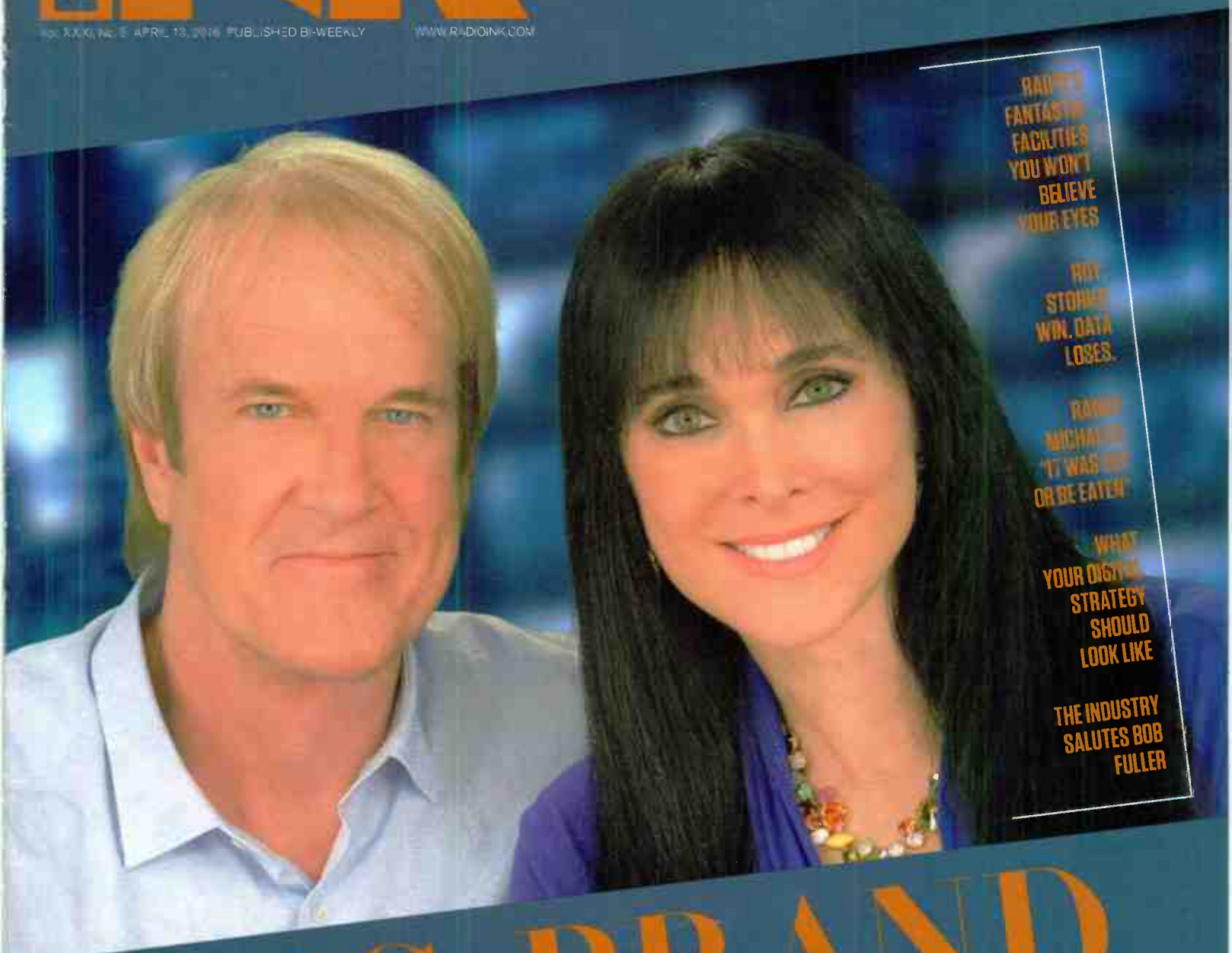


RADIO INK

Vol. XXX, No. 5 APRIL 13, 2016 PUBLISHED BI-WEEKLY WWW.RADIOINK.COM



RADIO'S
FANTASTIC
FACILITIES
YOU WON'T
BELIEVE
YOUR EYES

ROY
STONER
WIN. DATA
LOSES.

ROGER
MICHAEL
'IT WAS
GIP
OR BE EATEN'

WHAT
YOUR DIGITAL
STRATEGY
SHOULD
LOOK LIKE

THE INDUSTRY
SALUTES BOB
FULLER

BIG BRAND BUILDERS

LEARN HOW JOHN TESH & CONNIE SELLECCA CREATED
A WILDLY SUCCESSFUL BRAND FROM SCRATCH

Join the Laughter & Ratings Success!



THE FREE BEER & HOT WINGS[®] MORNING SHOW

Weekdays 5-10AM/ET
funny morning show...

FreeBeerandHotWings.com
with serious ratings

WBUZ Nashville 11.2
#1 M18-34
#2 M18-49
WGRD Grand Rapids 26.7
#1 M18-34
#1 M18-49
WBSX Wilkes Barre 9.5
#1 M18-34
#1 M18-49

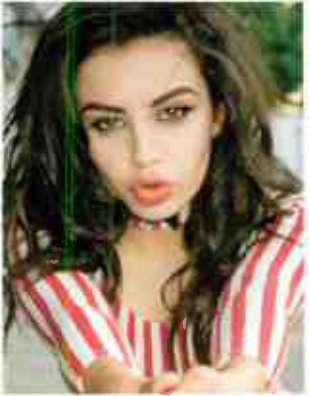
KFTE Lafayette 11.5
#1 M18-34
KBYZ Minot 12.5
#1 M18-34
#1 M18-49
KROG Medford 10.7
#2 M18-34
#1 M18-49

WQBK Albany 12.4
#2 M18-34
#3 M18-49
WHXR Portland 7.8
#2 M18-34
KBAZ Missoula 32.6
#2 M18-34
#2 M18-49

For over a decade, The Free Beer & Hot Wings Show has delivered compelling entertainment, and sponsorable morning-drive programming to radio stations across America. This talented team is ready to work for you.



914.610.4957 COMPASSMEDIANETWORKS.COM



SESAC SIGNS
NIKKI SIXX

SESAC SIGNS
SHAWN STOCKMAN
BOYZ II MEN

CHARLI XCX (PRS) GOES #1

- "SAME OLD LOVE" - *BILLBOARD* TOP 5, RECORDED BY SELENA GOMEZ
- "CLASSIC MAN" - GRAMMY NOMINATED SINGLE RECORDED BY JIDENNA FEAT. ROMAN GIANARTHUR
- "BOOM CLAP" - *BILLBOARD* #1 RECORDED BY CHARLI XCX

"STAY WITH ME" GOES #1!

WRITTEN BY JIMMY NAPES (PRS) & TOURIST (PRS),
PERFORMED BY SAM SMITH

SESAC SIGNS
RICK NIELSEN
CHEAP TRICK



SESAC REPRESENTS
THE CATALOG OF
KURT COBAIN

BEHIND THE HITS AHEAD OF THE CURVE

THE FUTURE OF MUSIC RIGHTS LICENSING. TODAY.



NASHVILLE | LOS ANGELES | NEW YORK | ATLANTA | MIAMI | LONDON | WWW.SESAC.COM



SESAC SIGNS
ZAC BROWN



SESAC SIGNS
MARIAH CAREY



SESAC SIGNS
ROBIN THICKE

SESAC SIGNS
GREEN DAY

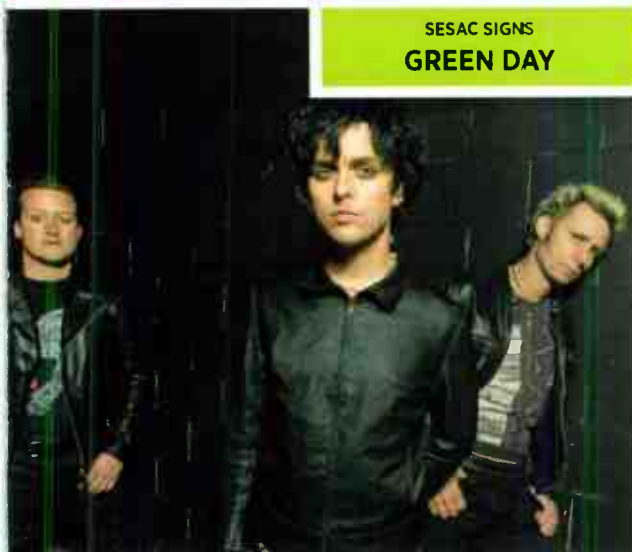
COUNTRY #1'S!

- "WE WENT" PERFORMED BY RANDY HOUSER
- "I'M COMIN' OVER" PERFORMED BY CHRIS YOUNG
- "HOMEGROWN" PERFORMED BY ZAC BROWN BAND
- "KISS YOU IN THE MORNING" PERFORMED BY MICHAEL RAY

JIMMY NAPES

- 2016 ACADEMY AWARD FOR "WRITING'S ON THE WALL" RECORDED BY SAM SMITH
- *BILLBOARD* TOP 5 SINGLE "I'M NOT THE ONLY ONE" RECORDED BY SAM SMITH

SESAC SIGNS
KEVIN CRONIN
REO SPEEDWAGON



World Radio History

IN THE ISSUE

APRIL 18, 2016 | VOLUME XXXI, NO. 5



Gib Gerard, John Tesh, and Connie Sellecca host Intelligence for Your Life.

6 NOTES FROM THE CHAIRMAN

By Chairman/CEO Eric Rhoads
What Is Radio's One Thing?

08 ON THE AIR

Images From The 2016 Hispanic Radio Conference

10 WIZARD OF ADS

By Roy Williams
Data Doesn't Convince Us. Stories Do.

11 SALES MANAGEMENT

By Matt Sunshine
"How Sellers" Are Better Than "Why Sellers"

14 DIGITAL AUDIO

By Ryan Wrecker
What Your Digital Plan Should Look Like

15 PUBLISHER'S BEAT

By Publisher Deborah Parenti
Marketing The Media Message
Renee Cassis

16 THE TELECOM ACT: 20 YEARS LATER

Randy Michaels

18 PROFILE

60 Years And Counting
Robert "Doc" Fuller
Celebrates Six Decades In Radio

26 COVER STORY

By Editor-in-Chief Ed Ryan
Radio's Intelligence Family
John Tesh & Connie Sellecca

36 SPECIAL REPORT

Radio's Fantastic Facilities

46 BLAST FROM THE PAST

RADIO INK

FEEDBACK: Send e-mail to edryantheeditor@gmail.com. Submission of a letter constitutes permission to publish that letter in any form or medium. Letters may be edited for space or other reasons. You can also leave comments on all of our online stories at www.radioink.com. Become a Radio Ink fan on Facebook at [facebook.com/radioink](https://www.facebook.com/radioink); follow us on Twitter @radio_ink.

STREAMLINE
PUBLISHING, INC.

PUBLISHER

Deborah Parenti parenti@aol.com

EDITOR-IN-CHIEF

Ed Ryan edryantheeditor@gmail.com

MANAGING EDITOR

Brida Connolly brida.connolly@gmail.com

DESIGN DIRECTOR

Alfonso Jones alfonso.streamline@gmail.com

CREATIVE DIRECTOR

Kenneth Whitney kenneth.whitney@gmail.com

PRODUCTION COORDINATOR

Nicolynn Kuper kuper.nicolynn@gmail.com

NATIONAL ACCOUNT MANAGER

Tracey Homberg tracey4radioink@gmail.com 248-330-4595

NATIONAL MARKETING EXECUTIVE

Carl Marcucci cmarcucci66@gmail.com 703-670-2860

ADVERTISING/MARKETING CONSULTANT

George Wymer george.wymer@gmail.com 937-609-6778

CHAIRMAN/CEO

B. Eric Rhoads bericrhoads@gmail.com
Twitter: @ericrhoads
Facebook: ericrhoads

EXEC. VP/COO

Tom Elmo tomelmo@radioink.com

DIRECTOR OF FINANCE

Laura Iserman isermanstreamline@gmail.com

ACCOUNTING

Jaime Osetek jaimestrm@gmail.com

CIRCULATION COORDINATOR

Sue Henry suehenrystreamline@gmail.com

EXECUTIVE EDITOR EMERITUS/LOS ANGELES

Dwight Case

OUR MISSION

Radio Ink's role is passionately to empower radio management to be more successful by providing fresh, actionable, reality-based ideas, inspiration, and education in a quick, easy-to-read, positive, pro-radio environment.

