss the week's news. (Every Wednesday Wayne goes to his website, clicks True Tales and asks him about the stories he has planned.)

It's easy, and, the Gabby Cabby gets on every week to rant and rave. So what makes him a great guest? He is true to his character and he's opinionated. He takes a stand and he's funny too.

The Gabby Cabby really is a cabdriver. He grew up in New York City and knows everything you could ever think to ask about New York. That means, when news happens in the Big Apple, he's often there to tell the tale. The Gabby Cabby has built an amazing e-mail data base so when something special or out of the ordinary happens in NYC, he sends a mass e-mail asking if anybody wants a courtside interview.

For example, on New Year's Eve at Times Square, the Gabby Cabby becomes a radio correspondent who provides exciting reports on how the night is progressing. Despite his immense popularity, the Gabby Cabby doesn't cost a dime. He loves doing it and it shows. Find him at: [www.gabby.com](http://www.gabby.com)

**Richard Lederer** is a top-notch performer. He knows words. He knows grammar. And he knows how to communicate. (If only your seventh-grade English teacher could have been half as interesting!) That's all he needs to be a great guest.

His niche: knowing about the words and expressions we use everyday. His talent: talking to people on the radio in a way that informs and entertains. He's friendly. He speaks to hosts like they're old pals. And despite the fact he lives thousands of miles away, he treats hosts like he's their biggest fan. Perhaps the best thing about Richard is he's available any time of day or night.

**Lady Samm** is one of the greatest guests I've had on air because listeners LOVE her. A mutual friend, who thought she would be great on the radio, introduced her.

I took a chance and booked her for a 5-minute interview. Later that day everywhere I went someone was asking me about Lady Samm. Obviously my listeners identified with her message so I had her on again. Once again I had amazing feedback and she sent me a note to say she had sold 150 books within an hour of our interview. Now that's a match made in heaven! Meet her at: [www.IwantItAll.net](http://www.IwantItAll.net)

What does each guest have in common?

- They each have a niche: image; New York; words, nutrition.
- They each have a unique way with words: friendly, passionate, and honest.
- They each make our lives easier: well-organized web sites, available at a moment's notice and reliable with their performance.
- They are always working to improve their performance and sound.

Here are three important ways to apply the above attitudes and habits to your situation:

1. *Have a website.* A website gives you credibility. It shows you're serious about marketing yourself. Make it professional but make it simple. The more elaborate the site, the more difficult the navigation. Most hosts/producers are busy and don't need to sit through long flash presentations. (Often their computers are too old to even operate that fancy stuff!) We're not saying to lose the bells and whistles altogether but try to strike a balance. When the medium gets in the way of the message, you've gone too far. Hosts and producers can do research for the interview and then put a link to your site afterwards, for their listeners. That's if they enjoyed navigating your website.

2. *Maximize your availability.* If you're new to the radio business and want to make waves, you'll have to be as readily available as possible. As you become more popular, the pickier you can be. But remember all popular fads die out and you may need radio again...so don't burn too many bridges by saying, "Oh you're too small of a market for me." With that said...we doubt we'd get *Sting* on our show and I don't think he'll ever shed a tear for that.

When you pitch radio, hosts want to know if you are available as a last-minute guest. It happens all the time that a guest misses his time slot and if we don't have a back-up we can be left hanging.

Even radio guys can screw this up.

When Wayne was in New York for his September 11<sup>th</sup> commemorative broadcast and charitable work, Mario was trying to get him on the biggest talk station in Canada, the legendary CFRB. For some unknown reason, the cell died and Wayne couldn't make the time slot... His good pal Mario had to fill the time with a backup guest. Most people will understand it if you miss an interview for a good reason or family emergency. Just be sure to give as much advance notice as possible and offer to make it up later. Remember, an interview missed is an opportunity lost. And if you don't inform the host ahead of time, it really leaves a sour taste in his mouth. That's because he promoted you on the radio and was left explaining to thousands of listeners that the interview didn't come through. It also gives the listener the impression that the host wasn't worth the guest's time. It also might cause the listener to question the guest's reliability and credibility. So, try to be the person stations call as that last-minute guest. Don't be the person that forces stations to look elsewhere!

Here is an important note: If Jimmy Night Owl in Somewheresville, Utah wants you on his overnight show from 2 to 3 am where he broadcasts to about 30 people and you'd normally be sleeping, the correct answer is "Sure Jimmy...Can't wait." First of all, you never know what reaction you might get

from those 30 listeners. (If each of those people is impressed and tells two friends about you...Well, you know the rest.) But even more important, Jimmy Night Owl might some day become Jimmy Afternoon Drive in Cincinnati or Jimmy Morningman in Boston. Jimmy will remember you.

3. *Be reliable.* If you are slotted for a 7:15 interview, call in at 7:10. Many stations are so tight with their format each morning that they schedule guests for a tight, two-minute interview at 8:28 with news coming at 8:30. You don't want to miss your time slot – *ever!* This makes a host feel like they strung along their listeners and then didn't deliver. One final note on this, *and we're repeating it because it's important*, if something comes up and you can't make the interview, do what you can to make contact. **E-mail is good, but, especially when the show is on and hosts don't re-check their emails, try and reach them on the phone!**

Here's a scenario you might find yourself in:

Just as you've booked an interview for 8:15 with a small station in the Midwest, you're called by a bigger station in a different city for the same time slot on the same day! That bigger station has many more listeners.

What should you do?

There's no clear answer.

We suggest you don't break your original date. Why? Would you like to be bumped every time a better guest came along? Probably not!

Here's a solution: Try and negotiate as many different time slots as possible to make both interviews happen or offer to pre-tape your interview so you can be at two places at the same time. Some hosts refuse to pre-tape because they feel that the element of excitement is lost. Other hosts refuse to do live interviews because they prefer to

edit for time and content. Most hosts will accommodate you with a different time slot or different day if it really is a problem for you.

A serious mistake would be made if this double booking happens between competing stations in the same market. Radio stations within the same market are VERY competitive with each other. We don't ever want to hear about the other station scooping us in an interview or how well the interview went on the other station. Some hosts would probably make an excuse and cancel the interview if you said there were scheduling conflicts because of the competition. It's like David Letterman and Jay Leno but on a smaller scale. Leno wouldn't be happy to hear you say, "*I have to do The Letterman show first and then I'll be on your show.*"

**So NEVER mention that you have an interview at the station down the road! That's your little PR secret.**

Part of becoming a great radio guest is treating everyone like they're a major market station. Treat everyone with class and respect and they'll appreciate you for it. Word travels fast when you're great to deal with. It travels faster when you're not! Keep your ethics intact and always try to come up with a win/win solution for everyone.

