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ISBN: 1-931007-34-9

## **Get Booked on Top Radio Shows**

### **Susan Harrow Interviews Lisa Daily**

This is an edited transcript of a live seminar recorded in 2006 teleseminar

Please do not copy or send this to anyone. Thank you.

**Susan – Today we’re talking about how you can get booked on top radio shows with Lisa Daily. Lisa Daily is an internationally syndicated columnist, media personality, and she’s also the author of *Stop Getting Dumped! All You Need to Know to Make Men Fall Madly in Love with You and Marry “The One” In 3 Years or Less*. Lisa has been featured in many, many places like the Washington Post, Cosmopolitan. She’s on the movie DVD Hitch. That’s an incredible segment, too; I just love it, Lisa. It’s on your site, so if anybody wants to see it they can because it’s very amusing. Actually it’s got some terrific advice for people who are single, I think. She has booked herself on over 1600 radio shows in three years, and that includes Howard Stern, Val in the Morning. You’re also a regular, weekly guest on Lifetime’s syndicated morning show and the Booker and Lopez show in New York City. Now that being said, this is your very first teleseminar.**

Lisa – It is.

**Susan – I am thrilled to be your first.**

Lisa – I’m thrilled to be here.

**Susan – I'm very excited because we talked a little bit last night about some of the things that you're going to cover, and since you're such an experienced radio guest, and besides that, your radio pitch that you've written, all those radio pitches that you've written have all resulted in interviews, which is really remarkable.**

**I know you're on the radio almost daily, so your name is certainly synonymous with that. I want to start off, because we've got a lot to cover, and then what we're going to do is we're going to open it up for questions at about the halfway mark. I've also got a few questions that people emailed in today, so I'm going to go by those first and then we'll open it up to people on the call. The first thing is pitching radio shows. You are an award-winning copywriter and you know how to write an irresistible radio pitch. How can people who are not as skilled as you come up with that same kind of irresistible radio pitch?**

Lisa – You have to remember I have a great topic because you can talk about love every day of the week. There are a million different ways to spin it. My job is a little easier when I'm pitching myself because I have such a wide topic. But really, you can come up with a great radio pitch no matter what your expertise, no matter what your topic, your product, your book, whatever it is you're trying to sell.

Part of that is that you want to make sure that you're doing something that's really going to appeal to that morning show audience. The best thing you want to do is make pitches that are funny. Humor always is a great way to get on the radio. Tip oriented is really fantastic if you've got "5 Ways To Do This" or "7 Ways Not To Do This" or "7 Signs About This." It's all great ways to get on the radio because they're succinct, they're small, and they're something that a radio audience can digest in the morning.

Another really great way to write an irresistible radio pitch is to make sure that you use something that's current. A lot of times there are some interesting things going in the news. I remember when the Scott Petersen case was all people were talking about. If there's something like that that's going on, and you can in any way attach yourself to it as an expert, as someone

who can comment on it, if you can sort of do a little offshoot pitch on that, and I'll give you an example of that.

There was a fiction author who had written a book. It was a self-published book. She asked me to help her pitch the book to radio stations. For a first-time, self-published fiction author, that's a really tough sell. Scott Petersen was in the news every single day and it just so happened that her book covered this man who was leading this double life. He was cheating on his wife, had had sort of a whole other family.

We did a pitch about how to tell if your husband is leading a double life. Of course she'd done some research on it when she was writing the book, so we just set it up in five tips and it worked great. She was on probably 30 radio shows with that pitch, which is nice, especially for someone who had never done any radio, an unknown author coming out with a book that no one had ever, ever heard of and no one ever cared about

### **Susan – Self-published to boot, right?**

Lisa – It was self-published. Frankly, the book wasn't even that good, but it was a really good angle because people really wanted everything they could find out about Scott Petersen. Of course this whole idea that Laci was in the dark all this time; it was a great angle and really a great way to do that.

Another person I know—her name is Rachel Weingarten—and she's a celebrity make-up artist. She has written a book called, *Hello Gorgeous!* She also runs a market she does something that's so visual putting on make-up. One of the things we talked about was how it would be a great idea to do pitch for her that was how to put on our make-up in the car. If you think about it, when you're listening to your radio, you're probably in the car, you're probably on your way to work, and you know every woman on the planet has put her make-up on in the car.

**Susan – What you're saying, I mean, in both these cases, is first of all, it doesn't matter if your book is self-published, if your angle is suited to what's hot in the news today, so for**

**people who always say, “It’s much harder to get a self-published book on the radio,” that could be true, but if it’s topical, then it’s not. The second thing is, that even though radio is visual, I mean, you need to make it a visual medium. If you're used to being, if your topic is better for TV and it’s very visual, you’ve got to think of new, creative ways as to how that would translate on the radio. What you're talking about is being really creative and thinking about how really what the audience needs to know.**

Lisa – That’s right. You can attach your topic to anything that is important to people who are in the car going to work. It can be, I mean, no matter what you’re writing about or what your product is, you can attach it to the things that people care about when they’re in their cars on the way to work. Relationships are always a big topic. Work issues are always big—how to survive at work, or five tips to get a better job, or how to tell if your boss is goofing off, those types of things. Losing weight—that’s always a big thing—people are always interested. There are just a variety of things, and just because your book or product is a very specific thing, don’t feel limited by that.