EDITORIAL OFFICES

1901 S. Congress Ave. • Suite 118
Boynton Beach, FL 33426
Phone 561-655-8778 • Fax 561-655-6164
E-Mail: comments@radioink.com

SUBSCRIPTION INFORMATION

Phone 800-610-5771
Fax 561-655-6164

Inc.
500

STREAMLINE PUBLISHING
ONE OF AMERICA'S
FASTEST-GROWING
PRIVATE COMPANIES

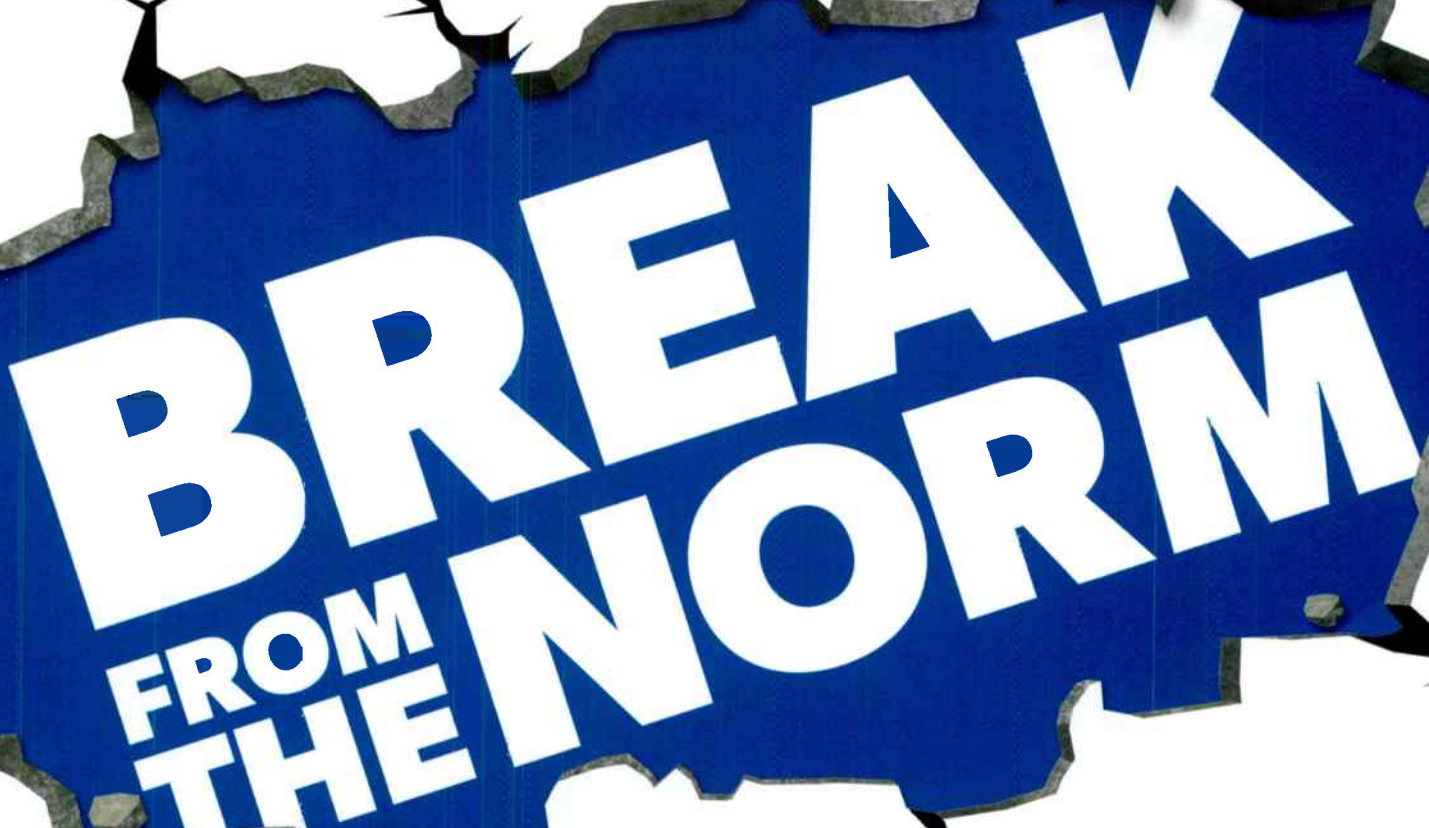
Copyright © 2016 by Streamline Publishing, Inc. and Radio Ink. All rights reserved. Radio Ink is a registered trademark of Streamline Publishing, Inc. Radio Central™, RadioCentral.com and QuickRead are registered trademarks of Streamline Publishing, Inc. All rights reserved.

RADIO INK (ISSN 1064-587X) is published bi-monthly January-March, April, May, October. Monthly February, March, June, July, August, September, November & December. Sixteen issues each year for \$199 per year. Canadian and European subscribers \$249 per year by Streamline Publishing, Inc. 1901 S. Congress Ave. Ste. 118, Boynton Beach, FL 33426. Periodicals

postage paid at Boynton Beach, FL, and additional mailing offices.

POSTMASTER: Send address changes to Radio Ink, 1901 South Congress Avenue/Suite 118, Boynton Beach, FL 33426. All subscriptions, renewals and changes of address should include address label from most recent issue.

and be sent to the Circulation Department, Radio Ink, 1901 S. Congress Ave., Ste. 118, Boynton Beach, FL 33426. Copying done for other than personal or internal reference without the express permission of Radio Ink is prohibited. Address requests for special permission to the Managing Editor. Reprints and back issues available upon request. Printed in the United States.



**BREAK
FROM
THE NORM**

No Affidavits. No Outside Barter. No Make Goods.

These are just a few of the ways *The Dave Ramsey Show* makes it easy for you to win. We not only give listeners compelling content they can relate to, but also content that changes lives. The by-product is unparalleled word of mouth and increased ratings and revenue for our affiliates without the typical hassles of syndicated programming.



Call Hank at 877.410.DAVE ext. 5520
daveramsey.com/arc



WHAT IS RADIO'S ONE THING?

What is the one thing that, if you were able to address it, would cause a massive revolution in your business? What is the one thing that, right now, would be the best single thing you could do? You already know the day-to-day problems and challenges, but chances are that single answer isn't easy to find.

I learned something recently, and I think it's the equivalent of the Fountain of Youth for someone in business. It's the thing that, if you master it, will help you master your business and find a solution that will make money flow, as Roy Williams always says, "like a firehose into a teacup."

Instinctively I already knew what I recently learned, but I did not know it in this way. It came to me in a very roundabout way, through the confluence of ideas.

Recently I joined a mastermind group of other CEOs, most of whom are very high-level. The goal of the group is to grow with one another's help, to share observations and use insights to make individuals stronger. In my hot seat, when I stood in front of the group, shared a problem, and waited to hear 30 people share their solutions and ideas, I laid out my issues – and I got blasted.

It was painful. Everyone meant well, but the group all caught on to something I didn't really know I was doing. I lacked focus. I was being distracted by shiny objects. In fact, a recent article about me in *Success* magazine called me "the shiny object king" because I have so many dozens of projects, brands, and companies. But those distractions were keeping me from doing any one thing really, really well.

I was advised to read the book *Essentialism*. It's all about focus. Further, my friends Ray Bard and Gary Keller recently gave me Gary's book *The One Thing*, which is also about focus on a single thing.

Then I saw it in action, watching my own father last summer. He had a specific goal in mind and focused 100 percent of his effort for an entire summer on getting this one thing done. He was intensely focused, and it was the one thing that, if he accomplished it, would do him more good than any other. When I asked him about it, he said, "Do one thing at a time, and don't let anything get in the way till you accomplish that one thing."

The last piece of the puzzle was provided by Ryan Levesque, in his book *ASK*. Its primary premise is that all the answers to your problems will be provided by your customers – but the mistake we make is that we ask too many questions, rather than asking customers what one thing they need most.

I submit to you that if you or I want a major change in our industry, our own business, our own lives, we start by looking for that one thing that will change everything. And once we find

out – from our customers – what that one thing is, we intensely and relentlessly pursue that one single thing until it's accomplished.

Our industry has many positives, but sadly, many don't think of radio first when they're looking for an ad medium, even though our audiences love and use us daily. It's my belief that if we find that one thing we can do better than anyone else, and then – as an industry – intensely focus on doing it, train our people on doing it, and relentlessly communicate it, that one thing will make us grow like never before.

Single, powerful focus on one thing until it is done will change everything. ●

PS: Congratulations are in order for Robert "Doc" Fuller, who at this NAB will celebrate 60 years in the radio business. He has been an inspiration to us all and a model of how to do business and how to treat others. This is an honor well deserved, and I'm a better man for knowing Bob.



TO REACH ME:

B. Eric Rhoads, Publisher
RADIO INK
1901 S. Congress Ave.,
Ste. 118
Boynton Beach, FL 33426
Phone: 561-655-8778
Fax: 561-655-6164
bericrhoads@gmail.com
facebook.com/eric.rhoads
Twitter: @ericrhoads



**We started the
ball rolling in 1971.**



**Forty five years later
we're chasing
more collections than ever.**



Szabo Associates, Inc. • 404-266-2464 • www.szabo.com • info@szabo.com

Hispanic Radio Conference



Radio Ink Publisher Deborah Parenti opens the conference.



José Dante Parra kicks off the conference with a talk on how to leverage Hispanic radio in an election year.



Bakos Media President Renee Bakos (l) leads the panel on Multicultural Millennial Marketing. Taking part are (l-r) Alpha Media West Palm Beach Marketing Executive Gus Garcia, Pinta Managing Director Lauren Cortiñas, We R 1 Music Group/Miami A&R Director Christopher Reardanz, and Sensis copywriter and editor Victor Soares.



How deep is the talent pool? Leading the talk on that hot topic is Santos Latin Media President José A. Santos. He's joined by (from left) Univision VP/Content East Coast Region Pedro Javier González, Global Media Partner Harold Austin, and SBS/Miami Program Supervisor and WXKJ-FM PD Jonny Caride.



The audience, deep in concentration.



MEDALLAS DE CORTEZ WINNERS and those accepting the awards on their behalf.

Local Personality of the Year

Jenny Castillo, WRUM-FM/Orlando, FL

Syndicated/National Personality of the Year

Eddie "Piolín" Sotelo

Program Director of the Year

Arturo Sosa, WSKQ-FM/New York

Sales Manager of the Year

Barbara Carreon, Univision/San Antonio

General Manager of the Year

Javier A. Ortiz, KQRT/KRRN/Las Vegas

Station of the Year

WSKQ-FM/New York

Broadcaster of the Year

Alfredo Plascencia, Lazer Broadcasting



New Jersey Broadcasters President/CEO Paul Rotella, Radio Ink Publisher Deborah Parenti, and Entravision Sacramento SVP Angelica Balderas.



Singer, songwriter, and actor Jencarlos Canela gave a keynote talk at the conference.



Gen Media Partners VP/SE Region and Hispanic Platform Anne Kensington-Lott (l) moderates the crucial panel on "Smarter Digital Strategies." On the panel are (l-r) ALMA Consumer Connections Director Jorge Mercado, NextRadio Director/Special Projects Chase Rupe, Zipwhip Director/Marketing Development Kelsey Kleventberg, and RevKick owner and Managing Director Gabriel Barnes.



Bob McCurdy of Uppingthevolume explains how to make believers out of clients.



Jabar Communications' Edgar Angel with Medallas de Cortez Syndicated Personality of the Year Eddie "Piolin" Sotelo.



Entravision COO Jeffery Liberman, Univision EVP/Sales Lee Davis, Radio Ink's Deborah Parenti, Radio Lazer President Alfredo Plascencia (Medallas de Cortez winner as Broadcaster of the Year, Norsan Group CEO Norberto Sanchez, and Zubi Advertising COO Joe Zubi, who moderated the annual group heads' panel.



Entravision's Angie Balderas (l) led the panel on national and regional sales strategies with Tapestry Media Supervisor Sylvia Serna-Refojo, InMEDIato Media Consultants and TuVisionCanal.com founder Philio Gabbard, and WideOrbig Director of Sales/Radio Danny Tankersley.



The view from the spectacular Pier Top at the conference venue, the Hyatt Regency Pier Sixty Six in Fort Lauderdale.




Curtis Media's Shirley Davenport and Tammy O'Dell chat at the opening cocktail reception with Nio Fernandez, PO of Beasley's WYUU/Tampa. Fernandez moderated the conference's panel on ratings and metrics.



A key panel this year covered the effects of the 2016 elections on Hispanic radio's bottom line. iHeartMedia EVP/Multicultural Strategy & Sales Liz Blacker (center) led the panel, with panelists (from l) Richard Marañon & Associates President Legia Marañon-Garcia, Fletcher, Heald & Hildreth co-Managing Partner Frank Montero, Univision President/Political & Advocacy Group Sales Jose Valle, and Congressional Hispanic Leadership Institute President/CFO Mary Ann Gomez.

DATA DOESN'T CONVINCE US. STORIES DO.

 Facts are stacked like bricks to become a tower. Do you see it? But a story is a wave that takes you on a journey and leaves the memory of the tower far behind.

Facts are solid.
Stories are seductive.

Laurie Beth Jones spoke the truth when she said, “People will remember stories long after they have forgotten your bullet points.” Are your ads loaded with facts, or are you crafting stories? Do you know what a good story requires?

A Harvard graduate, Maria Konnikova received her Ph.D. in psychology from Columbia. She is the recipient of the 2015 Harvard Medical School Media Fellowship and is a Schachter Writing Fellow at Columbia University’s Motivation Science Center.

Let me put it a little more “Texan.”

Harvard Medical School believes in Maria enough to give her money. The Motivation Science Center believes in her enough to give her money. These big-league institutions are helping to fund her research.

Conclusion: Maria Konnikova is neither a poser nor a lightweight.

In her new book, *The Confidence Game*, Maria explains how cognitive scientists are proving that stories are the most effective way to get people to change their minds.

Eric Barker of *Wired* magazine was impressed with Maria’s book and followed it up with an interview. He talks about it in his blog, *Barking Up the Wrong Tree*.

“When people tell us stories, we tend to let our guard down. We don’t think we’re being ‘sold’ something, so we tend to go along for the ride. We quietly lose motivation to detect lies.”

“When psychologists Melanie Green and Timothy Brock decided to test the persuasive power of narrative, they found that the more a story transported us into its world, the more we were likely to believe it ... The more engrossed a reader was in the story, the fewer false notes she noticed. The sweep of the narrative trumped the facts of logic. What’s more, the most engaged

readers were also more likely to agree with the beliefs the story implied.”

– Maria Konnikova, *The Confidence Game*

Eric Barker’s additional research included the following nuggets:

“Nothing beats a story when it comes to convincing you of something.”

“Our brains are wired to respond to stories.”

“Paul Zak, the director of the Center for Neuroeconomics Studies, has found repeatedly that nothing changes our emotions and behavior like the flow of a good story.”

“Keith Quesenberry at Johns Hopkins studied more than 100 Super Bowl ads to determine what the most effective ones had in common. The answer? They told a story.”

I want to help you attract more customers, so I’m going to help you write better stories for your clients. But first you need to know exactly what is – and is not – a story.

I opened this column with a simile, “Facts are stacked like bricks,” and a metaphor, “a story is a wave,” to make simple statements of fact more colorful.

But it takes more than color to tell a story.

You met several characters in this memo – Maria Konnikova, Eric Barker, Melanie Green, Timothy Brock, Paul Zak, and Keith Quesenberry – but none of those characters took you on a journey. You never felt what they were feeling or saw the world through their eyes. You never identified with any of them. Nothing happens to them, so they remain unchanged.

A story...

1. has a character
2. with whom you identify
3. and a pivotal moment. (The best stories have a series of them.)
4. As a result of these moments, the character – and you – are both changed.

Good advertising is relevant. This means the customer relates to it and feels connected. ●



THE WIZARD
OF ADS



President
Roy H. Williams
Wizard of Ads Inc.
roy@wizar dofads.com

CONCERTS & MUSIC FESTIVALS

100% BARTER

You pick the artist
You pick the venue
We cover tickets, airfare, hotel

To see if your station qualifies, call today!