## Chapter 4: THE FAST TRACK TO FAME

One of the biggest secrets you need to know is this...

Thanks to the Net, radio hosts have connections to other hosts all over the world. Impress one host. He or she will then tell another host, who in turn tells another, and so on. There's no telling how many others will want you on their show. We also follow each other's lead.

Why?

Because it's a competitive business and everyone wants an edge. Our goal is to maximize ratings.

If Ryan Seacrest has a guest on his radio show and he's raving about him online—then we want to have that guest on our show too!

Same with Oprah.

She appeals to such a huge audience that if we're at a station targeting women we'd try and book the same author that just appeared on her show. If we see in a media release that a guest has recently been on Oprah, we'll take a very close look at that potential guest.

Same goes with other proven performers. If we're a station targeting men then we want the guy who did the stupid pet trick the other night on Letterman, for our show. That guy has instant credibility. In other words, he was good enough for Letterman – he's good enough for my show. Then, half the interview might be used up describing Letterman's personality. No matter. You're still getting the exposure you want.

The more great appearances you get - or the more you shine in the spotlight - the less *you'll* have to promote yourself. That's because radio stations will start calling you.

## **Insider secret: SHOW PREP WEBSITES**

Hosts use what we call in the industry, “show-prep services.” These can be daily faxes or e-mails that help with content for the show. They can include “This day in history” lists, famous birthdays, jokes, weird news stories, interview ideas, funny lists, and phone numbers for authors, celebrities, or cool products. And you thought we were all filled with knowledge and humor!

### **YOU WANT YOUR NAME ON THESE SHOW PREP SHEETS!**

Here’s why:

Peter Franklin is the aforementioned New York City cab driver – the Gabby Cabby. He is as passionate about New York as Steve Irwin was about crocodiles. Peter was sharing his New York stories with a radio guy in his cab one day. Peter was so impressive that the guy suggested he put his act on the radio.

That’s where his rise to fame started. When Wayne first interviewed the Gabby Cabby in 1999, the only thing he asked of Wayne was to publish his contact information with Wayne’s show-prep provider. The Gabby Cabby asked this of all hosts who interviewed him.

The result: the Gabby Cabby now broadcasts news about New York to over 300-million listeners in 71 countries around the world! We mentioned this earlier but check out Gabby’s online garage at [www.gabby.com](http://www.gabby.com) to see how easy he makes it for broadcasters. Click on the true tales. That is how easy you should make it too!

Word spreads like wildfire when you’re good. The show-prep sites really do help. Following a good interview, politely ask the host or producer to pass your contact information on to the show-prep service they use.

Here are web links for some show prep services:

[www.ezshowprep.com](http://www.ezshowprep.com)

[www.bitboard.com](http://www.bitboard.com)

[www.thebullsheet.com](http://www.thebullsheet.com)

[www.thecompletesheet.com](http://www.thecompletesheet.com)

[www.funnyfirm.com](http://www.funnyfirm.com)

[www.interprep.com](http://www.interprep.com)

[www.launchradionetworks.com](http://www.launchradionetworks.com)

[www.preplinks.com](http://www.preplinks.com)

[www.tomslake.com](http://www.tomslake.com)

[www.radioonline.com](http://www.radioonline.com)

Here's a master list of radio prep sites:

<http://www.radio411.com/prep.htm>

## Chapter 5: MAKING FIRST CONTACT THE PITCH, THE RELEASE, AND THE HOMERUN!

If you haven't been on the radio with a big-name radio host or on television with Oprah, can you still make an impact? YES! If your book or specialty is similar to something you've recently heard or seen on those big shows, use that similarity as the *hook* for your pitch. You'll get a host's attention by proving that your topic is relevant.

Most of the time when you call a host or producer, they're in the middle of something else. They're under pressure, responding to questions from the pesky program directors or answering e-mail, or calling potential guests. Catch them off guard and they won't bother listening to a word you're saying.

### BE SURE TO HAVE A KILLER 30-SECOND INTRO AND PITCH!

Here's how to pitch on the phone:

- Give a brief introduction of yourself.
- Explain your book, product or idea.
- Ask if it's a good time to talk now about getting you on the show.
- Request the host or producer's e-mail address.
- Follow-up your discussion with an e-mail, void of attachments, that will direct the host/producer to your website.
- Follow-up with a *personal* phone call.

We often delete an email or lose a telephone number or even delete a voice mail by accident and wish the person would call us back because we really DID want them on the show. They never did call because they assumed we weren't interested. (What a shame!)

Producers and hosts need to fill a lot of airtime each day. They love getting ideas fed to them if they're GOOD and well presented. Polish your pitch and you'll be much more successful at getting attention. Don't sound desperate. Producers and hosts can smell desperation. If you sound desperate to get on air you can bet that no

matter HOW good the idea, you're not getting a return call. Be confident and don't sound too pushy. You have to be confident in your message and your ability to get it across. *You* are the expert.

Here are three other tips you should know:

- 1. Sell yourself with confidence.** Even if you have never been on the radio before don't let the host know that this is the first interview you have ever done. Stay calm, cool, and collected. Let the nervousness work to your favor by translating the nerves into outgoing answers and enthusiasm. You'll sound like a pro in no time.

Here's a little warning...If you have never been on the radio before, please don't contact a guy like Howard Stern. If by some miracle you actually made it on and showed nerves or screwed up, Stern would chew you up so fast you wouldn't know what hit you. We also recommend starting in a market you are already familiar with or at the very least, starting with a small market show. It's just like driving...you don't learn on the freeway at rush hour!

- 2. Talk about trends.** Something that's trendy or hip is newsworthy. If you can identify trends in your area of expertise, let radio stations know about it. Then make yourself available as the resident expert on that trend.

Sometimes a producer might ignore a trend that is too new. If that's the case, go back to them after the story has appeared in print or on television. Avoid the "*I told you so*" but say, "*Hey we were discussing this last week and I notice it's in the paper today. Care to discuss it on your show?*" Some current trends may be decorating shows, extreme makeovers, reality TV, American Idol, fashion, relationships, etc.

- 3. Be a resource.** If radio hosts can come to you for background information on something, you might not get on the air that day, but they'll come to you when an opportunity arises. Don't worry. They'll remember you and the free help you gave them when they needed it.