**Susan – The other thing I wanted to say is you're talking about morning shows and I know that there are other shows that people want to get on that are not necessarily morning shows or their topic isn’t suited for zoo shows.**

Lisa – Absolutely.

**Susan – I know we’ll cover that as well because you're talking about the syndicated shows—NPR and things like that that are in the afternoon or maybe even more extended than a fast-paced morning show.**

Lisa – Right. Absolutely. There are different...you want to pitch different shows in different ways. The morning shows, you want something quick and funny. The more extended shows, the more news-oriented shows, certainly you’ll have a much bigger segment in which to sort of explore the topic. Those shows tend to pick up guests that have a news-related angle.

**Susan – The other thing is, because you did mention that it's good to be funny, but what if you're not funny? What if you've got a very serious topic and you want to be taken very seriously and you're an expert that does not have a funny bone in his body?**

Lisa – Then don't pitch the morning shows. If you're an expert who is not funny, you don't want to be funny, you're never going to be funny, that's okay. There's one thing that you say all the time that is sort of my little mantra, which is that you want to be controversial and you want to be yourself. So if you're not funny, don't try to be funny. But if you're writing a pitch and you're maybe on the fence, your pitch can be funny even if you're not.

**Susan – Yes.**

Lisa – If you're talking about a more serious topic...there's a lot of talk right now that sort of the big, hot topic are all these things that Primetime has been doing where they do these sting operations and collect all these child molesters who are coming in to meet with underage kids. If there's anything that you can do related [UNCLEAR] stings or related to security or related to all these things that are very hot in the news right now, these producers are just searching and searching to find people who can talk about these things. If you can come up with a new angle, a new way to talk about the same thing that they want to talk about over and over again, whether that's mine safety or child predators or how to protect yourself if you're [UNCLEAR]...there are a million ways to talk about any one subject.

**Susan – I know that one thing that we do emphasize all the time, but I know that lots of people don't pay attention to, is that you do have to be up on the news. You really do have to read the headlines in USA Today or the Wall Street Journal and since broadcast follows print, it pays to pay attention to the newspapers and the magazines to see what's coming up and to be very aware of that when you're in an intense pitch cycle.**

Lisa – And not only that, a lot of times when you're on the radio, you'll be live doing a segment talking about one thing and maybe something has happened in the news that you're not aware of and they'll say, "What do you think about the situation with Tom Cruise," and you go, "Uh,

uh...,” because you're not aware of it. It's really important to stay up on things that are related to your topic so that if you're asked to talk about them that you can.

**Susan – A really good radio host will fill you in so it might sound smart, too, but we can't count on that. We can't count on that.**

Lisa – No. We really can't. Mostly, they're fantastic, but sometimes you have people who have just thrown you on, or a lot of times, especially if you're doing these morning shows, they're used to kind of talking off the cuff and they'll just sort of throw these things at you. Obviously, if they see that you're floundering, you have no idea, then they'll either explain the situation or they'll ask you a more general question. It's not like you'll have seven minutes of dead air, but it's nice to be able to respond quickly. Again, that's one of the things that makes you a better go to.

**Susan –What about the fastest and easiest way to get a producer to book you today? We want to be booked right now.**

Lisa – I think the first thing you need to make sure is that your pitch is going to the right person. Your media list, your pitch list, the people you're sending out the pitch to—it's critical that you have a really great list because it doesn't matter if you have the greatest pitch on the planet. You're never going to get booked if it's sitting on a fax machine with 800 other fabulous pitches. Or if the guy that you sent it to went to Nashville four months ago and you're just not aware of it. Pitching to a good list is a hugely important thing. You want to make sure that you're really up on these things.

**Susan – Actually, one of our questions was, “How do you find the right contact for getting booked on the shows?”**

Lisa – Generally speaking, the easiest thing to do is call the station and ask who the producer is if there's a specific show that you want to get on to. Don't pitch the program director, don't pitch

the station manager, unless you know them and you're at a dinner party with them. You want to pitch the producer of the show because they are the person that books the talent for the show.

**Susan – I know you've spent a lot of time cultivating your list. How did you do that?**

Lisa – Well, in the beginning, it was really just doing it by hand. I looked at the MSA list, I called the tops stations in...

**Susan – Say what MSA is for people who don't know.**

Lisa – Metropolitan Statistical Area. New York is the number one MSA. That means the largest group of people; the largest city is New York City. The second largest market is Los Angeles. I believe Chicago is the third. Which is why it's harder to get on stations in big markets and it's also why it's more desirable to get on stations in bigger markets because if you're getting on in Sarasota, well, it's the number 85 market and you're not going to reach nearly as many people as if you're getting on the radio in Los Angeles.

**Susan – How did you begin cultivating your list and tell us a little bit more about your list?**

Lisa – What I did was a lot of research. Again, I have an advertising background so I know a little bit about target marketing. I knew that the people that I was specifically interested in were female and of a certain age range. What I did was look for stations that had that...and most stations are formatted a certain way, whether it's country or contemporary hit radio or news or sports or talk. Those formats, in every market, attract a particular demographic.

In my case, the demographic I was seeking out—which is women who are 25-54—those women listen to top 40 radio. I started with that list and I would call stations. I'd find out how the top 40 station was top ranked in the area. I would call and find out who the producer was, call them directly and pitch them on the phone, get their email whenever I could because most producers prefer to be pitched via email then they have something to look at.