800-735-0060

sunfunmedia.com/concerts



SUN & FUN MEDIA



SALES
MANAGEMENT



MATT SUNSHINE
Managing Partner
Sales Strategy
mattsunshine@csscenter.com

‘HOW SELLERS’ ARE BETTER THAN ‘WHY SELLERS’

Sellers can get trapped into talking about why their product or services is best. Allow me to describe a scenario that many salespeople find themselves in every day. The client or prospect asks a simple question like, “Why should I buy your product or service?”

The salesperson, without missing a beat, launches into something that sounds like this: “The reason why you should buy my product or service is because we are the leader in our industry,” or, “There are many reasons you should go with us. For starters, we are family-owned and -operated and have been in this market for over 25 years.”

It’s easy to see why a salesperson would get caught up in this scenario. Let’s remember that salespeople are typically persuasive by nature, and when the client baits the seller with a question like, “Why should I choose you?” the response, to persuade, is, at some level, instinctive.

Change The Conversation To How

Top salespeople know that to truly be effective, to both earn the business and get results for clients and prospects, they need to change the conversation from “Why you should buy my product” to “How to use my product to get your business the results and ROI it needs.”

The truth is, your client cares much more about his or her business goals than the fact that your business is family-owned and -operated. Don’t get me wrong; having a quick way to describe your company and what it stands for and how you approach business is important, but it certainly is not the most important thing to your prospect.

The Differences Between How Selling And Why Selling

	Why Selling	How Selling
Focus	Why to buy	How to use
The sales process	Pitching	Creating
Aims to sell a	Product or service	Tailored solution
Value offered	General	Specific
Makes the salesperson	A convenient clerk	A valuable ally
Keep the competitors	Re-bidding	Shut completely out

“How Selling” Is More Than Just A Tagline

It would be too simple to think that the only thing you need to do is to change the conversation from “why” to “how,” and BAM! – all of a sudden your sales go up. Becoming a “How seller” is more than just a cute phrase. It’s a sales discipline. It’s a repeatable sales process that, if followed, will help you increase sales in a big way. It takes time and commitment to do it correctly, but the end result is more customers, and more customers getting results.

The “How Selling” Sales Process

The benefits of a repeatable sales process are outstanding. In fact, one of the best reasons for implementing a sales process is to determine where there might be bottlenecks, so you can focus on those specific areas to increase efficiency. But that’s a column for another day. Here is the “How selling” sales process, with a brief description of each step.

Find: Identify all possible prospects.

Select: Determine which prospects you should focus on.

Approach: Secure a quality appointment, an appointment the prospect is excited about. In order to do this, you need to be professional and persistent.

Define: Learn the clients’ challenges, priorities, timing, expectations, and budget.

Solve: Bring solutions. Not a proposal or pitch, but a few different possible solutions. Then partner with your prospect to determine which solution is best.

Confirm: A “How seller” believes in the “No surprises” proposal. The seller and the prospect have worked together to build the solution and the proposal so that when the time comes to present, the prospect sees only things they expect to see and has no reason to do anything but confirm the deal.

Deliver: Time to do what you say you are going to do and deliver results. ●

Don't Get Stuck in a Traffic Jam Without Knowing the Details



Ivan Shulman
President
713-962-3336

David Waskiewicz
VP Affiliates and Operations
484-841-2403



On Air. Online. On The Go. Radiate.
www.RadiateMedia.com 484-841-2403

WHAT YOUR DIGITAL PLAN SHOULD LOOK LIKE

Some of the best stations in the country are still formulating their digital plans. Radio has a lot of assets, but has even more questions on how to use them properly.

Brian Buckalew is an executive producer at KIRO Radio in Seattle. If you go to kiroradio.com, you'll see a wide offering of focused podcasts in the On-Demand section (notice it's called On-Demand, not Podcasts). The podcasts are categorized into News, Entertainment, Sports, and Life sections, and KIRO offers 75 different shows in all.

"I think podcasts and radio shows are both audio, but they're very different mediums," says Buckalew. "It's a different listening experience." Think about what a listener has to do to hear a podcast, and compare it to what they need to do to listen to the radio. "A podcast listener has to jump through a lot of hoops to listen to a podcast," Buckalew points out. "For a radio show, you flip it on."

But podcasting has its advantages: The listener is able to download and stream content on demand instead of waiting for it to be broadcast. And new listening trends indicate that podcasting is about to have its best year yet.

I asked Brian to give us some insight into building a digital audio network. He said that in the next year, KIRO's plan is to expand as follows:

Phase 1: Find a host platform that works. The station is beginning to migrate its audio to the podcasting service Libsyn because of its offered dynamic ad-insertion features.

Phase 2: Find new shows. In addition to on-air content, original programming will be needed to expand the digital brand even further. Buckalew plans to develop a system to allow people to pitch shows for the KIRO website. He'll be looking for the talent to provide information like target audience, comparable shows, and even how they plan to market their proposed program. He says, "It will help us get a sense of how invested they are and how they think about the project they want to do, and how they see it growing."

Phase 3: Develop new shows. Once KIRO has a certain number of pitches, one to three shows will be chosen to be developed into pilots. The episodes will be evaluated by both programming and sales. They're looking for a strong talent that can also be a viable sell to a client. "We're not looking for a perfect show," Buckalew says. "We're trying

to be better about systematically going through a lot of ideas and making sure we get the right thing that people are behind."

Phase 4: Recruit talent from outside the building. The first three steps will create the infrastructure that can foster and further develop shows. KIRO is also looking to make more shows in categories that the sales team feels confident they can sell.

Phase 5: Managing the network. Making sure things are running smoothly and efficiently will be important for the longevity of all the on-demand offerings.

Buckalew says KIRO purposely thinks of digital offerings with the awareness that listeners are radio fans first. I think one of the keys to the development of podcasting in the radio industry is to understand that people are looking for specific subject matter. They have a connection to your station's talents, but they don't want to sift through an entire show to hear just specific elements.

"Our most popular podcasts are our sports shows," Buckalew says, but weekend shows do very well too. *Seattle Kitchen* is one example. It's a podcast that covers local restaurants, recipes, and how to get your kids to eat fish.

If you're wondering what a "win" looks like for KIRO Radio, the goal is 5,000 to 10,000 downloads per episode. But numbers aren't the only reason to produce a podcast. On-demand gives your listener the ability to hear exactly the things they want to hear. When they have that option, they'll come back for more.

Act as an audio curator for your brand. Put your best materials forward, and surround them with original content. The first step could be as easy as separating specific on-air segments into their own podcasts. Commentaries and benchmark interviews can act as standalone podcasts, even if they're only a few minutes long. Offer your on-air segments alongside original content as the basis for your digital plan.

Radio can once again become synonymous with audio entertainment by incorporating digital audio on demand. We need to make sure we don't foolishly separate ourselves from digital audio by sitting on the sidelines. We need to further develop on-demand audio to stay relevant. ●



**RYAN
WRECKER**

Ryan Wrecker
Program Director
WOWD, Fort Wayne, IN.
Twitter @RyanWrecker
ryanwrecker@gmail.com

PUBLISHER'S BEAT




DEBORAH PARENTI
 Publisher
 Streamline Publishing
 parentfi@aol.com

Renee Cassis started as a promotions director at WCBS in New York almost 30 years ago. Advancing through the marketing and promotion ranks over the years, Renee has held positions at Westwood One and the RAB, and eventually developed her own brand with RC Communications, which consults radio and digital audio companies. She also volunteers her marketing services to the Broadcasters' Foundation. In a media environment where positioning is more challenging than ever, I asked Renee for her thoughts on what works – and what doesn't.

What are the top challenges B2B marketers face today, and what's the best way to tackle them?

Cutting through the clutter and standing out are challenges for every brand, whether B2B or B2C. Radio engages in both because it markets to advertisers, listeners, investors, etc. The message has to target all needs, and it's imperative to know what those are. I start by asking clients a lot of questions, similar to the way a salesperson might begin a needs analysis for an advertiser.

It's fascinating to ask business leaders to describe their company, what it does, and what sets it apart. It really gets them thinking and is a jumping-off point for determining not only a brand's position, but also its differentiators. Executive branding is highly important to building an image of confidence and trust. Executives are the face of the company, and I try to help them find not just their image, but their "voice."

How is damage control handled in today's tweeted environment?

You can't shy away from a tough topic, and you can't give legs to a non-story. Take the time to identify the potential damage and what you can do about it. The majority of the time, the damage is controllable and disastrous results can be avoided. Develop positive statements to defuse the situation and share them with team members who might get questions about it.

Do not post negative comments about whoever is attacking or criticizing you. If it's leaked information, adjust your timeline and move fast. If it's something that talent or staff did or said, they and the company need to apologize. If you've got a sound company with strong leadership and an honest reputation, chances are you'll get through it. It might even turn into an opportunity, and you'll have learned something about where your image might be vulnerable.

What's your advice on integrating today's new technology tools with traditional marketing?

You're always working toward establishing your company and your executives as experts in their field. Blogs or newsletters are the most impactful for accomplishing that. In e-mail marketing, you can promote your company and products, but in a blog or newsletter, offer useful information. Social media for B2B market-



ing can be incorporated to support your goal. LinkedIn, in particular, is a terrific platform for showcasing team members' expertise. Repost stories and studies, and offer insights; that's really the opportunity for setting you up as an expert.

How have digital tools impacted branding and imaging, especially when "media" is the product?

For B2B, chances are great that anyone you're having a first-time meeting with has already checked out your company's website. Media is communication, so you need to be vigilant. Not only do new product descriptions need to be added in conjunction with their rollout, but website designs and navigation systems are changing every few years. Even the style and tone of language for business sites has been evolving to a more casual approach. E-mail marketing needs to reflect that same tone. I'm a firm believer that less is more, so unless you have the budget to do bells and whistles, stay simple.

In what ways has your radio career benefited your role today as a marketing consultant?

There absolutely is nothing as wonderful as working at a radio station. I was fortunate that my first job was at WCBS-FM in New York during a particularly magical time. Imagine working with legends like Cousin Brucie, Harry Harrison, Dan Ingram, Ron Lundy – it was amazing. But we were the Oldies station, and CHR and AC were getting the number one 12+ ranking. But we did our thing, promoted the loyalty that the audience had to our talent and the music, and we did it – we got to number one!

I often hear criticism within our industry that we don't tell our story well. I don't buy it. We are storytellers! As new media proliferates, we have to retell our story and frame it to the new landscape. That can be disheartening, but it's actually an opportunity. Embrace it. ●

Renee Cassis can be reached at cassis2@msn.com.



It Was Eat Or Be Eaten

In every issue of *Radio Ink* in 2016, we're taking a look back at the 1996 legislation that changed the radio industry. The 1996 Telecommunications Act spawned deregulation, and to this day the debate rages on about whether radio is better off as a result. To this day, some broadcasters think

more consolidation is needed, while others believe deregulation ruined the industry. But when the Telecom Act was passed, then-Jacor CEO Randy Michaels was ready to pounce. And pounce he did.

Here's a look back at the Telecommunications Act of 1996 with Randy Michaels.

RI: 1996 was a big year.

Michaels: February 12. I remember – I did the first two deals and took eight stations.

RI: Talk about what you were doing at the time all this was going down.

Michaels: I was CEO of Jacor. We saw it coming. The Telecom bill passed on the 12th. That morning, we announced Noble, which gave us eight stations in Denver. That afternoon we announced Citicasters, which gave us eight stations in Cincinnati. We did not only the first, but the first two eight-station clusters on the day the bill passed. I'm kind of proud of that.

Jacor probably moved quicker than anyone, including merging into Clear Channel, which I then ran, and we got a thousand stations ahead of number two. That doesn't speak to whether the rule change was a good one. It is just that I understood it, and we moved quickly. When they opened Oklahoma for settling, they only cut the ribbon once. If you wanted to grab a piece of land, you had to go that day. And that's what we did.

RI: You got the first two deals. Then was it just crazy after that?

Michaels: Sure, it was crazy. In the following year, Jacor closed 52 transactions. That's not stations, that's transactions. Noble was 35 stations, that's one transaction. We closed 52 transactions and had 52 more signed in the 12 months following the Telecom bill. We were active. It was crazy.

RI: Where was the money coming from?

Michaels: Private capital was throwing money at it. Early on, the numbers made tremendous sense. Here's kind of what happened – I won't, but I could write a book on this. The multiples ran pretty quickly, because the world realized that this was the biggest deregulation any industry had ever gotten at once.

Initially, you could pay 12-, 13-, 14-times cash flow and make that work pretty quickly, if you were buying, say, eight stations in a market and could consolidate to one facility, one receptionist, one technical staff, one traffic department. You could bring that down to single-digit multiples with cost cuts at closing. What was crazy was that those multiples stayed there. I never understood that. In fact, the reason we sold Jacor was the numbers for fully clustered stations got into multiples that went into the high teens. I never understood it.

So we were sellers, and I still hung in for three years and used Clear Channel's balance sheet to build out that platform. But the unfortunate thing is that because multiples were irrationally high, companies had taken on too much debt, and that is exacerbating the headwinds that face radio today.

RI: What was the best deal you did during that run?

Michaels: Nationwide.

RI: Why?

Michaels: Because I had worked there, as had Bobby Lawrence, my partner. I was national PD there. Bobby was a manager in Tampa. We knew everybody. We knew the company, and we

knew the assets. It was well run. We understood it culturally, and integrating it as our first big acquisition was an easy integration because we knew everybody. It was kind of like going home.

The best deal that we did in terms of return was probably Nationwide. It was a big, old, stodgy insurance company that just spent money on everything, didn't really focus on sales, had amazing facilities. We paid an infinite number of cash flow, and they didn't have any. I think we paid \$625 million. We got Dallas, Houston, San Diego, Sacramento, Cleveland, Columbus, Orlando – just amazing markets. The stick value of the loan was much higher at the time. The way we were able to trade that around really built Jacor.

RI: What's the worst deal?

Michaels: Boy, I made some bad ones. I don't want to talk about them. I never made Regent work a second time. We just could never get Salt Lake City. The Mormon culture and Jacor were not well aligned. Thank goodness, if you look at Jacor's performance, we grew not through acquisition, but organically, over 30 percent a year. We did pretty well. But we bought some stuff that didn't work, for sure. Probably Regent was the one I overpaid for.