If a radio host knows you're not just in it for the money, he or she will be more likely to come to you for interviews. Remember, their job is to entertain and to inform. A happy outcome of that is they can sell advertising and make a living out of it. Advertising is not what drives the station...it's the content. For example, you're a relationship guru. You know how people interact and can provide real information on how to help people improve their chances of finding Mr. or Mrs. Right. And, coincidentally, everyone on the radio is discussing "The Bachelor" or some other reality-based relationship show. Contact your media database with a pitch. Evaluate the contestants and offer to play Monday morning quarterback with your observations. By providing great content you will receive great air time which translates into more business for you! \$\$\$

**4. Keep Calling.** You wouldn't believe how many times I get a message from a potential guest who I think would be great on the air and then I get busy and never get around to booking that person. It would be amazing if people would call us again and again. Sometimes it takes 3 calls to get booked, sometimes it takes 6 months...but isn't it worth it for the free publicity?

Here is a sample of what radio insiders are looking for in a guest:

**Jim Clerkin** - Producer of "Matty in the Morning" at KISS 108 FM in Boston, Massachusetts's [www.kissfm.com](http://www.kissfm.com)

*We choose our guests based on which people we think our listeners would want to hear from. We get press releases from TV and movie companies and publishers for books and magazines and we choose which things fit our show best. Because we are a comedy-based show, the greatest interviews are people who can be spontaneous and funny on the air.*

**Kevin Rolston** at WILD 95.5 in West Palm Beach, Florida  
[www.wild955.com](http://www.wild955.com)

*Timeliness really dictates a majority of our interviews. It may be a name in the news (nationally or locally), a hot trend or big topic of*

*discussion, or an actor or musical artist that is promoting a new project. With any interview we do, we try to find the link or passion with members on the show to that topic or guest before booking.*

When Kevin is asked what makes for a great interview his reply is:

*It is timely, funny, informative, or shocking. We only run interviews that we know will captivate our attention and the attention of our listeners.*

**Delana Bennett** at Mornings at Magic 92.5 in San Diego, California [www.magic925.com](http://www.magic925.com)

*My interest relating to my audience... we target females 25-54 who are Hispanic....usually moms. If I would find it fun or interesting and it fits what they would probably be talking about, I'd go for it.*

When asked what makes an interview great:

*Candidness, good research, being real, and being able to laugh with the guest.*

**Jayne Garry** – Mornings at EZ Rock in Edmonton, Alberta [www.ezrock.com](http://www.ezrock.com) (Jayne is now Wayne's co-host at KBS – he scooped her from the majors!)

*We do a couple of different styles of interviews. One would be lifestyle interviews that fit our demographic. Some examples: Beauty expert Diane Irons who talked about Age Defying on a Budget, and some of the tricks the stars use. Another lifestyle interview would include talking to the creator of Pea Butter, an area farmer who's made a substance like peanut butter out of peas, but without the fear of peanut allergies. We also thought it fit our demographic, because lots of people can't send their kids to school with peanut butter sandwiches because of the allergy issue. And the next type is the celebrity interview, like Sir Roger Moore who was in town for a UNICEF fundraiser, or talking to Canadian Idol Ryan Malcolm because he's coming into the station with his record reps.*

The key to getting on the radio – over and over again – is giving producers and hosts what they're looking for. It's their job to give listeners what they want. It's your job to fill in the air-time. It all comes back to the value you offer.

But before you can offer on-air value, you've got to polish up your off-air value.

To make contact and to make it stick, you have to be confident. But you can't be too demanding. Remember, nobody wants to deal with a jerk. (That isn't to say you won't come across some jerks along the way!) Your chances of getting on the air rise dramatically if you're nice to deal with. Be pleasant and accommodating.

Think of yourself as a hotel clerk or a travel agent. It's your job to make the client happy. Your client is the host and/or the producer. The client is always right. Once you've gotten past this, remember what our experts say: be spontaneous, informative, funny, and captivating. But most importantly, **be yourself**. Now it's time to work on the way you communicate with the radio station. That requires a little publicity in the form of a media release.

## Chapter 6: CREATING A GREAT MEDIA RELEASE

A media release, sometimes called a press release, is a notice. You send it to media organizations telling them what you have to offer. (You can also send it to show prep sites.) The release should be short and it should offer up something new.

Too many people make a big deal about these media releases. You can expect to pay between \$250 and \$2500 for a professional to write one for you. Did you see the cost? Us radio guys prefer a very simple media release. You NEVER need to spend that kind of money on a media release. We'll give you some examples of how simplicity wins every time.

Include your 'hook' or 'angle' high up in the release. The hook has to grab our attention before we throw the release in the recycle bin. The hook should be focused in a sentence or two and should answer the question, "*Why should you put me on your radio station?*" or "*What's in it for my listeners?*" Try to piggyback on a story that's in the news.

For example, let's say your topic is on arthritis. If you want to attract the older demo, what would your hook say? Maybe...

**"What do Mick Jagger, David Bowie and YOU have in common? You'd rather stay hip than break your hip. Learn how in my new book..."**

Now if it's about arthritis in teens, how about...

**"Hillary Duff looks happy but she can barely walk after her concerts... Millions suffer from Teenage Arthritis."**

All this stuff is made up. They're just examples of how you change your hook and media release for the different audiences out there. Classic rockers don't know who Hillary Duff is and CHR listeners don't CARE who Mick Jagger is.

Here is an example of a real life release. We can't vouch for the guest, but the release grabbed our attention:

## Sample #1

John Boydston is a stay-at-home dad turned record producer. He has a new CD: "Real Rock for Kids" -- a hard-rocking but family friendly album, without the mambi-pambiness you'll find on most kids' CDs.

This is nifty (and funny) stuff for little kids, and a great introduction for young ears to rock. John would be happy to send you a copy. And yes -- he does a great interview.

Check out: [www.daddyagogo.com](http://www.daddyagogo.com)  
Or call John Boydston at (Atlanta)

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## Sample #2

Here's another invention you wish you'd thought of first:

Flavored golf tees. That's right -- golf tees that taste like mint, cherry, strawberry, and grape.

The perfect holiday gift for the golfer who has everything.

Inventors John Packes and Ramon Peralta came up with the idea while walking along the fairway one day and noticing that many golfers popped a tee in their mouth as they headed to the next hole or waited to tee up.

Tasty Golf Tees, which cost about 25 cents each, are made from uncoated wood, which is sanitized and flavored. They look and play like regular wooden golf tees.