Certainly there are preferences, but it seems that in radio, especially since they work such odd hours, that they really do like the email pitches. I literally pulled my first list together by hand, which was great because I didn't have to buy a list, and terrible, because it took me hours and hours and hours and hours and hours. Later on, the more I got on to radio, the more contacts that I got, and after four years, I have a fantastic media list that covers every radio station from country stations to news stations to, again, contemporary hit radio stations.

**Susan – Why don't you tell us a little bit about what your special offer is today since we're talking about your list and then we'll move on to some to other questions.**

Lisa – This is something that I'm just doing for your people.

**Susan – Yes, and thank you so much for this. I know you don't do this for anyone but yourself and your private clients of which you don't have many because you're too busy even to do that.**

Lisa – Right. Usually they're just people that you make me do. This is what we're doing today. Usually to send out a pitch, and that's either radio or a print pitch or both, to our full list, which is about 5,000 really hot media contacts, generally that runs \$350. For your people today, if they send an email to us at <mailto:MediaBlast@DreamGirlMedia.com>, we'll do it for \$300.

The other deal that we have is if you just want to send out a radio pitch, we have a fabulous, fabulous radio list. We have two lists actually. One of them is morning shows; the other one is drive-time radio, so that includes more of the news stations and afternoon drive-time, all the top stations in the country. You can get your pitch sent to both of those lists for \$100.

**Susan – That's fantastic because I think one of the hardest things is for people to find the right contacts for that and to make sure that the list is current because I think that's very, very important.**



Lisa – That is the hardest thing, is keeping that list current. For me, I pitch all the time and I have an assistant who is always maintaining the list, and so I'm able to do that. But yes, when I was doing it on my own, when I first started, certainly I had more time than money at that point and so it made more sense to go ahead and cultivate the list myself, but it did take hours and hours and hours. Just the maintenance of the list is insane.

**Susan – Let's go on to the single most important piece—places to send your radio pitch and how it can get you hundreds of interviews.**

Lisa – The most important place to send your pitch is to the big dog of radio prep services and that is Wireless Flash. They have a full staff and their whole job is to find things for radio hosts to talk about. Most of the top morning shows, most of the top radio shows, a lot of big evening shows like Jay Leno and Jimmy Kimmel and a number of other large television shows, they all subscribe to this service.

Your one pitch could get you hundreds and hundreds of interviews. They generally are looking for things that are a little offbeat, they're a little fun. I actually made a list of some of the headlines that they've got going today and yesterday.

What's really great about this...I actually did send a pitch to Wireless Flash during the first season of The Bachelor. I predicted the winner on the radio in week three. The girl went on...I can't remember their names now. He proposed and it was the very first season of the bachelor. So I sent a pitch out to Wireless Flash and said that I had picked the winner in season three and that I would coach for free any contestant on The Bachelor and help them win. Of course, this got picked up by a number of radio shows. I actually did about 30 interviews on that one press release. Then the other great thing is because it went out in the prep sheet, hundreds of other radio stations were talking about me and my book and this offer and I didn't even have to do the interview but they were talking about me anyway.

**Susan – You got press without even having to do the interviews.**

Lisa – Right, which is nice because sometimes you have to get up pretty early for those radio shows.

**Susan – That is really amazing. Just so everybody knows, it's just <http://www.flashnews.com/>. I realize we didn't give the email address to contact you or to get more information on your offer. It's <mailto:MediaABlast@DreamGirlMedia.com>. We will follow that up with emails, too, but if you want to send an email, if you're anxious to look at the offer right on your screen there, it's just <mailto:MediaBlast@DreamGirlMedia.com>.**

**I think that it's really important to talk about the Wireless Flash, and they do particularly like weird, but it is pretty dramatic. I had something happen with one of my clients that sent that on...he's done a survey about how actually watching *Oprah* created stress because she was always talking about such intense issues. That got him on *Bill O'Reilly*.**

Lisa – Right. It's funny because they really...a little off-beat, interesting, not the same old, same old. They really like that. But I tell you they have a huge reach and the things that they pluck out to talk about are covered everywhere and there are a lot of big television shows in addition to a lot of syndicated radio shows that use that service as their prep sheet.

**Susan – I think that's really, really valuable because that one thing, if you send it to Wireless Flash, can get picked up by all the national media. If there's one thing that you do, and if you're the kind of person who can just do one thing, that would be the one thing to do.**

Lisa – There are a number of things, “Rapper calls Britney Spears ugly but means no disrespect.” It's just kind of a goofy little thing. “Contest winner gets to move out of Barbra Streisand's house.” “Dependent adult diapers honors June Allyson.” “Movie buffs want Space Mountain film to ride into theaters,” which of course that's sent out straight from Disney. They're banking on the popularity of the *Pirates of the Caribbean*.

I was just at Disney and I can tell you there was nobody picketing at Space Mountain saying we want a movie, but again, it's all in the spin. One that I thought was really interesting was there was a contest that there's a new adult magazine aimed at Hispanics. They are auctioning off their centerfold for the highest bidders.

**Susan – The centerfold—they're women?**

Lisa – No, [UNCLEAR]..., so you could pay the highest amount and be the centerfold in the premiere issue.