RI: What do you think about the Telecom Act, when you look at the radio industry now? Good or bad for radio?

Michaels: Reducing something to two dimensions like that – here's the thing. You step back and look at the world, say between 1970 and 2000. Everything consolidated. 1970, you



simply go downtown and there were mom-and-pop stores – hardware stores, drugstores, and clothing stores, and they managed the business and kept the books right there on the premises. Every city kind of had its own local department store.

Everything is consolidated, I don't care what it is. Insurance, banking, retail – if you look at the degree of consolidation in radio, it's not remarkable compared to everything else. What is remarkable is how fast it happened. Everything else took 20 or 30 years in order to consolidate. Radio consolidated in 24 months. It was so frothy and so crazy that the debt levels are too high.

Then you get a technology shift where, to some extent, satellite, but primarily Internet distribution of content – and I don't just mean audio content – starts to compete. If you think about how radio not only survived, but thrived and did better post-television, it was targeting. Stations could target teens, young adults, women, men. An advertiser could buy high frequency against a targeted audience at modest cost and have something effective.

That worked great for radio from 1950 to the '90s, but a whole bunch of things happened at once. Nothing targets better than

the Internet, because that targets individuals. When you go online and look for something odd, you'll start getting ads for it. That targets you. They are not just targeting 18-34 males, they are targeting *you*. That's the sweet spot. Talk about cost-efficient: You only get paid when somebody clicks. Now, there's click fraud, sure. But that, combined with debt pressure – I am kind of off the topic, but when I look at what some of the major broadcast companies are doing, not because it's the right thing to do, but because their balance sheets are broken, it makes me crazy.

RI: Why?

Michaels: Are you familiar with barter? When you and I were in radio, barter meant you get lunches and run spots for the restaurant. Or you get a news car and you run spots for the car dealership. Today – I'm not going to mention the guy who started this; he's not a genius – they're going in and bartering for share. They say, "Maybe we deserve 30 percent. Give us 50 percent, and we will give you 40 percent free." OK, they get the share.

But now the planner says, "Well, I wanted 300 points in that market. I can now buy them for a lot less. Thank you very much."

So the market revenue in the big markets, which would be declining anyway in the face of new competition, is in an accelerated spiral because of that. Because of "Less Is More" – tell people, "You can get all of the effectiveness using :30s for 80 percent of the money," and people say, "OK, here's 80 percent of the money."

These are all things driven by people that are trying to service the debt. When you sell your towers to pay rent, that's a short-term decision because you've got debt pressures. So when the leaders in the industry are behaving desperately, that's not good for an industry at an inflection point. Am I being too provocative?

RI: No.

Michaels: You don't have to agree with me.

RI: Do you think the Telecom Act is the reason radio's two biggest companies have all this debt?

Michaels: It's a result of a lot of dynamics. It was so frothy. The business has been transformed from one run by broadcasters to one run by banks – banks who didn't really understand what they were getting into. Banks look at a trend line and say, "Oh, that's the way it's going. I will buy into that trend line," without ever realizing.

We've seen it a million times, whether it's the dot-com bubble or the cellphone bubble. Remember when you would look at projections for cellphone sales, and they were going out 10 years, and you'd say, "Wait a minute. This means everybody has 10 cellphones." You can't do that. Of course people went crazy when they were introduced. But that line doesn't go forever.

People looked at the kind of efficiencies that we were creating when you put multiple stations together, and some of the hidden benefits, it wasn't just costs – I mean, all of a sudden you're running five FMs and you see every piece of business, when it used to be maybe you didn't get any. Now you know about everything. Even stations that don't get on the buy are submitting, and you're figuring out how to use stations that aren't sold out to bring in the buy on the station that is sold out.

There was a period of time there when we were figuring out how to run a cluster. The top line swelled, the expenses went down, the cash flow went crazy, and it attracted a lot of money that we didn't really understand. That dumb money is now trying to get their ass out of a jam. Yes, the fact that it happened that quickly, all at once, was bad for the business and probably bad for the public. People look at me and say, "That was your fault." All I did was understand the rules. All I did was play the game. I didn't make those rules.

Do I think the Telecom Act, the way it rolled out, was good for the industry? No. But once it became law, you were either going to eat or be eaten. I would rather eat. I remember the joke at the 1996 NAB convention: "If my boss calls, find out who it is." ●

BOB “DOC” FULLER Celebrates Six Decades In The Industry He Loves

Bob “Doc” Fuller was born in Newburyport, MA, and raised in neighboring Newbury. Ron Chapman – later to become a Texas radio legend – allowed him to speak his first words on the radio, introducing a record on WHAV-AM in Haverhill, MA. When Fuller was 12 years old, his brother built him a closed-circuit radio station in the basement of the farmhouse where they grew up. The station had wires going to two adjacent homes so the neighbors could listen to Bob’s station.

Four years later, when Fuller was 16 and a junior in high school, WNBP-AM signed on the air in Newbury. Fuller went to work at WNBP, making \$1 per hour but becoming more popular in his high school than all the football stars because he was on the radio (41 years later, Bob Fuller would own that station).

Back when Fuller got into the radio business, the choices were limited; Boston had five or six viable full-time AM stations, and FM wasn’t yet a factor. In 1960, Portland, ME had three full-time stations and two daytimers, and the newspapers called it “the most over-radioed market in the nation.” So not everyone paid much attention to radio in the ‘50s and early ‘60s.

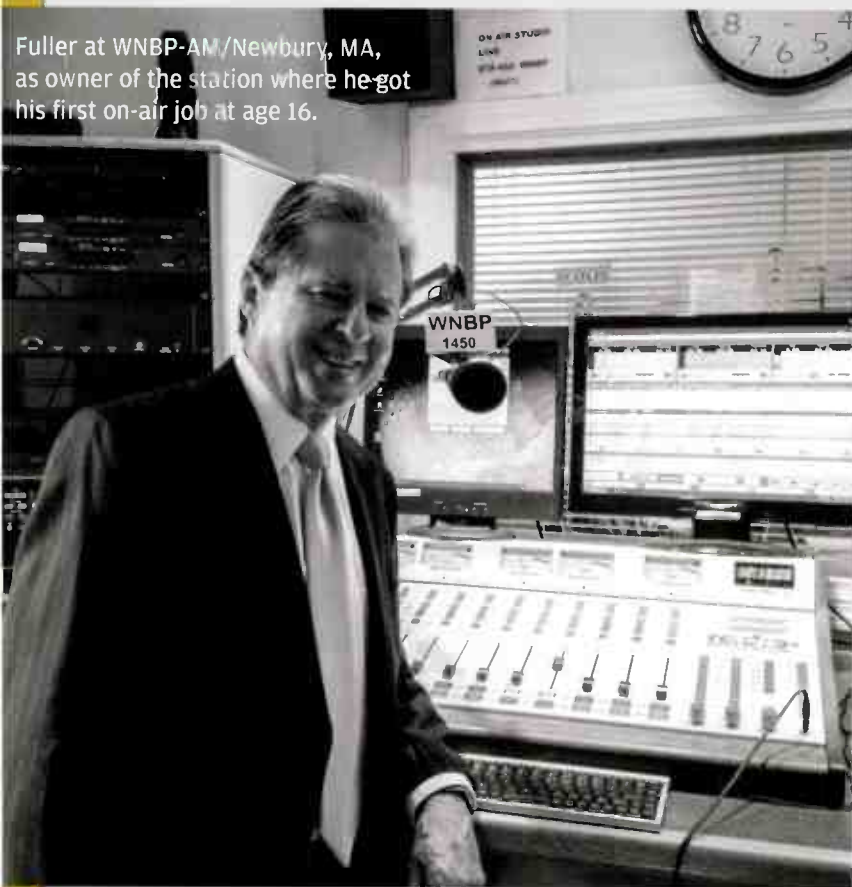
When Fuller turned 18, in 1958, he took a job at Boston’s Top 40 WMEX and became the market’s youngest DJ. At 19 he moved to WJAB-AM in Portland, ME, where he met J.J. Jeffrey and the number one DJ at the time, RL Caron. Through his late 20s Fuller worked at various jobs on the air and in sales from Maine to California. Then, at the ripe old age of 31, he became the national sales manager for programming consultants Draper Blore Consulting (Ken Draper and Chuck Blore). But Fuller had his sights set on bigger things in the business: He wanted to own stations.

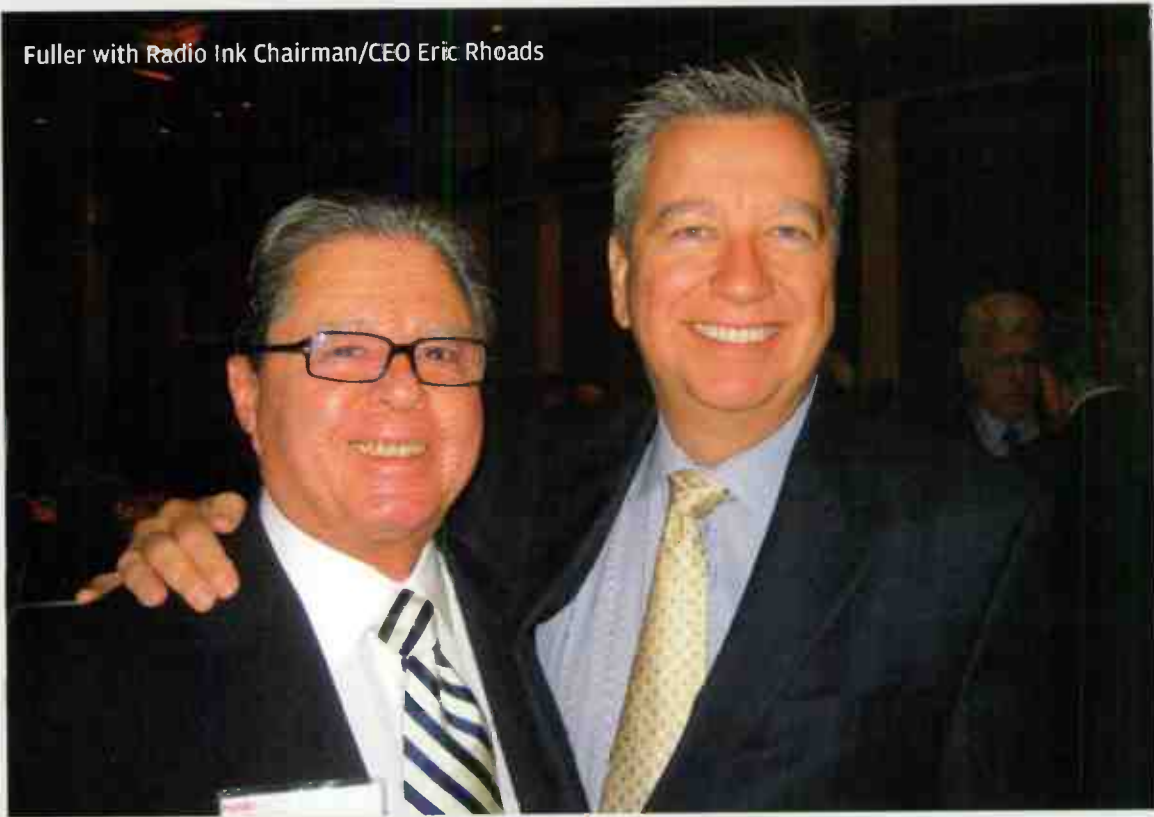
Fuller had remained close to Jeffrey, whom he had met 15 years earlier, and together, with an original investment of \$16,000, the two started Fuller-Jeffrey Broadcasting with the purchase of WBLM-FM in Litchfield, ME. The station covered Portland from a single-wide mobile home made into a radio station, right below the tower; in the winter, the ice falling off the tower would come crashing into the mobile home’s roof.

Fuller was 35, and his dream of becoming an owner had become a reality. Between 1975 and 1999, Fuller-Jeffrey would grow from that one little station in a mobile home to 60 stations, spanning the country with signals in Maine, New Hampshire, Iowa, Colorado, and California. Jeffrey tells *Radio Ink* the company was a magnet for the best people. “Many of the stations we had still have people we hired back in the ‘90s,” he says. “And they’re still leaders in their markets.”

In 1999, Larry Wilson came knocking: Fuller had something Wilson wanted. “I knew Bob through the industry for quite a while,” Wilson says, “but when I really engaged

Fuller at WNBP-AM/Newbury, MA, as owner of the station where he got his first on-air job at age 16.





Fuller with Radio Ink Chairman/CEO Eric Rhoads



With Shooting Star Broadcasting CEO Diane Sutter and longtime friend and former Cox executive Dick Ferguson



Fuller with then-Citadel CEO Larry Wilson as Citadel buys the Fuller-Jeffrey stations.

with him was when I wanted to buy his Modesto [California] radio stations. There were two Class Bs in Modesto; I owned one and he owned one. I went to him and said, 'You ought to sell to me.'

"I didn't really say it that way, I think I said, 'One of us ought to get out of here, and I'm not leaving.' So we had a lot of fun, and we talked. I bought his radio stations in Modesto, and we became friends right away – instantly, really. If you don't like Bob, then you don't like life. Bob is just a wonderful human being. He really is. He sold to me, and we turned it into a monster. We had a huge share in Modesto by the time we were done."

But the relationship didn't end there; Wilson says that from that point forward, he started working with Fuller to persuade him to sell his stations up in the Northeast, in Maine and New Hampshire. "I literally worked on that for five years," Wilson says. "I saw him every opportunity I could get.



Bob Fuller and Larry Wilson

Finally, he agreed to sell to me.”

But Wilson wanted that friendship with Fuller to continue. Within a year, there was an opening on the Citadel board of directors, and he asked Bob to join the board. “You’d think I just asked him to become president of the United States,” Wilson says. “He coveted that role. He was a great member of our board. He knows facilities and tow-

ers, engineering better than any owner I’ve ever known. He was a great resource for me.”

Wilson also recalls a story about the closing of the deal with Fuller-Jeffrey. “J.J. Jeffrey is a notorious talent on radio,” he says. “He is still notorious to me because he’s the most unique individual I have ever met. I remember he came to the closing of our deal when we were buying their north New England stations. He showed up without a tie. Bob met him outside the building, took him to the store, and bought him a tie. I don’t think the guy had ever worn a tie in his life. That really tells a lot about Bob. He’s incredible. He’s very proper, very gentle. That’s just the way he is.”