"Some people just look at you funny," said Packes. "'Do you really put it in your mouth?' They give it a shot and say 'This is kinda cool.'"

Call 866-459-0053 X709  
Or send mailto: [rick@tastygolftees.com](mailto:rick@tastygolftees.com)

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## Sample #3 (My favorite style of media release)

Your Dream Career For Dummies

66% of people don't "get" their boss  
40% of people feel disconnected and unengaged at work.  
Only 14% of people are very satisfied at work...that means 87% aren't very satisfied.

Can you really live like this until retirement?

It doesn't have to be this way. Carol McClelland PhD, author of book from the bestselling series - Your Dream Career For Dummies - will share the secrets to waking up excited everyday to go to work.

You'll learn:

Why focusing on how you want to live is just as important as what you want to do on the job.

- Four common career change strategies to avoid.
- Five steps you can take to find your dream career.
- Three ways to verify that your new career will be a dream...not a nightmare.

Carol has helped thousand of people find their dream career through her book, Your Dream Career For Dummies and her online Career Clarity Program.

Contact Carol McClelland, PhD  
Call (555) 555-5555 (California)

<http://www.amazon.com/Changing-Careers-Dummies-Carol-McClelland/dp/0764553763>

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**Find more at <http://www.onairpublicity.com/mediareleases.html>**

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Here's another example of how to use something current in the news to write your release.

If a child has gone missing in the Toronto area and you're an expert on street-proofing children and teens, you'll want to send out a tasteful release that emphasizes the public service aspect of what you have to offer.

Don't be overly eager on selling your book or service. Remember, a child is missing, and blatant opportunism at a time like this is not acceptable.

Try to make the release locally relevant. If possible, include the name of the town, city or region of the station you're pitching. Remember that radio's advantage over TV in many ways is the LOCAL and LATE-BREAKING aspect. It's instant. Television is not always as immediate as radio. If you find a local story, provide a distinct angle quickly.

Talk radio producers think in terms of talkable topics. They're looking for ways of engaging an audience. Keep that in mind when pitching talk radio. Know their pain. It helps if you understand what broadcasters are up against: deadlines, demanding bosses, dead air.

OK, you now know what stations are looking for and you know how to put together an effective media release. You're getting inundated with interview requests. What's next?

## Chapter 7: YOU'RE BOOKED

### THINGS TO DO BEFORE THE INTERVIEW

Have a stiff shot of booze? Nope, it won't be that bad!

**Prepare!** Just in case your mind goes blank at anytime during the interview, write some notes in point-form on the topic you want to discuss. Just write enough stuff down to trigger your memory.

Don't ever, ever, read a response verbatim from a script. **Never!** It sounds really dumb, and people can always tell when you're reading. To make sure that doesn't happen, read up on what the station wants to discuss with you, and, *know your stuff*. You're the expert.

Some hosts will prefer that you send them questions in advance. This makes it very easy for them and for you. In fact, most information packages about authors do include sample questions. This is something you should do. You can then send them by email or have them in a media section on your website. But it's a good idea to tell the host that the questions are just suggestions and they can ask you whatever they want.

The host asks the questions. Try to have an answer for everything. If he gets something like a date wrong, try to correct him without saying "*You're wrong.*" Be gracious and say, "*I believe it's actually this date,*" and continue the answer without missing a beat. He'll appreciate that you're helping him sound better. It also helps to sometimes acknowledge a good question with "*That's an important question...*" Or, if it's a silly or dumb question begin the reply with, "*No one's ever asked me that...*"

If you don't have loads of interviews that day, it would be valuable for you to look up the host online and familiarize yourself with the show. Try to use the host's name or station call letters in the interview but don't force it. If it's a light-hearted interview you might mention that you saw something about them online – that will make you a great guest before you even start! If you do have tons of media on a blitz

day, be sure to have your reference material laid out in front of you. You don't want to mix up the host or the radio station's name.

Just in case you don't know, call letters would be KISS FM or KBS or Power 97 or CKRW, whatever the station calls itself.

Another very helpful tip would be to get a tape recorder and **tape your side of the interview**. Then you can go over it after the interview and see how you did so you can make improvements. Also feel free to ask the host or producer to send you a copy of the interview. Most will do this if asked.

## Chapter 8: YOU'RE FINALLY ON THE AIR!

Half the battle is sounding like you want to BE on the radio. Energy and enthusiasm go a long way. As a value guest you now know you need to pay attention. Don't get distracted. Be friendly, patient, and relaxed. Don't think about the listeners. Think about the person you are talking to. It is just a tiny little conversation between you and your new best friend, the host. Be excited about whatever your topic is. If Steve Irwin wasn't passionate about lizards and crocodiles would I want to watch? Same goes for radio.

Be sure to have a glass of water by your side, and, unless your name is Keith Richards, don't smoke while doing the interview. We can't image someone doing this but we thought we'd mention it.

**DON'T SELL YOUR BOOK.** Sell *yourself* and your *value* and people will buy the book! Don't hold out information when asked a question and don't say, "*Buy the book.*" You may laugh at this but we have had it happen on numerous occasions. If the host asks you a question, give a response. Then, if time's a factor, you can say, "*There's a lot more detail in the book.*" If the host feels you aren't giving any USEFUL answers, you can expect an abrupt end to your interview. Don't expect another invitation any time soon.

Listeners will tune out if they sense you are trying to sell books.

- Talk about the benefits of what you have to offer.
- How will your insight change the life of a listener?
- How will it make life easier for them?
- How will you entertain them.

Feel free to share your success. Listeners will love you if you can convince them that you're a regular person who has done an extraordinary thing. Why? They need to know they can also do something productive to make a change in their paycheck-to-paycheck lives. Or, they just want to identify with you. Regardless of the message, you'll want to connect with the audience and bond with the host.

If you would like to give away something (freebies are good!) please ask the host ahead of time.

Linda Hollander, The Wealthy Bag Lady ([www.wealthybaglady.com](http://www.wealthybaglady.com)) was recently on Wayne's show and offered a free e-book to everybody who was interested. What a great way to drive traffic to your website! Listeners, excited for the free stuff, were ringing the phone off the hook.

**Be different.** The same old stuff has been on radio for years now and there are loads of hosts and producers that are desperate for something new. Try to offer something new. Wayne has done some great shows calling other 'Wayne Kellys' around North America. Some people are thrilled to speak to him while others hang up. Listeners love listening just to find out what will happen or what the other Wayne might say.