**Susan – You cannot count me on that one.**

Lisa – Yes, I'm going to opt out on that one, too. But the thing is it's getting coverage all over the place. For them to...you have a brand new magazine. They probably don't have much of a budget. It's just the creativity of the idea. Again, it's a little offbeat, it's kind of funny, but I'll bet you they'll be talking about it on Jay Leno.

**Susan – I bet you they will and they could get on every Latino station and get covered in every Latino newspaper. We're not talking about newspaper, but they can get covered in every national Latino newspaper in the country as well, which then, often times, if the radio producers didn't hear about it, they would hear about it through reading the newspaper.**

Lisa – It's amazing how a really good radio pitch can carry you through on a lot of things. One of the things we were talking about is if you don't...there are a lot of...the one great thing about my particular topic, which is love and relationships, is that there are a million things to say. The bad thing about it is that there a million people who are willing to say it.

There are tons of dating experts, tons of relationship experts. One of the things that I've been really successful with is a sort of if you can't beat 'em join 'em plan. There was another author—he was a guy—he came out with this book called, *The Guide to Picking Up Girls*. My publisher sent it to me because we have the same editor.

I found it really annoying and obnoxious, so I thought, “Wow! This would make a great pitch.” He and I could fight on the air about I say women should do this. He says women should do that. We got about 30 interviews off of that particular pitch. What’s really amazing is four years later, I’m actually going to do a...Lifetime is piloting a new show and Gabe and I are going to do the same shtick that we have been doing forever on this show.

**Susan – Amazing.**

Lisa – It’s funny because a lot of times radio pitches, good radio pitches, will translate very well into television pitches, so you can really re-use the same material. If you do something that’s tip oriented—how to put your make-up on in the car or 6 ways to put your make-up on in the car or 5 ways to protect your kids from child predators or 3 reasons that cheesecake increases your sex drive; whatever it is you want to talk about—those things that are good on the radio you have a little more time than when you go on TV but it’s a great place to sort of tighten things up.

**Susan – That’s fascinating because what you're saying is that there may be people out there who are very similar to your topic. Instead of splitting the time on the radio and looking at that person as competition, what you're saying is, “Why don’t we get together and create a show together. We’ve got different views. And let’s both get on and talk about our different views.” Plus it’s a little bit controversial so it’s going to be spicy.**

Lisa – One of the things that we did is when we...I went through his book and my book and picked out the points specifically that we would disagree on, because obviously, there were some points that we did agree on, but nobody wants to hear people saying, “Yep, you're right. That’s great.” It just doesn’t make really great radio. What makes really fantastic radio, and really great TV, is the two of us really believing in our points and completely sparring off. You can do that...I mean, we done it obviously with dating, you can do that with any topic. You could do it with politics. You could [UNCLEAR] shows all the time. You could do it with [UNCLEAR] dentistry. It could be done with anything.

**Susan – I remember one of the first radio shows that I had gone to with Larry Magid at NPR. I think he was talking with Doug Copeland. They had opposite views and they were going at it really strong. They’re both very smart people and they both have a lot of statistics and background and they were really going at it. I didn’t know that they were friends. Afterwards they’re like, “Hey, can’t wait to go out to lunch with you.” It sounded like they were enemies on the line and they both knew what good radio was.**

Lisa – Right.

**Susan – It was to really pit their ideas against each other in a very lively way and disagree vehemently with each other.**

Lisa – People love to sort of listen in on a good argument. The other thing is that really helps you packaging a segment for the producer. This is true for TV producers, newspaper writers, and especially for radio producers—they have so much time to fill that the more that you can help them do their jobs, the more you can really just packaging this segment and make their job easy, the more likely you are to get on.

For example, when Gabe and I sent out this press release, we did it as this battle of the sexes, the gloves are coming off but the pants are still up for negotiation, which was...it’s a little more risqué than I usually do. But then what we did was give them 12 rounds. The 12 rounds were 12 questions that the host could ask us that we would argue about.

Of course, the whole boxing theme really made it easy for the producers to kind of package it. They did little ding-ding boxing bell in between each round. They’d score us at the end. We did a number of these shows and they were extremely similar, but we made them so easy for the producers to do that it was not a surprise that you had a number of different producers in a number of different markets doing the exact same segment because we literally just put it on a tray for them.

**Susan – I think that’s fantastic. I do want to remind everybody to do that every single time. Your job is to make the job of the producer easy. The more you package it and the more you frame it and create a theme and create sounds for the radio or things that are visual that you can easily explain or that they can use, a sound to help explain what’s going on...because obviously, it’s all sound.**

**But you can create great visuals like you did with immediately visualizing a boxing ring and then having the sounds to go along with it. For some people that might sound kind of trivial, I think; however, it’s not. It’s about coming up with what’s creative, what works for you that’s going to make really lively radio.**

**I remember even listening to Neil Young...I think he had brain surgery or something and he had a little can and he goes, “Here’s what my brain sounds like now,” and he shook the can and Terry Gross just thought it was so hilarious. She then would ask him a question and he would shake the can and say, “I don’t know the answer and here’s why.” It became very funny. It kind of became a little spontaneous theme throughout, and she’s the pretty serious interviewer.**

Lisa – The great thing is he has this little mnemonic device so every time does the radio interview, if you hear...you may not remember his name, you may not remember the name of his book, but if you hear him twice in the same market jiggling that can, you're going to remember that you’ve heard him before.