Wilson says their friendship grew as the years went on and as adversity of his own. “During the time my wife was sick and after she passed away, he was what I call a real, genuine friend. He was always checking on me. I can’t say enough about the guy. I love the guy and his wife, Linda. She’s fantastic. They’re just really good people.”

Fuller was a founding investor in Larry Wilson’s Alpha Media; he’s not involved in any day-to-day stuff, but he

Inspired By His Dad

It was Will Fuller who inspired us to write this piece about Bob Fuller’s accomplishments in the radio business. Will reached out to *Radio Ink* telling us that one day, while out riding his bike, he got to thinking about this 60-year milestone for his dad, from signing on his hometown station when he was 16 to his involvement now with Alpha Media and others. He wondered if *Radio Ink* would embark upon a profile piece of his dad. Of course, the answer to that was an overwhelming yes, from everyone on the *Radio Ink* team.

RI: What do you think of your dad’s career to this point?

Will Fuller: I think my father’s career is an example of the American dream. He came from humble circumstances, growing up on a small chicken farm in Massachusetts, yet it was listening to the radio where he found his passion. Radio is referred to as “theater of the mind.” For my father, in his mind from a young age, he imagined owning a group of radio stations. He didn’t have a clear road map of how to get from

Point A, farm, to Point B, radio ownership, so he learned through the college of hard knocks.

My father will be the first to tell you he has had his share of failures. That’s part of business, and life. The goal is to outweigh it by having more success, which he continues to do. Also, my father has surrounded himself with good people over the years – J.J. Jeffrey, RL Caron, Marty Lessard, Herb Ivy, Tim Moore, Dick Ferguson, Larry Wilson, Bob Proffitt, George Fritzinger, Paul Neuhoff, Ed Bock – to name only a few. I’m extremely proud of my father’s career, which continues today with his minority investment positions in Alpha Media and Atlantic Coast Radio.

RI: Why do you think he loves radio so much?

Will Fuller: The people. For my father it – the people that make radio, radio. He relates to other radio professionals, no matter what position they have or have had, because chances are he’s had that position at one point in his career.

RI: Why do you believe he’s been so successful?

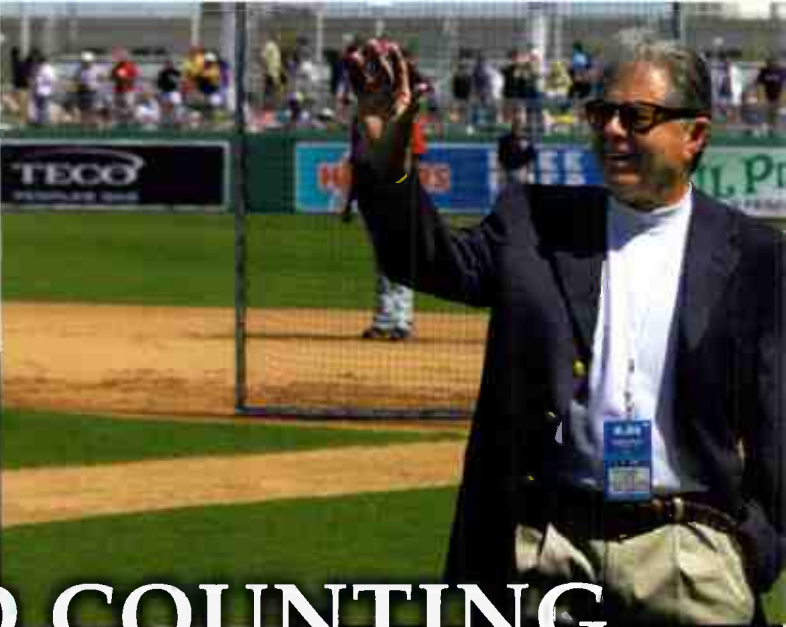
Will Fuller: He treats others with respect and shows loyalty. I think there is a reason why he and Dick Ferguson have remained so close over the years. They both get it when it comes to treating people the right way. He saw that in Larry Wilson, too – in 1999, before he agreed to sell Fuller-Jeffrey Broadcasting on a handshake to Larry, who was then CEO of Citadel Broadcasting, he turned down a higher offer from a less reputable company in order to leave the people of Fuller-Jeffrey Broadcasting in the hands of a good operator. I think that’s why, when Larry Wilson called a few years ago about investing in Alpha, my father didn’t hesitate. Larry, Bob Proffitt, Donna Heffner, Scott Mahalick – they get it.

RI: What are the two most important things you’ve learned from your dad?

Will Fuller: 1) Leave people with their dignity. 2) Listen to your gut

Bob “Doc” Fuller, Will Fuller, and Richard Blackburn.



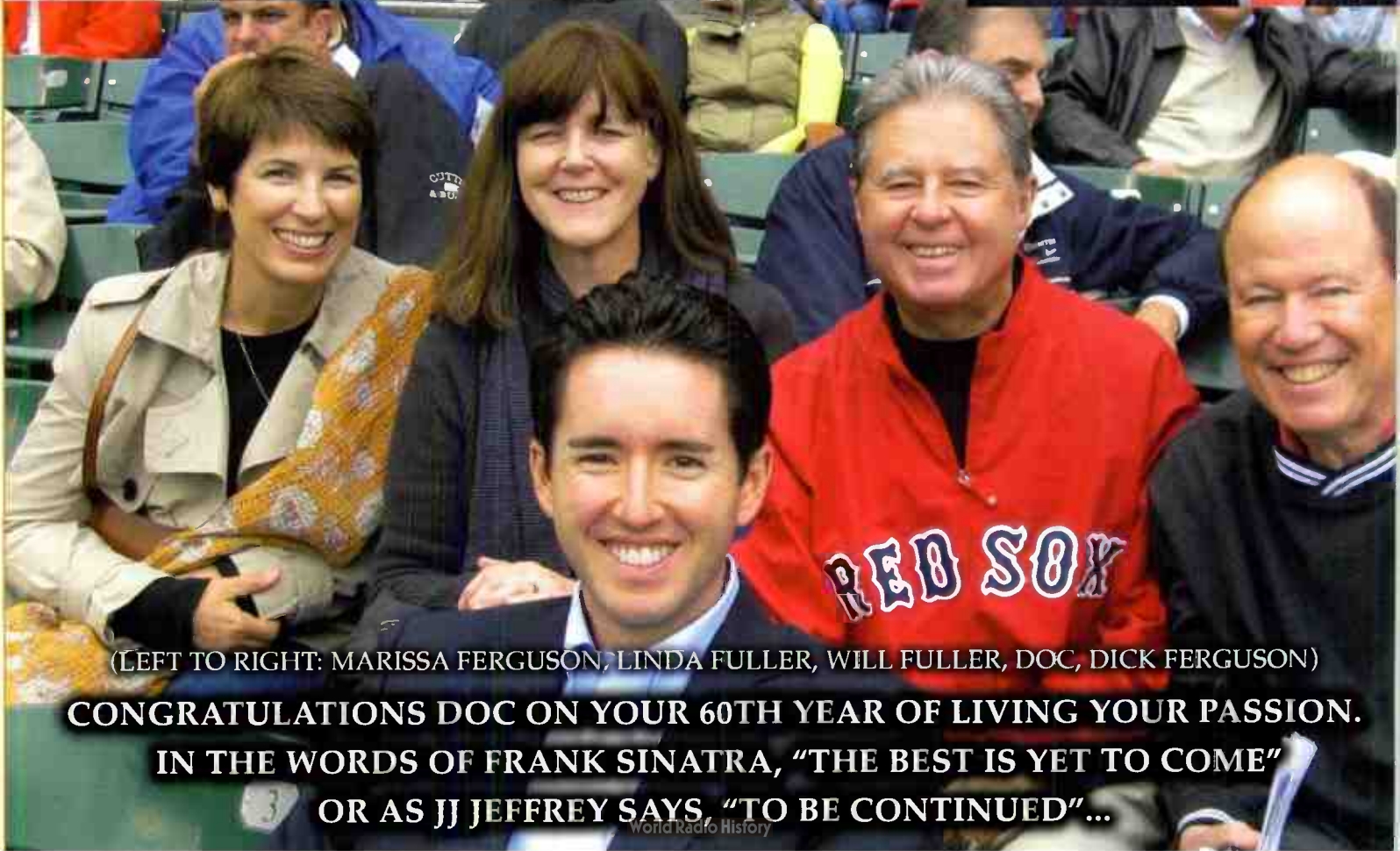


60 YEARS AND COUNTING...



A FEW FRIENDS FROM FULLER-JEFFREY BROADCASTING

RADIO ICON RON CHAPMAN



(LEFT TO RIGHT: MARISSA FERGUSON, LINDA FULLER, WILL FULLER, DOC, DICK FERGUSON)

CONGRATULATIONS DOC ON YOUR 60TH YEAR OF LIVING YOUR PASSION.
IN THE WORDS OF FRANK SINATRA, "THE BEST IS YET TO COME"
OR AS JJ JEFFREY SAYS, "TO BE CONTINUED"...



Fuller with Entravision's
Angie Balderas



With Cromwell Group President
Bud Walters

and Wilson talk a lot, even today. "Larry is a guy who everyone likes," Fuller says. "He has a winning attitude and track record, so it's fun to be part of what is now a very big company."

So many people in the industry have great admiration and glowing words for Fuller. Longtime friend Dick Ferguson says, "Beyond his expertise in the 'art and science' of radio, Bob is a caring man of principle. He is both generous and intensely loyal to his many friends in and out of radio. He's been known to hit more than his share of great golf shots, all the while making sure that those in his foursome are observing proper golf etiquette."

"'You couldn't ask for a better friend' is a common refrain among those who know him. For over 40 years, I've been blessed to count myself in that group."

Richard Blackburn of Blackburn and Company says Bob Fuller is a classic broadcaster in every sense of the word. "He's full-service to his communities, creative, makes aggressive efforts for his listeners and his advertisers, and just terrific with his partners and co-workers," says Blackburn. "It comes naturally to him, and he makes it look easy. He plays to win, but remembering people who have helped him along the way and treating them in a proper and special way is important to him, and he works at it. Bob is very special that way."

Former Joint NAB Board Chairman Ted Snider has known Fuller for many years and served on the Citadel board with him. "He is an outstanding broadcaster, very knowledgeable, with great insight," says Snider. "A real credit to the broadcast industry."

Above all the rest...

verticalbridge

has the largest
BROADCAST
TOWER PORTFOLIO
in the USA

www.verticalbridge.com



Tim Moore, who is now a senior VP of programming at iHeartMedia, worked with Fuller and says he's "just as much at home sharing a beer with a part-time DJ as he is sharing cocktails with Larry Wilson or any other prominent or famous person." Moore goes on, "He has the biggest heart of anyone in the business, and there are countless stories of Bob – flying under the radar – helping someone get back on their feet after a setback, all without calling attention to himself.

"A believer in research – and goodness knows he probably spent millions on perceptuals, music tests, and focus groups – Bob Fuller has the best instincts of anyone I ever saw in the business. After two \$30,000 studies that pointed to a Classic Hits/AC hybrid as the most opportune format hole in Portland, ME, in 1996, Bob's instincts told him that a CHR could work, and the rebirth of WJBQ (Q97.9) happened as a result. That station went from worst to first and more than quadrupled its billing as a result. Any other owner would have subordinated his 'gut,' but not Bob Fuller.

"His belief in me – and the support he gave to me and my fledgling staff of young DJs – is something that I will be forever grateful for. He always seemed to sense the best course of action to take. While I will never duplicate the success or impact he had on broadcasting, I nevertheless strive daily to conduct myself as Bob Fuller would. Wish I had a dime for each time I asked myself, 'What would Bob do in this situation?'"

Alpha Media President and CEO Bob Proffitt says, "Bob Fuller is a true legend in the business, and has to be one of the greatest and most genuine operators I've ever been around. From the early days at Citadel when we purchased Modesto, to the later parts when I was more involved in



Fuller with his wife, Linda

Portland, ME and Portsmouth, NH, you absolutely knew when you were taking over a Bob Fuller radio station. His soul, heart, and energy was everywhere, and it's always been a delight to work with him and be the steward of his radio vision. Congrats on many years in this great business, Bob, and hold on for another 60."

On April 20, Bob Fuller turned 76 years old and celebrated 60 years in radio. Today, Fuller is once again a partner with J.J. Jeffrey: Their Atlantic Coast Radio has four FMs and two AMs in Portland, ME. But he's still a behind-the-scenes guy; as he says, "Been there, done that. I just sort of help out when asked." Wilson says Bob Fuller is what we need more of today: "He really is. We need some young Bob Fullers coming along." ●



Doc,
SO GLAD YOU ARE PART OF
THE ALPHA FAMILY!

LARRY, BOB, DONNA
AND THE REST OF THE ALPHA DAWGS!