One other thing that may make you stand out as different or original would be having a buzz name, such as:

- Wealthy Bag Lady
- Lunch Lady
- Gabby Cabby
- UFO Guy
- Angel Lady, etc...

**Real Accents are great.** If you are from Arkansas or Newfoundland you can get on Wayne's show anytime just because of how you sound. Hosts from Arkansas are probably just as happy to speak to someone from Ontario or Washington. Listeners can identify with a new sounding voice and they might tune in longer. Fran Baskerville is a great example. Radio audiences know her as the Singing Psychic. So add this up: a girl from Texas with a strong southern drawl singing (bless her heart but her singing is awful) your fortune. That's radio gold! Visit Fran at [www.singingpsychic.com/](http://www.singingpsychic.com/)

## **What if the host is bad?**

Sometimes, the interviewer is just plain bad. It really isn't your fault. What do you do? It's time for you to take over the interview. Don't wait for them to take the lead and ask you questions. You take the lead and tell them about yourself and why you do what you do.

If you are a motivational expert and you have seven steps to living a better life, make sure you go through those seven things. Don't wait for the host to ask about each one. They may not get there and then you are left after the interview saying, "*Wow, we forgot to talk about the most important part of my seminar/book/gadget/story.*"

Some hosts are in love with the sound of their voices. Heck, that's why they were hired in the first place. But that voice doesn't make them great interviewers. Instead of asking you about yourself, they will tell your story for you and have you respond 'yes' and 'no' while they go on and on. If this happens, try to hijack the interview and tell your story. If you can't get the host to zip it, just go with the flow and don't worry. It's not your fault.

## **How to handle a bad interview**

Dos:

- Do stay calm
- Do stay professional
- Do listen to what happened on the air
- Do ask yourself "How could I have made it better?"

Don'ts:

- Don't show your disappointment on air
- Don't insult the host on air
- Don't be discouraged

You will have great interviews and you will have horror interviews. Often the listener doesn't notice the difference. I've had

some interviews that were so bad that I'd thought maybe it's time for a career change but then someone will phone and ask for more details because they loved the guest or the topic. So just go with the flow and always give your best! OK were finally off the air – let's carry on to chapter 9.

## Chapter 9: INTERVIEW'S FINISHED. NOW WHAT?

I'd love to say you're finished but we still have work to do. Now you can have that celebratory swig of booze you wanted before the interview!

Remember that tape recorder? Now it's time to listen to it!

- How many times did you say um?
- Did you click a pen or make weird mouth noises?
- Did you repeat everything the DJ said?
- Did you start every sentence the same way?

You will be amazed what you can learn by listening to yourself. I'll bet you 99 per cent of people who do interviews **never** do this. Only the best of the best will ever listen to themselves. I heard that David Letterman still goes back and watches every show he tapes. That's why he makes so many millions of dollars each year. It takes work. And, if the best in the business do it – you should too!

Now send a thank you note to the host and ask if he has any other people he could personally recommend you contact for interviews. Of course this is where you also ask to be put on the Show Prep sheets.

Build an e-mail database. (Be sure to get the host's e-mail address, website and phone number before or after your interview.) It will come in handy down the road. Keep track of every person you've talked to and display them on your webpage and/or your media package. Keep track of everything you do and the topics you've discussed. You'll have a handy reference list that highlights your 'expertise'. Jojami Tyler makes notes on every topic we discuss so when another show asks her to appear on a weekly basis she can follow the blueprint.

Weekly, bi-weekly or monthly appearances on someone's show help in many ways:

- First, you develop a regular audience that looks forward to hearing you.
- Second, you establish a routine that allows you to drive a different message across each time.
- And finally, you practice your delivery through repetition - *and that's really important.*

Some books and topics just don't lend themselves to this but if you have something special to share weekly or monthly, with the same show and host, you can spin that off into a web-newsletter to promote yourself and your ideas.

Feel free to send the host or producer you dealt with, info on important breakthroughs in your career. After you've been interviewed, a host will usually see if they can use you again because you were awesome...prepared...knew your value...gave great answers...and were fun on the air! (See, this book really works!) We love receiving updates from guest's we've interviewed years ago. It's great seeing them become so successful.

### **The Added Bonus: Make a Million Dollars - Think BIG!!!**

Maybe you've thought of this already but let's have some fun dreaming anyway. North America has over 330 million people. Most will listen to the radio for some reason everyday: weather, news, traffic, music or just to hear their favorite host. Now let's just slip into fantasy for a second. Break down the profit on your product.

Example:

If you make five dollars per item that you are talking about on the radio, you only need 200,000 people to buy your product to make ONE MILLION dollars! With a ten-dollar profit you would need to sell to 100,000 people to make ONE MILLION dollars.

How much money did you spend on radio advertising for that interview you just did? **Nothing! ZIP! Zilch!** You just had to be interesting, know your stuff and get the interviewer excited. You probably won't sell 200,000 books with one interview. Like effective radio advertising, you need repetition to sell. So get out there and do

as many interviews as you can. Like a publicity snowball, word will spread and the buzz about you or your product will grow after you've done the hard work.

## Chapter 10: FINAL THOUGHTS

Are you a “Value Guest”? Can you help us? If you can understand us, you will be a success! This book is an insider’s guide to getting on the radio.

So often producers and hosts roll their eyes at the crazy approaches some authors and publicists take to get noticed and to get on the radio. They try gifts, gimmicks and the hard sell. But it doesn’t have to be like that. We’re not looking for free stuff – we’re looking for great content.

That’s why we wrote this book. Insiders have never done it before. And, that’s what makes it so useful to you. We’ve interviewed colleagues in the business and they’ve given us insight that people who aren’t in the industry don’t often get. And, it’s in one easy-to-understand package.

Go back and re-read segments with every interview you do. You’ll be amazed. You can keep learning with every interview – and there’s always room for improvement.

Isn’t that exciting?

So remember the basics and get on the radio as often as possible. It’ll pay off and you won’t have to pay a cent for the publicity.

Keep this in mind... To be a hit on the radio you just have to know a few things:

Know what touches an audience.

Analyze other people’s performance to improve your own.

Listen to others on the radio and ask yourself:

- How does this interview affect me?
- What do I like about it?
- What don't I like about it?
- What are they saying?
- How much information are they sharing?

Now that you have the tools and the understanding it's time to get to work.