**Susan – That’s right.**

Lisa – You're going to remember the name of his book, and it’s like that little Intel sound, and that really, jiggling the little can is genius.

**Susan – It was, and I don’t know that it...anyway, he did it spontaneously I think. What about the biggest mistake that rookies make and how it can get you blacklisted from every**

**station? We want to make sure that we don't make this mistake so we have a long radio career.**

Lisa – Exactly. One of the things that inexperienced guests will do is to try and make people buy the book. They'll say, "I don't want to tell people the 12 Secrets of a Happy Marriage," or "I don't want to tell people the secret ingredients to my spaghetti sauce," or whatever it is. They don't want to tell people; they want to make them buy the book. That's a really boring interview if you're sitting there saying, "Well, you'll have to buy the book. Well, you'll have to buy the book." First of all...

**Susan – And it's for products or services or anything, too. [UNCLEAR]...**

Lisa – Right. I keep saying book, obviously, because I'm an author, but again, I have an advertising background and these strategies work whether you're selling widgets or spaghetti sauce or whatever. By not giving a little bit away, you end up losing everything. The producer needs to put together a good segment. The reason that you're on is to give the public some information or to entertain them or both.

If you do not fulfill that obligation, you will not be invited back. One thing that most people don't know is that the radio community is a very small world. If you are a good guest, they will post your name on these boards, these chat boards that they all participate in, and you'll get tons of other calls from other stations because they heard from so-and-so that you're a good guest. But conversely, if you are a bad guest, you're not only not coming back to that station, but you're not going to even get a chance on a bunch of other stations just because the word is out.

**Susan – Realistically, how many people are up on these chat boards for radio producers? What percentage of the radio producers would you say are up on that chat board?**

Lisa – I would say at least half of them. I can't tell you how many times I've done a radio interview and you get a call from some station in Canada or somewhere where you know there's

no way you ever pitched them, you've never heard of them, they're way outside your usual market, and they heard about you on a chat board.

**Susan – Wow! So everybody talks. It's a very, very small industry. I remember when I was in publicity and I would talk to the same people; they were just at different publications; they were just at different shows. They may move and they they'd say, "Okay, I'm moving from Vogue to Bazaar," or "I'm moving Newsweek to Time." People who are in the media are typical career journalists or career producers or career hosts. They've been in it for a very long time and they're not going out of it. It's a very small community.**

Lisa – The other thing is, especially with radio, journalists tend to stick around in the same spot a little longer, but in the radio community, those people hop around in jobs more than any industry I've ever seen. It's not at all uncommon for people...because they're always trying to sort of get to the next bigger market, and it's not uncommon for people to be in their jobs for three or six months. A lot of times, but the time...you've done a great show, by the time you come back to them, to pitch them again, they're gone; they've gone somewhere else. You not only need to know where they're going, but also who has replaced them so that you can continue to get on the show you've already done, but also get on the new show where the producer has experience with you.

**Susan – That's another reason why you need to use an updated list because you want to send...right?**

Lisa – Absolutely.

**Susan – I know that your list is very updated because you are pitching to it constantly.**

Lisa – I am. Every time I get...and again, a lot of times now I'm just approached. I don't really need to, unless I'm in a heavy pitch cycle, I really can continue to do five to ten radio interviews a week without doing any pitching. Every time I'm approached by a new producer or a new co-



host, because sometimes in the smaller stations, one of the co-hosts also acts as the producer, so I always keep all that information. I always make sure that I can follow up with a phone call.

One thing that's a really good idea is when you're setting up the radio interview, if they have called you, or if you've call them, they're very protective with their email addresses, so one thing that you can do is say, "I just want to make sure that I email you some of the talking points," or "Let me email you this press release," or "Let me email you this," so that you can get that email contact. If you have contacted them, or they've contacted you via email, then you say, "Let me go ahead and get the studio number for the morning of just in case there are any problems. What's your direct line again?" And of course, because you're already talking to them, they're far more apt to give you that information. You want to make sure that you file all of that away...

**Susan – That's excellent advice.**

Lisa – ...so that next time when you're pitching them something else, then you can contact that same person that already has an experience with you.

**Susan – That's right. Make sure you tell them the benefit. You don't just ask their email address. It's like, "I want your email address because I'm going to be following up with these questions with my bio with my questions to make your...." You wouldn't say to make your job easier, but that's what you're implying. It's the same thing when you get the studio number, you want to make sure that if things go wrong—which they always do, or often do—that you want to make sure you've got at least one or two numbers that you can call in for because things happen.**

Lisa – You always want to get the studio number if you can, and the reason is because if you're doing an early show, at 6:00 in the morning or 7:00 in the morning, frequently there's not a receptionist, so if you don't have the direct line into the studio and there's some problem, then you're out of luck. The last thing you want to do is cancel on somebody who expecting you to fill the slot between 7:08 and 7:16.

**Susan – That’s right. Also, if you're going there in person, make sure that you understand all of the codes to get in the building. I know these are some specific these kinds of details, but once you've had the experience of not being able to get into the building at 6:00 in the morning if you don’t have the right code or you don’t know the security person to contact...it only needs to happen once.**

Lisa – A lot of times the producers are so busy, you want to make sure that you can follow up with them via email, even if you say, “If you could just give me your email address. I just want to send you a confirmation along with the talking points and other information.” You want to make sure, you're going to say, “Interview confirmation for Friday, March 3<sup>rd</sup> at 7:45 am.”