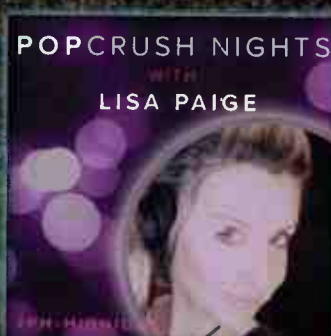
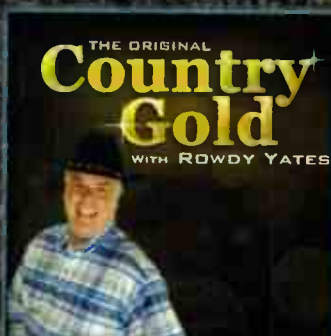
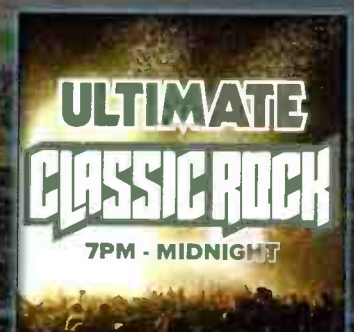


ON-AIR . ONLINE . ON-SITE

COUNTRY



ROCK / POP / AC



COUNTRY

- BIG D & BUBBA
- COUNTRY WITH CARSEN
- HONKY TONKIN' WITH TRACY LAWRENCE
- THE ORIGINAL COUNTRY GOLD WITH ROWDY YATES
- TASTE OF COUNTRY NIGHTS

POP/HOT AC

- POPCRUSH NIGHTS
- RICK DEES WEEKLY TOP 40
- DAILY DEES
- UNCOVERED WITH DR. LAURA BERMAN

ROCK/CLASSIC HITS

- FREE BEER & HOT WINGS
- LOUDWIRE NIGHTS
- SKRATCH N SNIFF
- OUT OF ORDER WITH STRYKER
- ULTIMATE CLASSIC ROCK NIGHTS
- OFF THE RECORD WITH JOE BENSON
- THE BEATLE YEARS
- JOE JOHNSON'S BEATLE BRUNCH

NEWS-TALK

- THIS MORNING WITH GOROON DEAL
- THE JOE PAGS SHOW
- MARKET SCORE BOARD REPORT
- AT HOME WITH BOB VILA
- THE SCHNITT SHOW
- THE LARS LARSON SHOW
- THE NORMAN GOLDMAN SHOW
- YOUR MONEY NOW

NEWS-TALK

SPORTS / SERVICES



THIS MORNING
America's First News
with Gordon Deal



RAIDERS

COWBOYS



JOE BASS



SCHNITT SHOW



BIG CHAMPIONSHIP



BIG MEN'S BASKETBALL TOURNAMENT



Lars Larson



THE MARKET SCORE BOARD REPORT
with Ron Insars



SPECbyte.com
and audio specs for radio

DELIVERING CUSTOMIZED SPECS WITHIN THREE HOURS



AirKast
smart media, experienced.

SPORTS

- LIVE PLAY-BY-PLAY COVERAGE
- NFL SUNDAY DOUBLEHEADER
- DALLAS COWBOYS
- OAKLAND RAIDERS
- COLLEGE FOOTBALL
- BIG TEN FOOTBALL CHAMPIONSHIP
- COLLEGE BASKETBALL
- BIG TEN BASKETBALL TOURNAMENT

SERVICES

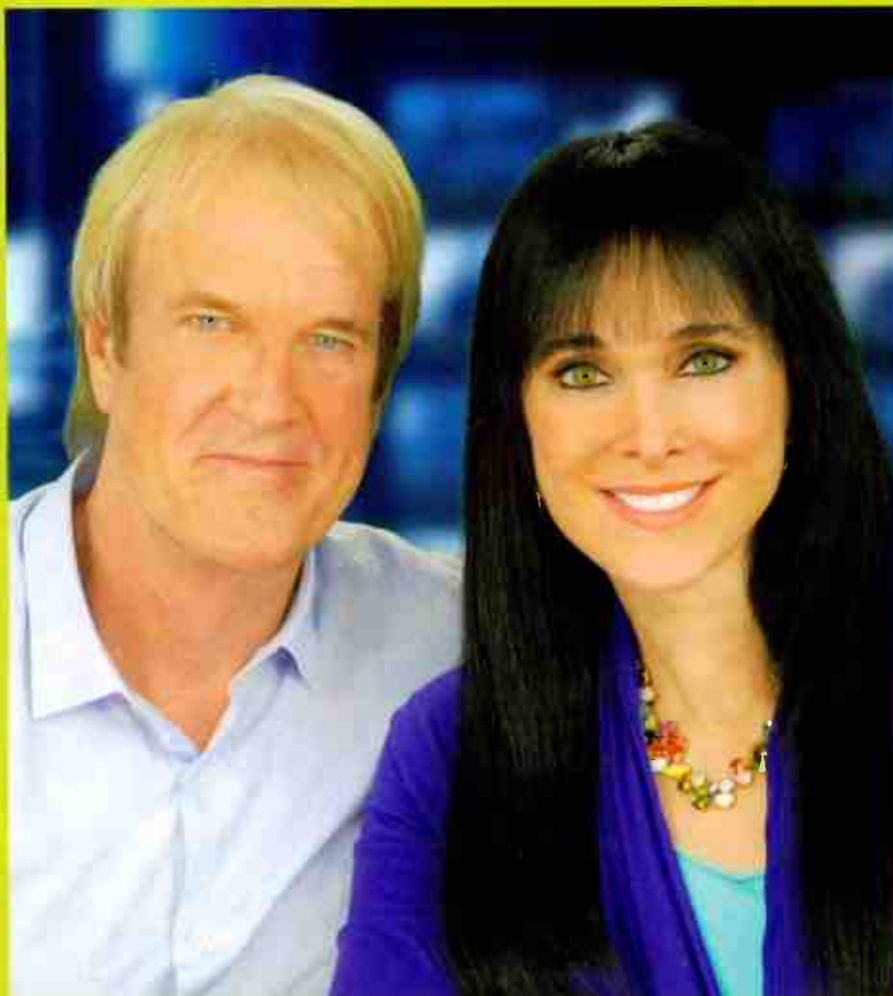
- MVP SPORTS IMAGING
- SPECBYTE
- AIRKAST (MOBILE APPS)

AND MANY MORE...



914.610.4957 COMPASSMEDIANETWORKS.COM

RADIO'S INTELLIGENCE FAMILY



John Tesh and Connie Sellecca

John Tesh started in radio at North Carolina State, where he went to study physics and chemistry. He was bit by the bug as a junior, when he took a TV and radio course to raise his GPA, and later got a part-time job reading the news for Rick Dees at WKIX-AM/Raleigh in 1974. As everyone knows, Tesh went on to have a very successful career co-hosting *Entertainment Tonight* with Mary Hart, then toured as a musician. When Tesh and his wife, Connie Sellecca, a successful actress, had their second child, Tesh decided to stop traveling and get back into radio. This was during Howard Stern's broadcast heyday, and Tesh wanted to be different. So he picked up a copy of Jack Trout's *Differentiate or Die*, and he and Sellecca started talking about what they could come up with that would be different.

"We were getting ready to close down for the night," Tesh says, "and we were in our sleep chamber and Connie looked over at my side of the bed and saw all of this AVD stuff — wires, pieces of keyboards and stuff. And she said, 'What is that?' I looked at her side of the bed, and it was stacks of magazines with little sticky notes on them, and I said, 'What is all that mess?' And she said, 'These are all the articles that I am going to get to but I haven't had time yet.'"

And Tesh says that's when the light bulb went on for a radio show. "We said, 'What if the show was this?' For women who are looking for intelligence for their lives?' That's where the title came from. And we couldn't find anybody that was really interested in syndicating it because it was way too expensive. It required 10 researchers, the way we put together the business plan. So we did it ourselves.

"Of course, with a big help from [TeshMedia Group EVP/Entertainment & Syndication] Scott Meyers, who was a song player for me at the time. I just said, 'Hey, we are going to syndicate this radio show, and you're the head of syndication.' And he said, 'What's that?' I said, 'You'll figure it out.'" That was back in 2003.

Intelligence for Your Life, with Tesh as host,

started as a weekend show in 2000 and expanded into a daily show in 2003. The first station to take a chance on it was Clear Channel's KKDJ-FM/Bakersfield. KKDJ's PD at the time was Kenn McCloud, who is now iHeartMedia's regional programming manager for Fresno-Bakersfield-Monterey. "I loved the idea, and felt it would do well and compete head-to-head with *Delilah*," McCloud says. "We had created K-Lite with a 'Mom-Safe' position, and *Intelligence for Your Life* fit perfectly in our plans. When Scotty Meyers sent me the contract, we signed that day. Response was immediate. We cross-promoted the show with highlights on our *Kenn and Barbie* morning show. Within a couple of books, the show was beating *Delilah* with women 25-54 in our market."

The daily show is now heard on nearly 300 radio stations. It's led to the spinoff of a daily "Intelligence for Your Life Minute" vignette, as well as the three-hour weekend show *Intelligence for Your Health*, launched in 2010 with Sellecca as the host. Their son Gib Gerard is a regular on *Intelligence for Your Life* with Tesh, and has his own show in development as well. The family also uses content from the radio shows in their Emmy-nominated syndicated television show, also titled *Intelligence for Your Life* and now seen on 174 stations. There are thousands of video clips online, mainly viewed through the *Intelligence for Your Life* Facebook fan page, which has over 760,000 followers. Video on demand is available at www.ifylondemand.com, and listeners can hear samples of the content via iHeartRadio.

McCloud says the concept for the show is very solid: "The writing and information that John and Connie share is so user-friendly in our short-attention-span lives that rarely a show goes by that doesn't have at least one takeaway. When we launched the show, the digital side of our stations was in its infancy. Now, the digital component of the Tesh brand and the information have made it a perfect portal for the busy family. I'm proud to have been a part of it at the beginning."

“Look at what the big guys are going through right now, how overleveraged they are, and people are losing their jobs based not on their performance or their ability, but based on somebody buying too many radio stations, not to name any names. We keep it lean and we perform at our own level.”

— John Tesh



RI: The radio business can be unfriendly at times. When you decided you were going to launch your own show with a new format that nobody had ever done before, what was that like?

Tesh: First of all, I grew up in the television business. I started at local news stations in Raleigh, Orlando, Nashville, and WCBS-TV in New York, for 12 years. The television business makes the radio business look like the friendliest people you've ever met in your life.

Sellecca: I can vouch for that.

Tesh: That's just a rough, rough business. What I love about radio is the station in Omaha and the station in Tallahassee don't really care about each other. They really only care about their market. I know that sounds simplistic, but what Scott Meyers taught me and Connie was that every single market is a separate business. I think us calling general managers personally....

Sellecca: Superserving them.

Tesh: We're calling general managers and program directors and offering them work charts of the show, partnering with them, doing conference calls with their sales departments, and doing commercials for them. The other thing that made a big change for us was that I didn't really know anything about the radio business. I just did radio and listened to it.

But when Scott said, "Hey, listen. We just got cancelled in Dallas because the station flipped to Spanish," I said, "Why can't you go someplace else with the show?" He said, "Because we're an Adult Contemporary show and there's no other AC station in the market that needs a syndicated show." I said, "Why do we have to send it out with music? Why don't we just send our voice tracks and the station can do their own music?" He said, "Well, that's never been done before."

So we had somebody write software and promise us that stations could download from an FTP server. That was really the big difference for us, where we could end up crossing over into all formats. As you know, we are now in all day-

parts now, and in all formats.

Sellecca: Non-Christian stations, Country stations, AC stations.

Tesh: That's made the difference for us, being able to differentiate that way.

RI: You decide from your messy bedroom that you're going to do a show. You make the call to that first station. What station did you start on? Or was it a big group?

Tesh: It wasn't a big group — that's also key to this whole thing. We've had some offers over the years from the big guys to make an investment in the show and actually purchase the show, both shows. The reason we resist is that we sell to everyone. We started in a small market. We did a really strong demo and a couple of guys said, "We'll take a chance, let's try it out."

Remember, it was a weekend show, so a lot of stations just sort of buried it early on a Sunday morning. But what happened was, it started to catch on with fans, and they would call the station and say, "There was this thing, 'Intelligence for something,' and there were five tips and I missed the last two. Can you give them to me?" That's really what started happening.

RI: Then you started to grow the show.

Sellecca: Then *Intelligence for Your Life* grew from a weekend show to a daily. *Intelligence for Your Health* is a weekend show. We are on 85 stations, and we started *Intelligence for Your Health* in 2010, so we are in our sixth year.

Tesh: We have to give a lot of credit to Mike McVay, too. When we were doing the weekend show, Mike came to us and said, "There's some weakness, some opportunity, in the 7-to-midnight time period. Would you guys consider doing a daily show?"

And when we did the business plan for it, we realized there was a tremendous amount of work. It was five hours a day, six days a week of programming. We had a staff, and we, as a family, financed that for a couple of years before we were able to even break even. It was really McVay that said there was some opening here

Selector2GO

Zetta2GO

AquirazGO



We are mobile.



Control your music scheduling system from any web-enabled device

- Schedule your logs from wherever you are
- Edit your log: Juggle, Insert, manually edit your schedule
- And with full real-time integration with Zetta, all your changes instantly show in your automation system



Control your Zetta in-studio automation system from any web-enabled device

- Fire Hot Keys from your Zetta2GO device
- Record and insert a voice track right from Zetta2GO
- See your log when you are at a remote broadcast – paper free
- Full, real-time integration with GSelector; your changes are reconciled instantly



Empower your Sales Team with the information they need on the road, from any web-enabled device

- Up-to-the-minute Dashboard and Reports available at your finger tips
- Book or revise orders, electronically sign the order and submit it to traffic all while sitting with your client



from 7 to midnight. Our biggest push in the last eight years or so is getting out of 7-to-midnight and getting on afternoons and mornings and middays. Because we've always believed that these tidbits, whether it's health and fitness, lifestyle stuff, relationship content, is all best served in prime time.

RI: So you started to aggressively market the show for other dayparts.

Tesh: That was a real growth spurt for us, where if a station decided that, hey, we're going to buy some Premiere Networks product and replace our show – and that always happens in this world – Scotty would say, "That's fine. But understand that we're probably going to go across the street and compete against you." And that has happened in a handful of markets.

It's also been a great negotiating move because a station has to consider, having built an audience in that market, if they want to make that decision. He's very, very loyal, though. So there's maybe a station across the street that says, "Hey, we would like to take the show away from our competition and put you in mornings," which of course is a better time period for us. But Scotty will go to the station that we are on and give them an opportunity to match that offer before he does anything. In some cases, if it's somebody who has been with us from the very beginning, we wouldn't even make the move. That's very different from television. Television is just – you find out in the newspaper.

RI: When did you guys know that this show you started 13 years ago was really starting to work?

Sellecca: It didn't take that long. It caught on pretty quickly. I believe it kept growing because advertisers felt safe with the show. They feel safe with our family. And they feel safe with the content of the show. We have made a decision to not accept advertising from advertisers who go against our message. For instance, sodas, soft drinks, and cured meats and tanning beds – we turn them down. Because it goes against the message we give on our show.

RI: They feel safe with the show? Explain that.

Tesh: You know the real buzzwords now in the advertising world are "native content" and "branded content." For example, a *Fortune* 500 advertiser like the Home Depot has been with us almost from the very beginning. They are one of our largest advertisers. We have a deal with them where we not only do our radio spots, but we do them as a family. I will read some, Connie will read some, Gib will read some. We represent their core demo. Actually, the Home Depot's core demo is women right now, and millennials like Gib, who is 34.