**Here is your action plan:**

1. Have a two-minute sales pitch about what your product, book or expertise is. Write this out. Now study it. Is it concise, thorough, and straightforward? Ask family and friends to evaluate it.
2. Be able to explain in 30 seconds how this will affect the listeners. What is the value for the listeners? Once again write this out. You need to have this information at the drop of a hat.
3. Write a media release that will make us want to call you.
4. Write five or six questions down for the interviewer. This will give you more control or at least increase your comfort level since you'll know in advance the questions and answers. When thinking of questions remember the FIVE Ws: Who, What, Where, When, Why...and How.
5. Have your media package ready. It should include: a brief bio, media release, photo of product or book cover, any press clippings or acknowledgements, and your suggested questions.
6. You now understand demographics and radio so which station in your marketplace would be best suited to your topic? Find a local station in your market that can give you an interview.

7. Do your online research of the station you've chosen. A great website for finding radio stations is: [www.radio-locator.com/](http://www.radio-locator.com/). It divides stations across North America according to location or format.
8. Make your first call to the radio station. Ask if the show host you've chosen is also the producer? You want to talk with the producer first as they are the ones laying out the content for the show. If the host works alone then talk directly to the host. Ask if you can send them some information. If they are not available, leave a voice mail using your 30-second pitch and say you're sending them some information and that you will call them back to confirm they received the material.
9. Practice your pitch and do mock interviews with friends or family.

You are now more prepared than 95% of the people being interviewed today. Relax and have fun with it. You know what you have to offer so be confident. You'll get better with each interview and the more you do, the less stressed you'll be.

We wish you great success in your on-air marketing. Please drop us a line and tell us how things are going for you. We want to share your success stories with the world! E-mail them to:

[Wayne@onairpublicity.com](mailto:Wayne@onairpublicity.com)

We are almost ready to let you fly but before we do, we want you to have our interview cheat sheet. Even after you've been on radio for many interviews, it's a great thing to go back to every once in a while.

Thank you for letting us share this information with you. Please study it and take action. This information doesn't mean a thing unless you do something with it. Radio stations are desperate for great guests. Can't you help us out?

Much Success in your radio and media dreams,  
Wayne and Mario

## **SUCCEEDING “ON-AIR” WITH THE CHEAT SHEET**

Use these preparation hints for any interview. With this checklist you will remind yourself of the things you have to do to be a great guest.

It is surprising how many people we interview miss these key points:

### **1. Remember: Radio is about telling stories.**

- The best storytellers are expressive. They can be serious, funny, angry or sad.
- The best stories are simple. Avoid statistics and numbers unless you really need them to illustrate a point.
- The best storytellers talk about people and emotions by describing thoughts and emotions.
- They do not regurgitate boring facts.

### **2. When preparing for any interview, ask yourself the following questions:**

- What is my message?
- Does every detail pass the “So what?” Test? You have to share with listeners why they should care about your topic.
- What are the key points I want to express? (Up to four.)
- Do I have interesting ways of telling my story? Remember that failure stories are as inspirational as success stories. It makes you human, and listeners like that.

### **3. Remind yourself of these points:**

- Tell the truth.
- Avoid a yes or no response unless you are asked for one.
- Ums and ahs kill a great story. Try avoiding them as much as you can.
- Avoid reading from prepared statements. Throw away the long notes and give the interview from the heart. It works every time.

### **4. When being interviewed:**

- Keep your answers simple and brief.
- Be sincere.
- Find a way to get your message out.
- Be nice. Do not get angry with a poor interviewer.
- Always attempt an answer. Do not leave the host hanging.
- Be funny when it is appropriate.
- Use the host's name if you get a chance.

### **5. Mechanics (if you're in the studio):**

- Do not rock or swivel in your chair.
- Match the host's energy level.
- Speak closely to the microphone but avoid popping your Ps by avoiding direct contact with the microphone.
- If you are holding a pen, do not click it throughout the interview. (It is amazing what nerves make us do)

## **6. Mechanics (if you're on the phone):**

- Speak clearly into the mouthpiece (This may sound silly but many people hold the mouthpiece under their chin)
- Do not use speaker phone as the quality is terrible
- Do not use a cell phone as the drops and delays can sometimes make it sound very weird and nothing sounds worse than you constantly saying "Pardon?" because you couldn't hear the host.
- Stay out of the bathroom...there is too much echo.

## ABOUT THE AUTHORS

Wayne Kelly is an award-winning Canadian broadcaster. He started radio in January 1991 at CBC Radio in Whitehorse, Yukon.

Wayne and Mario both moved up the street from the CBC to CKRW in April 1998. Wayne fell in love with morning Top 40 radio. It was the creative outlet he needed to spread his twisted humor.

In January 2000, he moved to Trail, BC, where he became the morning man at KBS Radio. He translated an infectious personality into meaningful charity work. In late 2001, Wayne, with the help of many listeners, went to New York to deliver 750 therapeutic talking bears (worth \$155,000) to the children of fire fighters who lost their lives following the September 11 attacks at the World Trade Center. Because of his live broadcast from Ground Zero and Central Park, KBS won the highest award in Canadian broadcasting - a Canadian Association of Broadcasters prize for community service. Wayne also earned a special citation, never before awarded in Canadian history, for taking radio above and beyond. In 2002, the British Columbia Association of Broadcasters named him the "Broadcaster of Tomorrow." You can find Wayne on the radio at [www.kbsradio.ca](http://www.kbsradio.ca)

Mario Carlucci has been a professional broadcaster and journalist since the age of 21. By the age of 24, he was the program director at CKRW radio in Canada's Yukon. And, by the age of 29, he was the executive producer of Canada's most-listened-to news and talk radio station: Newstalk 1010 - CFRB. He spearheaded the most successful radio fundraiser in Canadian history: the "Have a Heart for Sick Kids Radiothon" for the Hospital for Sick Children in Toronto. He has produced regional, national and international award-winning news and current affairs programming, and, is also an accomplished writer and editor. His passion, outside of broadcasting, is the outdoors. He's currently a field editor with Outdoor Canada magazine and works for CBC's national radio newsroom as both a writer and producer.



# 'The Insiders Guide to Free Publicity'

## Everything you Need to Know about getting Free Publicity on the radio!

### The Workbook

#### LESSON 1

I want you to be a value guest! I want radio stations calling you because they know that you will add value and credibility to their shows.

It's not about being an infomercial. The reason you want to be a radio guest is to educate, entertain, or even better...both. Your main goal should not be to sell, sell, sell.

If you educate while being entertaining, sales will happen! Listeners will identify with you and then search you out for more information.