The other thing that’s really important to remember if you're doing a lot of radio interviews, and every person has experienced this, especially if you're doing a lot in one block, if you’ve got 17 interviews scheduled in a week, is to remember to schedule all of your interviews and note the time zone. You can think, “Okay, I have an interview at 10:00 and an interview at 11:00,” but if one’s Central and one’s Pacific, you have two at the same time.

It can really be confusing, so whatever your time zone is, say the station’s Pacific time and you're Eastern time, then confirm it “Pacific Time/Eastern Time,” so that you are both on the same page, that you make sure that you don’t end up planning for an interview an hour before it’s supposed to happen or miss an interview because you got the time messed up. I think every person, I mean, I am really diligent about it and I have done it myself, especially if you have a couple in one week and they’re all over the place—Canada or the UK can kind of throw you off; they all sort of base their time on New York plus or minus.

**Susan – Very important. Let’s go on to your offer. I’m going to ask the questions that were emailed in and then I’m going to open up the lines for questions. Let’s tell your offer again. What if—I do want to ask you this—so people can mail to <mailto:MediaBlast@DreamGirlMedia.com> to get more information on this. What about if they’re ready to sign up? What should they do then?**

Lisa – They can just call our offices directly or they can do it via email—either way. They can email <mailto:MediaBlast@DreamGirlMedia.com>. The other thing you can do is call our office at 941-894-6837.

**Susan – Let’s go over the offer again so people know what it is that we’ve got.**

Lisa – If you’ve got a print pitch and a television pitch and a radio pitch and you want to send it out to the big list—you’re ready for the big media blast—usually that’s \$350 to send it out to our gigantic list. If they book this friend of yours from the call, if they book this week, they can get that for \$300. Then we also have our radio list, which is top morning shows and also top drive-time shows, which is the more news-oriented shows. You can get sent to all of those lists for \$100.

**Susan – The first one is \$300 versus \$350 and that includes 5,000 key media. Wow! That’s fantastic because I know one service that I use, that would be close to \$500.**

Lisa – Right. We actually have a...and another good thing about that is the other service you use, which I will not mention, he does have a great service, but the other thing is that you have a lot of people who use that service. These contacts that I’m offering to your clients and to the people on this call, they’re pitched by me, and obviously, they’re pitched by other people, but this is not a list that gets worked 50,000 times a day, 24 hours a day, 365 days a year. That’s the other thing is that there’s certainly less clutter than on other lists.

**Susan – This is the list that you’ve cultivated meticulously over the past three years and so these are people who may not have like what you’re saying the kind of volume that the major lists get, but these are the key people.**

Lisa – Absolutely.

**Susan – Then the radio pitch is to the top 100 stations and drive-time stations, regularly \$75 and now today, for one, we’re offering this until I think it’s Tuesday, is the last time**

**that you can do this, but I suggest that you contact Lisa right away to do this if you're interested because this is such a great deal and you've got this incredible list. So if you are ready to go onto radio, I would suggest that you go ahead and move forward on this as soon as you can.**

Lisa – If they want to go ahead and book their blast out now, maybe they're waiting to write the pitch until after this call, certainly you don't have to send it by Tuesday, you just need to book it by then.

**Susan – That's great. You also mentioned that you did one other special thing for me, and that's if anybody has a friend who's not on the call, they can get this deal, too.**

Lisa – Right.

**Susan – This is something that Lisa's just offering us right because this is not something that she does regularly; she's too busy doing her own. You're too busy doing your own bookings to help other people.**

Lisa – I do. I've got an interview scheduled so I'm actually in the car today. It's raining like cats and dogs, so I apologize if you're hearing that. Right, I came from a TV thing this morning and then I'm getting my hair done and then I'm going to another TV taping tonight. This is a list that is a...it's a fantastic list. It's a great list.

**Susan – That's great. Let me ask that one question that came in from a dear colleague, Kat Albrecht, who's author of *The Lost Pet Chronicles: Cop Turned Pet Detective*. Kat and I have known each other since I think I started teaching at The Learning Annex. She was one of the first people to attend my classes and she's just a doll. She asks about, "Would radio producers take time to listen to a portion of one of her previous radio interviews or are they just too busy?" She's got an online press kit that links to the NPR interview. She was on Fresh Air with Terry Gross. Congratulations, Kat; that's so fantastic. She wants to know if she should bother directing those radio producers to listen to that interview or not.**

Lisa – It’s easier if you can give them what they need in the first contact. If you can send them the pitch in the email rather than asking them to go somewhere else. But what she might want to do is consider a .wav file. If it’s a producer that she’s dealt with before and her email is not likely to get blocked, she can just attach that little sound file right onto the email. Absolutely, most radio people are very audio-oriented people. As long as it’s not a 20-minute clip, if it’s two or three minutes, a quick little sound check kind of thing, absolutely. I think most of them would be open to that.

Again, you want to have a really great pitch. And certainly you can direct them to other places. I have to say, a lot of producers and morning show hosts will be going through your website while they’re interviewing you and pull some other things off. It’s great to have a really fantastic website. Again, I would attach the audio file rather than trying to direct them somewhere else.