Sellecca: It makes sense because in our household, I am the plumber, I am the fixer.

Tesh: It's true. They said, "You guys have all kinds of home improvement tips. Is there a way for us to wrap our brand around what your messaging is with *Intelligence*?" So we not only do endorsements for them on the radio, but since we launched the TV show a few years ago, we do the same thing, where we will, as a family, animate how to do certain do-it-yourself projects and then we will reference the Home Depot.

Now our Facebook page has become a bigger television program than most television programs, basically, because we have taken all the videos that we've produced – and in the last year and a half, we've produced 2,700 unique videos that we use for our TV program. We will make videos for our key advertisers, whether it is Farmers Insurance or the Home Depot or Hershey's. People share those. That's really a large area of growth, where we are not just a TV show and a radio show, we really are a brand that broadcasts on all different platforms – I know that sounds like advertiser-speak.

Snapchat, Instagram, and Pinterest, they're not big for us. But with nearly 800,000 people on our Facebook page and a reach that's between 30 million and 60 million times per week, that's a big hammer for us in the industry.

RI: What are you trying to build here?

Sellecca: One of the areas of growth is to

"Traditionally, evenings on an AC can be difficult as the vast afternoon audience goes home, gets out of their collective vehicles, and does something else for the night. The answer for that smaller, but still viable, evening audience is content – and John Tesh delivers, while still allowing for plenty of music. John Tesh is the king of the tease. As he kicks off a music sweep he leaves you hanging with a juicy tidbit of information that demands you keep listening for the payoff. This has been a winning formula for me in Providence, with consistent top three finishes with adults 25-54 at night. John is extremely easy to work with, and is quick to send updated copy when needed. The goal is to make the John Tesh radio show sound local, and I'm able to do that with his daily promos and specially produced liners and handoffs."

Brian Demay
Program Director
WWLI (Lite Rock)/Providence
Cumulus Media



**In 2015, We Closed Nearly 50 Deals
With A Total Value Exceeding \$1 Billion.**

(So, Why Would We Change Our Name?)

Since our founding in 1987, MVP Capital (formerly Media Venture Partners) has evolved beyond media to become a diversified investment banking firm focusing on media, towers, telecom, technology, and renewable energy.

Our financial expertise, deep industry knowledge, and ready access to industry decision makers have consistently earned us a spot among the top deal-making firms in our sectors.

In media, we've leveraged our telecom expertise and crossover relationships to become thought leaders in opportunities related to television spectrum including the Incentive Auction, channel-sharing agreements and concurrent operations transactions.

The name change reflects what we do now, but does not change who we are – a firm who values client relationships over transactions. Find out how hiring MVP Capital can benefit you.



415.391.4877 · www.mvpcapital.com

San Francisco | Boulder | Kansas City | Boston | New York

Securities offered through Financial Telesis Inc., Member SIPC/FINRA.

World Radio History

“We have made a decision to not accept advertising from advertisers who go against our message. For instance, sodas, soft drinks, and cured meats and tanning beds. We turn them down. Because it goes against the message we give on our show.”

— Connie Sellecca



Gib Gerard in the *Intelligence for Your Life* studios. A radio show for Gerard is in the works.

expand into television, to take the content from both shows and bring it to television with animation. Our son Gib is the third host of the television show. That's one of the ways we're expanding. He's on the daily show with John for about 15 minutes a show. One of things we're developing now is a radio show for him. That's in development.

We also know from our audience that pets are huge. They are a big part of our show. I do health tips for pets on the health show, and *Intelligence for Your Life* has a lot on pets. We get a lot of questions about what's the best thing to do for this or that, or what's the best thing to feed them. So we became, just as we are curators of information on the radio show, we became curators for pet products. We have just recently launched a pet subscription box.

RI: Talk about your son a little more. How is the radio show coming along, and what's the goal for that addition?

Tesh: We started experimenting with having Gib come in once a day on my show, and I would bring something up – for example, “Here's the latest trends, and what do you think?” Gib graduated college with a degree in theoretical math, but he's a real study when it comes to pop culture, even in the 1940s or 1950s. He has such a broad knowledge of that, like a lot of millennials. So he brings that approach. I would bring up content that we would normally have on the show and include him. He's developed a following.

We started with one appearance a day. Then it became two appearances a day. Now it's six appearances per day. Programmers started to tell us that they really love Gib and would like to have more of that, just like they told us they wanted a spinoff and wanted to line-extend the radio show into *Intelligence for Your Health*. That's sort of the natural progression. We test things out. We made some mistakes; for example, some of the pieces are too long and sometimes he picked on me too much and people would bristle at that. But we got it. We figured out what the formula was, and that formula also translated to television. So now the next step is to have him have his own weekly radio show.

Sorry for the use of this phrase, but it's happened organically.

RI: Tell us more about how you are expanding into television.

Tesh: That's a great question.

Sellecca: We thought putting cameras on talking heads from the radio show would be boring. We have a produced weekend TV show that the three of us host in front of the camera. The fourth host is actually a green screen and animation behind us. We launched it last year. We are syndicated on 174 stations.

Tesh: In the television business, it's not television anymore, it's video. When you go into an advertiser meeting in New York, and we do plenty of those, they don't even sell it as radio anymore – they sell it as, “What's your audio budget?” Same for television. We shoot the television show, and there are 15 distinct and unique pieces in a half-hour show. That's the syndicated TV show that's on weekends. But those pieces exist as separate pieces that we can promote on Facebook.

Sellecca: And they are pieces that we pull from the radio show. It is the same writers' and researchers' information we're using on the TV show. So we get to talk about them as a family and we have the three different perspectives. It's fun.

RI: How big is your staff now?

Sellecca: There's a staff of 35. We have offices and a little studio where we shoot the TV show.

RI: What are you doing with animation?

Tesh: Again, it's a differentiation thing. We didn't want to be another family doing a couch show, sitting around talking about the topic of the day. We said, “How can we differentiate this?” So we started experimenting, the three of us, with our different perspectives, and you can figure out our different perspectives very easily, but we do it in front of the green screen so that our artists, we have these really funny guys – they're comedians and they're also talented



TeshMedia
Group EVP/
Entertainment
& Syndication
Scott Meyers

“The John Tesh radio show offers something very unique in our market, and very different from the competition. I think of each bit of intelligence as a ‘tweet’ on the radio. It’s quick, it’s interesting, you learn something, and then another great song plays. Plus, John’s a local guy — he grew up in Garden City. So when Long Islanders hear his voice on K-98.3, there’s also an appreciation that he’s one of us — a ‘local guy done good.’”

Joa Daniels
Program Director
WKJY (K-98.3)/Long Island
Connoisseur Media

motion-graphics artists — they illustrate what we’re talking about. You’ve seen some of this on MTV probably, but when you see it you will say, “I totally get this.” It’s a way of having a conversation and making conversation.

The real key for us was we didn’t want to be us telling people, “Hey, do this, do that and you’ll live longer,” like the Dr. Oz thing — and he’s been very successful, but we wanted to have a little whimsy in it too, a fun way to have a serious conversation.

Sellecca: And we are not experts. We don’t pretend to be experts. We are just like a security system. We are bringing the expert information to our viewers, and then we have opinions on it. I have been accused of having a contrarian opinion. For example, we talk about the issue of taking photos at weddings. Gib, being the millennial, said, “These are the times.” You just get to take pictures and share them when you’re at a wedding, and the bride just has to deal with it. And my opinion is, not at all — the bride should be the one who decides which pictures get sent out and used by others. It’s her wedding. We get to have that fight.

Tesh: One of the best compliments we’ve had as we shop the show is about the chemistry. It is difficult to engineer chemistry. So the big comment that we get is, “You guys have been together for 25 years as a family. It’s obvious you have a language and that there’s chemistry there, and we love to have that chemistry on our stations.” That’s really a great selling point for us.

RI: Do you get listener feedback?

Tesh: They tell us how they use the intelligence.

Sellecca: They thank you for the information. Like the woman who thanked us for this tidbit: If you’re having a heart attack and you’re driving a car, to cough and it will stimulate the heart. She said that saved her life. That kind of stuff is rewarding.

Tesh: We will also have women who say, “Thanks for these tips. I tried them on my hus-

band.” Then we will have someone else say, “Thanks for the tips on parenting. I tried to try it on my kid.” Even as a musician or as an actress, when somebody comes to you and says, “Oh my gosh, I love you on that show,” that’s one thing. But when they say, “Hey, you inspired me,” that’s a real compliment.

Rick Warren from Saddleback Church owns *The Purpose Driven Life* — that very popular book. But we are always thinking about, “What is the purpose of this piece? How’s this going to move somebody forward?” One of our battle cries is that we are here to move you from the place you are right now in your life to the place you were meant to be. I guess another title would be “Purpose Driven Radio.”

RI: Why have you decided to keep this all in-house and not try to get some help — or take an offer — from a bigger company?

Tesh: That’s a really good question.

Sellecca: We are all control freaks.

Tesh: Connie and I both evolved in very different careers. We both worked for “The Man,” quote unquote, and you’re always in that mode of, “Oh my gosh. Is my show going to be cancelled? What am I going to do after that?” With a syndicated show, you have control. It is much, much more work, but being able to actually have these conversations as a family business — look at what the big guys are going through right now, how overleveraged they are, and people are losing their jobs based not on their performance or their ability, but based on somebody buying too many radio stations, not to name any names. We keep it lean, and we perform at our own level. There’s a great analogy for me musically, which is when you are playing your own music, you are writing music that you can actually play, as opposed to something by Rachmaninoff. That’s where we are. We are living in our comfort zone, not getting overleveraged.

RI: Where do you want this growing empire to be in five years?

Sellecca: Adding kids to the daily radio show is

“One of the big problems that I faced when we launched the show was a lot of people thought, ‘Here’s the guy from Entertainment Tonight. He decided to do radio now.’ I think that we have proved over the years that we have a commitment to enriching people’s lives.”

— John Tesh



Executive Producer Betsy Chase (right) leads the morning producer’s meeting.

part of that cutting edge. We are just growing with our TV show. It’s a big project.

Tesh: We consider ourselves content generators. Every voice track that Connie and I do, every single one of the videos we produce, they are all archived and searchable. As you can imagine, there are thousands and thousands of these.

We are not interested in being in the software business. Delivery systems are now at a growth rate and a maturity where there are different ways, of course, to deliver audio. Every time you go to NAB, there’s a new thing. There are many, many new ways to deliver video. I’m talking about taking all of our health information, audio and video, and putting it into doctors’ offices. So those deals are all there as the delivery systems mature.

But we really try to stay focused on what we are best at and use our connections — our connections are Harvard, the Mayo Clinic, Johns Hopkins, Cleveland Clinic, hospitals, and all the publishers and PhDs and MDs. That’s one of the things we have to be very careful about; we cannot grab a piece off the Internet and say, “Here’s your latest thing,” because it might not have any support. It’s the beauty of being a mature brand that we call *Intelligence For*, to touch their life or their health. On Connie’s show, for example, we can get any MD or PhD on her show because they know that they are going to reach 3 or 4 million people and they know they’re going to be asked the right questions. We continue to focus on the content and ways to harvest that, and we’re growing naturally with software that is being developed to distribute that.

RI: What do you want GMs and PDs to know about the shows they may not know? Why should they consider picking them up?

Tesh: We are very, very nice people. Friendly.

Sellecca: The content is so different and family-friendly and most of all, just usable content. News you can use. That’s the thing. It’s just full of great information. I love learning little things that I use in my life. A lot of people know now that you carry aspirin around with you in your purse or pocket or around your neck if you

have heart disease in your family, and anyone around you, at the sign of a heart attack, can take an aspirin. Most of us know that. But one of the things I learned from the show is to carry Alka-Seltzer instead of an aspirin, because Alka-Seltzer gets into your bloodstream much faster. Did you know that?

RI: I did not know that.

Sellecca: See? There you go.

Tesh: I think that the message we like to send, and if you were to interview any of our loyal general managers and program directors, is that we are here for the long haul. One of the big problems that I faced when we launched the show was a lot of people thought, “Here’s the guy from *Entertainment Tonight*. He decided to do radio now.” You know, I won’t mention it, but there are two or three people out there who said, “Now I want to do radio. I want that to be part of my empire.”

I think that we have proved over the years that we have a commitment to enriching people’s lives. The other thing we’ve spent so much time on, and we agonize over this — I watch Connie, she’s a big *Today Show* fan, and when they tease something and they don’t have enough time to get to it, we have to hide all the sharp objects because she will start throwing them at the TV.

Sellecca: If they don’t have the content to back up their opinions....

Tesh: I learned it from a guy named David Michaels when I worked for CBS Sports for the Olympic Games about how important teases are, especially in this day and time when we’re all thinking about TSL and hanging on to people. If you listen to our show, you will hear that we put a lot of effort into teasing the next piece.

Our program directors, they love this. We don’t ever do a piece without teasing what’s going to happen on the other side of a song. As a morning show, a lot of times you don’t get to do that because you don’t know what’s going to happen next. But that’s a big thing for us. It’s one of the reasons our TSL is really hard to beat. ●

CONNIE SELLECCA

What are your hobbies (outside of radio)?
Painting.

Who is/was your role model, and why?
This week it is Nancy Reagan – because I can't get over those adoring stares. I wish I could figure out how to do that!

What are you reading right now?
Hamilton by Ron Chernow.

Favorite movie?
Don't have one.

Favorite TV Show?
I Love Lucy.

Twitter handle?
@ConnieSellecca

Who is the most interesting person you know (outside your family)?
Dr. Alfredo Trento, a heart transplant surgeon. He holds life in his hands.

If you had 30 minutes, a tape recorder, and your choice, who would you interview, and why?
Kris Jenner. I want to know what she knew, what she accepted, what she expected, what hurt, and what hurts now.

Name three stations you listened to as a kid and three you listen to now.
As a kid, WMCA Good Guys, Now, CNN, Fox News, and KABC.

What three apps do you have on your phone that would surprise people?
White Noise, Annoying, SnapChat (to communicate with my 21-year-old).

Do you listen to Pandora or Spotify ever?
No.

Biggest pet peeve with radio?
Teases that don't pay off.

Your most embarrassing career moment?
Every talk show I have ever done.