**TO BE A VALUE GUEST YOU HAVE TO KNOW WHAT VALUE YOU CAN ADD TO A SHOW. ONCE YOU FIGURE THAT OUT, MAKING IT ON THE RADIO WILL BE A BREEZE!!!**

*The following exercises will "laser focus" who you are and what you do. This is the foundation for your media campaign.*

To launch a killer radio campaign you need to know who you are and who your target market is.

Everything you do is built around your "Who and Do What statement."

Let's create that now...

1. *What is your Expertise?*

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2. What makes you the expert?

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3. *Who is your ideal target client/market? (Name as many as you can.):*

- Single moms (example)

- Parents (example)

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*4. Why do they need to know about you and your topic?*

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Now that you've identified your target listeners, let's think about how to do our interviews.

1. What are you bringing to the interview? (Funny stories - Relatable success stories - Practical advice - Been there done that solutions?)

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*2. How can you be an exciting interview for the host and listener?*

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3. What makes you and your product unique? (There are hundreds of tires already on the market...and yet people are still redesigning tires. I mention this because you are unique even if your topic isn't.)

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4. How can you make it interesting? Contest? Free Stuff?

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5. Do you have a relatable story that makes you the perfect person to be on the radio with this topic?

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6. Finally, in point form, what are the five key points you want to get across in an interview? (If you only have three that's fine...but what do you want said?)

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*OK now that you've finished the hard work, this will be a snap. In two-three lines max, write out your 'who and do what' statement.*

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## LESSON 2

If you want to get on radio or TV you need to know what you're getting into. It amazes me how many people don't research or even listen to radio or watch TV.

If you want to be a relevant guest, piggy backing off some hot story in the news is critically important. But it's not all about news. On my radio show it is about trends, pop culture, and things that people are talking about around the water cooler. If you have never listened to a raunchy classic rock morning show, how will you be able to perform at a level that is acceptable to them or their audience?

This lesson is all about listening.

Listen to a few radio shows and interviews this week. I would also like you to watch some great TV interviews.

### **Some great TV interviewers:**

Regis Philbin – Live with Regis and Kelly

Larry King - CNN

Oprah – Everywhere

### **For great radio shows:**

Start with the shows in your own backyard. Or find many at:  
[www.radio-locator.com](http://www.radio-locator.com)

Ryan Seacrest has a huge show in LA [www.kiisfm.com](http://www.kiisfm.com)

Kidd Kraddock is in Dallas [www.kiddlive.com](http://www.kiddlive.com)

Jay and Kevin are in Spokane [www.jaykevin.com](http://www.jaykevin.com)

What radio shows did you listen to?

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What were the topics?

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What did you like about the interview?

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How long was it?

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Did you stay focused the whole time?

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What, if anything, turned you off about it?

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Did you want to learn more information?

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*At the end of the interview did the radio host pass on the Book Name? Phone number? Website? List them.*

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*What local show and station do you see yourself on? Do they ever feature guests like you? Name 2*

Radio Station

Radio Host

Radio Station

Radio Host

## LESSON 3

Have fun and create your media release. See the examples at:  
[www.onairpublicity.com/mediarelease.html](http://www.onairpublicity.com/mediarelease.html)

*One of the best I've seen is this one:*

A great theme for a holiday / New Year's morning show segment from Toronto Fitness Experts

HOLLYWOOD'S HOLIDAY DIET STRATEGIES THAT CAN WORK FOR ANYONE!

90% of Canadians will make weight loss part of their New Year's Resolutions. Most will fall off the wagon by January 15th. Hollywood stars have effective strategies that can help anyone with their earnest desire to shed those excess pounds.

Lindsay Lohan eats five meals a day.

FYI: Research has shown eating 3 meals and 2 snacks maximizes your body's metabolism

Arnold Schwarzenegger lifts weights.

FYI: Every lb of muscle you add to your body burns 50 extra calories.

Oprah Winfrey doesn't eat after 7:30pm

FYI: Taking in calories when you're not as active leads to fat storage

Halle Berry believes in pre-party snacking

FYI: Eating a healthy snack at home will make you arrive at the party without being famished.

Toronto based fitness advocates and certified trainers Kary and Uche are veteran guests of 150+ TV and radio interviews; they are authors and international lecturers (next year in Denver, Portland, Florida, Calgary and Halifax). They are available this holiday season to share with your listeners the holiday diet secrets of Hollywood.

Arrange a New Year's or Holiday season interview by calling 416-558-1774 or [fitlove@rogers.com](mailto:fitlove@rogers.com)

*Let's break it down so you can create your media release.*

**Subject Line:** *A great theme for a holiday / New Year's morning show segment from Toronto Fitness Experts*

Enter Yours Here:

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**Opening sentence:** *HOLLYWOOD'S HOLIDAY DIET STRATEGIES THAT CAN WORK FOR ANYONE*

Enter Yours Here:

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**Identify the problem:** *90% of Canadians will make weight loss part of their New Year's Resolutions. Most will fall off the wagon by January 15th.*

Enter Yours Here:

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**Offer the solutions:** *Hollywood stars have effective strategies that can help anyone with their earnest desire to shed those excess pounds.*

*Lindsay Lohan eats five meals a day.*

*FYI: Research has shown eating 3 meals and 2 snacks maximizes your body's metabolism*

*Arnold Schwarzenegger lifts weights.*

*FYI: Every lb of muscle you add to your body burns 50 extra calories.*

*Oprah Winfrey doesn't eat after 7:30pm*

*FYI: Taking in calories when you're not as active leads to fat storage*

*Halle Berry believes in pre-party snacking*

*FYI: Eating a healthy snack at home will make you arrive at the party without being famished.*

Enter Yours Here:

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**Your closing with contact info: email, phone number, and website:** *Toronto based fitness advocates and certified trainers Kary and Uche are veteran guests of 150+ TV and radio interviews; they are authors and international lecturers (next year in Denver, Portland, Florida, Calgary and Halifax). They are available this holiday season to share with your listeners the holiday diet secrets of Hollywood. Arrange a New Year's or Holiday season interview by calling 416-558-1774 or [fitlove@rogers.com](mailto:fitlove@rogers.com)*

Enter Yours Here:

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**\* NOW PUT YOURS ALL TOGETHER AND YOU HAVE YOUR MEDIA RELEASE DONE!!!**

# LESSON 4

Create a media page on your website. This is the place where a radio host can go to find out what you are bringing to the interview. You then systematically build your interview around this page which you built around your 'who and do what' statement.

Nobody does this, so it will look very professional and make life easy for the radio host.