Gladys – I wanted to find out from the [UNCLEAR] special for 100 dollars, the list includes different types of genre, for instance maybe Christian and other parts of regular stations, or is it just specific or contemporary you can?

Lisa – [UNCLEAR]...is a variety of different genres. I can definitely segment it by specific genres. I actually have a really fantastic Christian media list that is not only Christian radio and Christian television, but also Christian newspapers and that kind of thing. If you send just a blank email to that <mailto:MediaBlast@DreamGirlMedia.com>, you will get an autoresponder that tells you different pricing for more specific media lists such as New Age media or Christian media or parenting and family media.

Participant (Female) – Can you tell me the Wireless Flash, how that’s spelled, because I’m trying to look it up online and I can't find it?

**Susan – <http://www.Flashnews.com>.**

Participant (Female) – On Lisa’s website, Dream Girl Media, I can't find that either. Is that up? It says the page is not found.

Lisa - ...is a site that we use for media calls and there’s not an actual website attached to it. I think it forwards to my website which is <http://www.StopGettingDumped.com>. Dream Girl Media is the name of the media company. Again, this is not an offer that we make to the general public, so there’s not a site attached to it.

**Susan – It’s not posted, it’s just an autoresponder when you send to <mailto:MediaBlast@DreamGirlMedia.com>. You’ll get all of the details of this because it’s too long to go into and we’ve still got a lot more information to cover on this call, so we want to make sure that we cover it. It’s all at <mailto:MediaBlast@DreamGirlMedia.com>.**

Participant (Female #2) – What do you need from us in order to actually have a pitch ready? What do we need to prepare for the pitch?

Lisa - ...obviously a headline, maybe a paragraph of copy, a quick bio about you, and all of the contact information, whether that’s your publicist’s contact information or your contact information, and that generally includes the telephone number such as an office number, a cell phone number, and of course, an email address because you want these people to be able to get in touch with you any time of the day or night that they feel like they need to book you.

**Susan – One of the most important things, Lisa, is a headline, isn't it?**

Lisa – Absolutely.

**Susan – If you don’t have a headline that captures attention, they’re not going to read any further.**

Lisa – They’re not going to read any further. Obviously, you want your headline to be fairly succinct. You want it to be thought provoking or funny or scary, but in some way interesting.

You can't just be a boring old fact. A lot of times you'll see...I get a lot of press releases sent to me and I'll see, "Such-and-such factory opens new widget wing," and it's like this doesn't matter to anybody except the person who's sending the release.

The thing you have to think about is this needs to be a good, informative, interesting, compelling segment. You have to think about how would they be introducing this segment. What would make you want to listen to the radio for five more minutes and maybe miss part of your morning meeting or give up your bagel in the morning because you want to sit in the car? What kind of information...tips are, again, a great way to do it. Something that's disruption of expectation, a surprise, like "If you eat a lot of yams at Christmas you're more likely to give birth to twins," those kinds of things that make people go, "What?!" and they have to read further; those are the best headlines.

**Susan – I wanted to mention to everybody on the line, if you would send in your testimonials to me at <mailto:NewsletterEditor@PRSecrets.com> to how much you liked this call and Lisa. If we use your comments, we'll put your picture and your website on the product page of this product because we are turning these into products.**

**Send me your comments at <mailto:NewsletterEditor@PRSecrets.com>. Obviously, the more detailed you are and the more specific you are about how Lisa has helped you the better. Just like any media person, the more exciting your testimonial is the more I will use it. The other thing I wanted to do, Lisa, because I do want to cover a couple more things before we end, and I know we have to end exactly on time because you've got to go get your hair done for Lifetime. Let's go right into how to become a repeat guest.**

Lisa – I'll do this really quickly. It's the easiest thing. One problem that a lot of people have is they keep pitching the same thing over and over again. Once you talked about your book, your spaghetti sauce, that story is over. You need to move on to something else. That doesn't mean you can't talk about the book or your spaghetti sauce or whatever else you want to talk about.

You just can't pitch in the exact same way again, to the exact same media on the exact same show. They're only going to have you come on to talk about that particular pitch one time and then after that, you're going to have to give them something new. The best way to become that repeat guest is as soon as you finish up the call, the producer will usually come back on the line and say, "Wow! Thanks a lot. You did a great job." You say, "Thanks! Gosh, I had so much fun on the show. So-and-so and so-and-so are such great hosts. I was thinking of talking about this and this. That might make a really great future segment," and then they'll say, "Yeah, sounds interesting," because they're not going to book you that second because they're about to go onto the next guest. What you can do is follow up a few days or the next day or an hour later and say, "I'd love to come on again and talk about this."

You do that a couple of times, then you say, "Gosh, I'd really love to do a segment called Forget Perfect Fridays," or "Spaghetti with Frank," would give a different Italian tip every week. That's how you end getting booked on...and this is...right now, I'm doing a weekly segment on a TV show. I used to do a weekly segment on Lifetime when they had their syndicated radio program. I did it on [UNCLEAR] FM in New York City. That's the way...you keep giving them fresh information and they know you're a good guest so you're making their job easier.

**Susan – I just want to say if you get too nervous and you've forgotten once you're in studio or on the line, you could always send them an email right afterward, right?**

Lisa – Absolutely.