The media page should include:

1. Your Media Release (Which you just finished in the last exercise...so that's easy)
2. An introduction you want the host to read about you. (Keep it short.)

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### 3. Sample Interview Questions (5-10)

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4. An extro: (This is where you put your website info, how people can contact you, and where to buy your product.)

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5. A brief Bio.

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# Media Page Examples

## Linda Lipinski - Media Page

Contact: Linda Lipinski

Direct Line: 555-555-5555

Email:

Website: [www.alegacytoremember.com](http://www.alegacytoremember.com)

### Media Release:

The Ultimate Gift – Leave A Legacy To Remember®

When Linda Lipinski's family tree was traced something was missing. No, it wasn't money or jewels hidden that would only be found with a treasure map! Linda Lipinski wanted to do something to change this missing link – a priceless gift that she wished an ancestor had left for her.

Linda will share:

- What is an ethical will – this growing trend among many individuals, but especially the baby boomers generation and seniors?
- Why you can't wait until tomorrow.
- The best way to leave your Legacy.
- Why our soldiers in Iraq are doing this in record numbers.

One of Linda's own heart-touching stories was featured in Chicken Soup to Inspire a Woman's Soul – Stories Celebrating the Wisdom, Fun and Freedom of Midlife. She has been interviewed on CBS Radio; considered an ethical will subject matter expert by Good Morning America television show, Time Magazine, Town & Country Magazine, and Woman's World Magazine.

A Legacy To Remember® has been sold throughout the U.S. and Canada. It was a winner in the National Mail Order Association's 2003 Search for the Most Unique Products Made in the U.S.

Book an interview with Linda Lipinski Phone  
Email:  
Website: [www.alegacytoremember.com](http://www.alegacytoremember.com)

### **Introduction:**

These days an increasing number of people are drafting 2 wills. One for wealth and the other for wisdom. If you passed on tomorrow, what kind of a legacy would be left for your children, grand children and great grandchildren? Linda Lipinski, President/CEO of The RichLin Group, Inc., is the creator of A Legacy To Remember® ethical will and genealogy album - a place to record life experiences values, and memories for their family.

It's great to have her join us, thanks for being here Linda.

### **Sample Questions:**

1. What is an ethical will? Isn't it the same as a Legacy?
2. Why did you create this?
3. How are people using the Legacy to Remember?
4. What is the best way to leave your Legacy?
5. Why are soldiers doing this in record numbers?

### **Extro:**

Our guest today was Linda Lipinski if you would love to leave a unique gift for your family, stop by her website at: [www.A Legacy To Remember.com](http://www.A Legacy To Remember.com)

## **Rev. Clint Huft- Media Page**

Contact Reverend Clint Hufft:

Phone

Email

Website

### **Media Release/ Intro:**

**DID TOM & KATIE HAVE A "PERFECT" WEDDING CEREMONY?**  
The Perfect Wedding Ceremony - Every couple, including celebrities, can have one. The trick is in knowing how to get it, especially when so many people are blocking the way.

Reverend Clint Hufft, officiant for "Trista and Ryan's Wedding" on ABC-TV, has helped hundreds of couples experience a perfect wedding ceremony - one that fits their unique needs and dreams. No matter what the challenges, Rev. Clint will help find the solutions. He guarantees they will remember their wedding ceremony as one of the most amazing events of their lives.

### **Sample Questions:**

1. What is the most important part of the ceremony?
2. Can you really have the perfect day?
3. What's your advice on wedding ceremony problems, no matter who or what the problem is?
4. Weddings often make Brides crazy with stress, what advice do you have to get through this?
5. How about dealing with In-Laws or Parents who want to hi-jack the wedding?

### **Extro:**

To find out about planning your perfect wedding day contact Reverend Clint at his website [www.ReverendClint.com](http://www.ReverendClint.com)

Nancy Snell - Media Page

## **Contact Nancy Snell**

Call 555-555-5555

Email

Website

## **Introduction:**

Adult Attention Deficit Disorder is a huge problem in the workplace  
NEARLY 10 MILLION people DON'T even KNOW THEY HAVE IT...

One of them may work for you.

*Or, one of them MAY BE YOU!*

ADD is unrecognized in Corporate America and wreaking havoc in the workplace—from the mailroom to the CEO, we're seeing unexplained absences, difficulty carrying out assigned tasks or inconsistent performance and follow through.

**Nancy Snell, CEC, a certified professional coach and consultant specializing in Adult AD/HD joins me on the line.**

Possible Questions:

1. What is ADD?
2. How does ADD show up in the workplace in daily life?
3. Why is ADD now epidemic in organizations?
4. What does an ADD boss or manager look like?
5. You say ADD is the greatest strength of your highest achievers. Why?
6. What are the core symptoms?
7. What can we do about it?

Extro:

**We've been with talking with Nancy Snell a certified professional coach and consultant specializing in Adult AD/HD and workplace related issues. To find out if you are one of the 10 million undiagnosed ADD'ers go to [www.NancySnell.com](http://www.NancySnell.com).**

## LESSON 5

Your value as a guest will be based on a few factors, some of which you can control, some you cannot.

- Does the host like your phone demeanor?
- Does the host think you're a nice person?
- Can you teach the audience something? Can you make the audience laugh?
- Can you make them laugh while teaching them something?

Before you make contact, have your 30-second pitch down!! If they were to answer, what would you say?

**Practice** your “who and do what” statement with a friend. (If you have no friends then use a cheap tape recorder and record yourself.)

Here's an Example:

*Hey Rick Dees,*

*I know you hear this all the time but I want to be a guest on your show. Is this a good time to talk?*

Introduce yourself and tell Rick why want to be a guest in 30 seconds or less. Ask if you can send more information to their email for consideration as a guest.

OK, now it's your turn.

Make contact with 5 radio stations that you never want to be on. Call them up or send them an e-mail trying to get on the radio. This is GREAT practice.

**Do not miss this step!**

Pick the 5 stations now.

1.

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2.

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3.

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4.

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5.

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If they say no, don't miss an opportunity to ask them some questions about how they pick guests or how they like being pitched. You have nothing to lose.

If you did all of the exercises in this workbook you will be miles ahead of the other people who want to be on the radio.

Use this information for:

AM/FM Radio

Internet radio

Magazine articles

TV stations and local shows

Teleconferences

Anywhere you want to be a guest.

I wish you all the success in the world and thank you for letting me be a part of your On-Air Dream!

Wayne Kelly