**Susan – But the key is to follow up right away while the excitement is fresh. They've loved having you as a guest. They found you fascinating and you've got another idea and you want to get the next time booked.**

Lisa – Exactly. One way to tell whether they really like you or not is whether or not your segment runs over. They'll usually tell you, "We're planning to have you on for seven minutes," or "We're planning to have you on for six minutes," and if you end up talking to them for 25



minutes, you know that they found you interesting enough to keep you on and probably push some other things off the show.

If you find that your interviews are running over, you know that you're doing a good job. Another way to sort of insure that that happens is actually by going into the studio. It's a lot harder for them to sort of shuffle you out the door after six minutes if you are there in the studio. You can connect with people. Your interview is going to be better because you can make eye contact with the host, which is really important. It's very difficult when you first start doing radio interviews, you really need to make sure that you have your soundbites written down in front of you because you want to make sure that the things you are saying are funny or intelligent or relevant.

The other thing is make sure that you're not talking at the same time that the host is talking because it's very difficult to hear when you are a radio listener if two people are talking at once. The morning shows, the morning zoo type shows, they can just sort of step on each other a lot more, but you need to be very cautious of the other people's timing so that you're not talking when they're talking. If you start to overstep them, close your mouth, let them finish, and then go ahead, because they'll give you that space to talk. That's the whole reason you're there.

**Susan – I want to get to this next question because it's why most radio producers hate authors and how you can get them to book you anyway. What I had up on my screen and my battery just went dead is that that provoked very strong response from Annie Jennings. She has great success booking authors and she just felt like that was not true. She was even willing to cancel her teleclass and come onto ours because she felt so strongly about it. So I did want to bring that up and to have you talk about that and talk about why they do hate authors and can they love authors.**

Lisa – They totally can love authors. A lot of authors have terrible reputations. They're dry. All they want to talk about is the book. They can't really move off their topic with ease. Of course radio is much more conversational than a set, a television segment; it's more of a framework and

you've got a little more leeway there. A lot of producers don't like booking authors because they're boring and because all they want to talk about is the book.

You have to understand the exchange for getting on this radio show, for getting this opportunity to sell your book or your spaghetti sauce is that you need to provide them with an entertaining segment. Radio people are extremely good at plugging your book so that you don't have to. You can talk about the entertaining topic. They will come back a number of times and say, "Wow! This is really fascinating information. You can get more about it in Lisa's book," or in Frank's book or at a grocery store near you, and they're really fantastic about doing that.

**Susan – It's really about being generous with your information. Don't be afraid that people are not going to buy your book because you've given away too much. Obviously you're going to hold a little bit back, but you can't possibly talk about your whole book in seven minutes anyway, or a half an hour or an hour even. It's about being generous with the most exciting information and then leaving a little teaser for people to buy your book, but it's also about if people love you and are entertained by you and want to hang out with you, then they'll want more of you and they'll automatically buy your book. The more engaging you are the more people will want what you have.**

Lisa – That's absolutely the truth. If you think about it, when they create movie trailers for movies, they don't put the boring parts in. They don't say, "Well, there's a really great car crash, but you've got to come buy your ticket to see it." They show you the exciting parts knowing that that is going to draw you into the theater. That's exactly what you need to do with your product or your service or your book. You show the exciting parts, you show the benefit, you talk about the tips that differentiate your product or your book or your service from everybody else. That's what going to bring them because they're going to want more of that.

**Susan – How do you sell more books or products, or even if you're promoting a cause, without turning the show into a commercial?**

Lisa – The first thing you want to do I make sure that the producer and the host have a little card in front of them—and you can do this via email or you can do it if you're actually in the studio, you can just give them a card that says the name of your book or the name of your product or the name of your service. Another thing you can do is you can give something away because a lot of stations like to do that, so you can take something, and of course, they're going to mention that. And they may mention your book or your spaghetti sauce all day long if you've left them some to give away on the air.

**Susan – That's great. It can be given away on your website or via an 800 number, and you give that to the host ahead of time, or the producer ahead of time, so they've got your 800 number, they've got the offer that you're going to give free to the audience via your website or via an 800 number so they can announce that all day long even on another program.**

Lisa – Exactly. The other thing is that at the end of the interview, almost every interviewer will ask you, “Where can people buy your book?” or “Where can people buy your spaghetti sauce?” That is a perfect opportunity to insert your name twice. I always finish the interview...they'll say, “Where can people get your book?” and I say, “Stop Getting Dumped is available at bookstores everywhere, or you can pick it up at StopGettingDumped.com, and of course, you can buy it at online retailers like Amazon.com.” I've just mentioned it twice at the very end of the interview when they're thinking of it and it's in a natural conversational way; it's not that I'm, “Call us now—1-800...” It doesn't make them crazy.

**Susan – No. So it's also about integrating the title of your book, your product or your cause naturally into the conversation, so the number one thing never to do is to say “my book” or “my cause” or “my product.” It's always, “Stop Getting Dumped,” it's always, “In Sell Yourself Without Selling Your Soul, I wrote this book for people who were too shy to do their own publicity but they can.” To make it a natural part of the conversation so it doesn't sound like you're promoting your book, your product or your cause; you just need to say that so people have an awareness of where to go to find what you've got.**

Lisa – Right. And if they've listened to you for the last eight minutes, they want to know what you've got.

**Susan – I know you've got to go, Lisa. I really, really appreciate you coming on with us today. I appreciate everybody being on the call and all of your questions.**

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