What one goal has eluded you?
There are two: learning another language and learning how to sing.

Most proud career achievement?
Golden Globe nomination.

When you die, what will people say about you?
It's either "She tried hard" or "She should have tried harder."

JOHN TESH

What are your hobbies (outside of radio)?
Kettle-bell swings, pull-ups, looking at my wife.

Who is/was your role model, and why?
Rick Wakeman (the virtuoso keyboardist for Yes) and Jim McKay (best Olympic storyteller of all time).

What are you reading right now?
4-Hour Body by Tim Ferris, *Keto Clarity* by Eric Westman, MD.

Favorite movie?
Gladiator.

Favorite TV show?
24.

Twitter handle?
@JohnTesh

Who is the most interesting person you know (outside your family)?
Lin-Manuel Miranda.

If you had 30 minutes, a tape recorder, and your choice, who would you interview, and why?
Jack Nicholson. He just seems like he's having such a good time, and I want to know why.

Name three stations you listened to as a kid and three you listen to now.
WABC, WNEW, WINS. Now I rotate between about 20 of our affiliates online.

What three apps do you have on your phone that would surprise people?
RoundTimer (boxing timer) Genius (lyrics app), KetoDietBasic.

Do you listen to Pandora or Spotify ever?
Yes.

Biggest pet peeve with radio.
We don't work together to project the united front we deserve as a media force of nature.

Your most embarrassing career moment?
Announcing the World Horse Jumping Championship live for CBS Sports. I sounded like Fred Willard in *Best in Show*.

What one goal has eluded you?
Writing a Broadway musical.

Most proud career achievement?
Live at Red Rocks music special for PBS.

When you die, what will people say about you?
"Oh, right, the guy who wrote that basketball theme, right? Da-da-da-da-da."

"John Tesh is an integral part of the CHFI-FM/Toronto family, and he continues to deliver compelling content that our audiences love! The success is in the ratings, recently coming in at 16.1 amongst adults 25-54 PPM."

Wendy Duff
National Format Director/AC
Program Director, CHFI-FM/Toronto
Rogers Media

FANTASTIC FACILITIES

Nothing gives an on-air host more pride and confidence than broadcasting from a brand-new facility that the owner has invested a lot of treasure in and a team of engineers and planners have invested a ton of time in. And even with radio going through a time of flat revenue growth, many companies continue to invest in new facilities that include the latest in technology and top-tier equipment. From

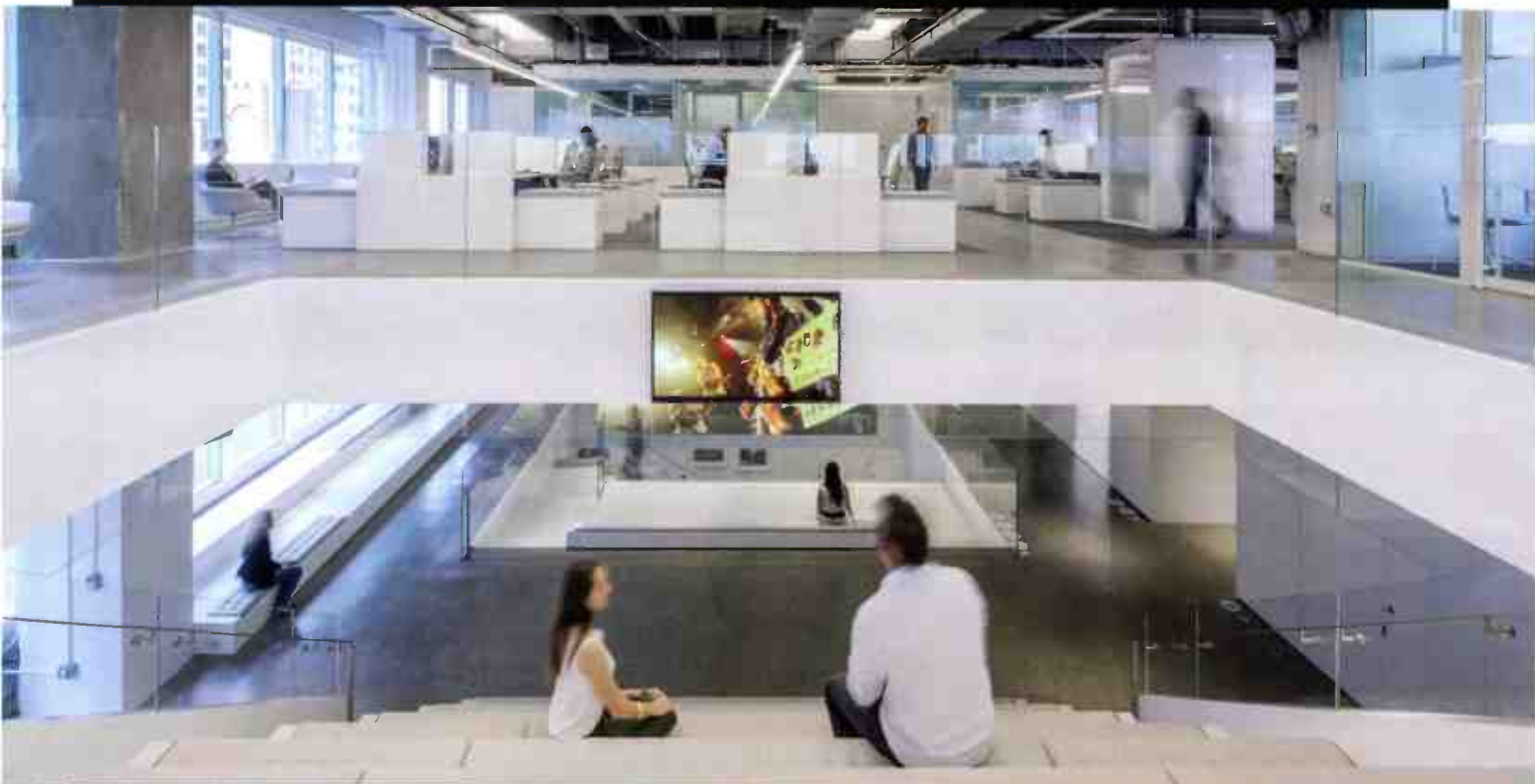
brand-new control rooms to live performance areas to street-level studios to bring the community closer to the station, we highlight them all in very specific detail — just in case you're planning a new build in the near future.

Here is Radio Ink's 2016 special report on Radio's Fantastic Facilities.

iHeartMedia

The company used its New York HQ's offices as the "style guide" for what iHeartMedia stations and offices are now doing in terms of their facilities. And there have been several new builds for the company over the past year. At iHeart

HQ, the company wanted to create a design that could be exported to hundreds of other iHeartMedia stations across the country. It was created as a "storytelling device," with a goal of impressing visitors as soon as they get off the elevator.



iHeartMedia's New York Facilities

Some scenes from iHeartMedia HQ in New York, the "style guide" for future iHeart builds.

Columbus, OH
 (WCOL-FM,
 WODC-FM,
 WNCI-FM,
 WXZX-FM,
 WZCB-FM,
 WTVN-AM)

This design uses simple accents and colors to reinvigorate the Columbus cluster. The main conference room doubles as an intimate performance space that can be closed off with a sliding door.



The reception area at iHeartMedia's Columbus cluster.



The conference room can be closed off to make a comfortable performance space.



The studios were updated with state-of-the-art equipment.



The "Tuning Chamber" entryway.



Atlanta
 (WWPW3 HD,
 WUBL-FM,
 WWPW-FM,
 WBZY-FM,
 WRDA-FM,
 WGST-AM)

The entrance was design-engineered to mimic the look and feel of the New York HQ "Tuning Chamber." The kitchen and lounge area doubles as a performance space for visiting talent.



The kitchen and lounge can double as a performance space.





Removal of exterior offices leaves this wide-open and welcoming reception space.



Open and accessible kitchen area.

Pittsburgh
(WWSW-FM,
WKST-FM,
WDVE-FM,
WPGB-FM,
WXDX-FM,
WBGG-AM)

iHeartMedia's Pittsburgh management decided that removing exterior offices and giving the walls a light white coat of paint would open up the space into a more positive work environment. Simple, but it has a big impact on the quality of the space.



A performance space at the iHeartMedia Pittsburgh offices.

Philadelphia
(WUSL-FM,
WIOQ-FM,
WRFF-FM,
WDAS-FM,
WISX-FM,
WDAS-AM)

The goal here was to open up the work environment and focus on key areas to create a big impact. Philadelphia curated new furniture and implemented an open floor plan.



A flat-screen monitor hangs in the hall.



The reception area shows the open plan at iHeart Philadelphia.

New World Radio Group WUST-AM/Washington, DC

Beginning in 1992, WUST built and occupied studios, co-located with a transmitter site, in the same building that WEAM-AM radio called home in its heyday. During the time WUST occupied this property in Falls Church, VA, the station management worked hard to establish an identity as the "Multicultural Voice of the Nation's Capital" and tried to set the standard for a time-brokered radio station. WUST management always took pride in not only the format of the station, but also in providing the various individuals and organizations that purchased blocks of time with a first-class broadcast experience by maintaining great facilities that many people criticized as "overkill" for a time-brokered AM station. The management of WUST didn't agree, and worked hard to keep the studios updated with the latest technology.

In 2012, WUST was notified that land its studio and transmitter site were located on had been sold for a residential development, so the hunt for a new studio home and transmitter site began. In May of 2014, WUST began broadcasting from its new studio facilities located near the infamous Beltway in Falls Church. The management and ownership of New World Radio are extremely proud of what has been accomplished with the studios — and with an upgrade of the transmission system to a 50,000-watt directional array broadcasting from a rare high-power "tri-plex" site east of Washington, DC.

As visitors enter the lobby and approach the WUST office and studio suite, they are greeted by a flag gallery that showcases many of the languages in which WUST has broadcast over the last 24 years, in addition to the New World Radio logo, depicting Columbus's three ships traveling to the "New World." Since WUST hosts nearly 80 live shows per week, it was very important that the studio design be friendly, simple, inviting, and not intimidating to the many amateur producers who use the studios. As visitors enter the studio suite, they are greeted by a very clean and simple hallway that leads to each studio.

Contact Brian Edwards, VP, New World Radio Group, at brian@newworldradio.com.



WUST-AM/Washington, DC took advantage of a move to upgrade its facilities and equipment, and to make its studio setup simple and inviting to use.



Walls were moved and electrical systems were revamped for the Cumulus cluster's move into "The Tower," the second-tallest building in Columbia.

On the air in the new studios at Cumulus Columbia, SC.

One of six work cubicles in the newly built studios.



Cumulus Media WTCB-FM, WOMG-FM, WNKT-FM, WLXC-FM, WISW-AM/Columbia, SC

Construction started on Cumulus Columbia, SC's new studios in September 2014, with a contractor moving walls and adding and changing electrical needs. After 30 years in the same location in a Columbia suburb, the engineering team went to work on studio furniture installation and equipment buildout on the way to a move into the second-tallest building in Columbia, "The Tower," just one block from the South Carolina State House.

The studios are on the first floor and consist of five control rooms, one seven-person talk studio, and six work cubicles, with two of those edit stations. Two four-person production rooms are located on the seventh floor, along with our general offices, and our sales department is located on a smaller portion of the eighth, with a grand staircase between the two.

Rounding out the technical facilities are two equipment racks on the 21st floor, connecting to the five STL and TSL systems, air and EAS receivers, and antennas on the elevator roof, along with two satellite dishes. The move was complete by January 2015.

The buildout consisted of furniture custom-built for our rooms by Omnix Furniture Company. Studio sound damping is by ATS Acoustics. Mic

arms and monitor stands are Mika products made by Yellowtec. On-air lights were customized with the Cumulus logo and made by Titus. The studios are using iQ, RAQ, and Element consoles by Axia, a fully digital audio-transport system including Pathfinder automation for audio and GPIO routing on the fly. The studio telephone system is the Telos VX phone system and integrates directly with the AXIA consoles for phone interaction, and the audio playback system is OpX made by BSI. Just about everything was purchased through Broadcasters General Store, with super customer service from Cindy Edwards. The complete plant is digital, and by Michael Gay's design, has no analog audio wire longer than 10 feet, which is mostly the microphones' wiring. The entire plant uses CAT5 cabling to all devices — gone are the days of patch panels and punch blocks.

Director of Engineering Ed Noyes said one of the many design challenges was the expense of running copper cabling from the first floor to the offices on the seventh and eighth floors and to the roof for the STL racks. "We would have had to drill through each concrete floor, all 21 of them, for the

added conduit, at a very high expense," he says. "The decision became clear, in an all-digital studio environment, to stay digital between the floors and continue to use IP-based systems for everything, using fiber cabling that fit into the existing building conduit bores: six fiberoptic cable runs from the first floor to the roof equipment racks and six fiberoptic runs from the first floor TOC to the offices on the seventh floor. Eight different IP subnets are used to connect everything and everybody together."

The engineering team from Cumulus consisted of Michael Gay, Cumulus' corporate project designer; Robert Combs, South East regional engineer and on-site project director; Justin Tucker, chief engineer for Cumulus Charleston, SC; Trey Bryant, CE for Cumulus, Florence, SC; Dave Wrenn, CE for Wilmington, NC and Myrtle Beach, SC; Houston CE Sam Michaels; Indianapolis CE Nick Lopez; Cumulus Midwest Regional Engineer/Cincinnati Randy Norris; Yancy McNair, South Central regional engineer for Houston, TX; and Ed Noyes, chief engineer and IT director in Columbia, SC.

Contact Ed Noyes, Chief Engineer/IT Director for Cumulus/Columbia, SC, at ed.noyes@cumulus.com.

reach beyond

CONNECT LEARN GROW

RADIO SHOW

Produced by RAB and NAB

September 21-23, 2016 | Nashville

Reach Beyond and get in
on the action early!

HURRY
WHILE SUPPLIES
LAST!

The first 300 registrants get the Early Bird discount.

Visit RadioShowWeb.com and register today!

 facebook.com/radioshowweb

 [@radioshowweb](https://twitter.com/radioshowweb) | [#radioshow2016](https://twitter.com/radioshow2016)

World Radio History

New England Public Radio Springfield, MA

New England Public Radio purchased a condominium in downtown Springfield for its new headquarters, in a historic building dating from 1887. The biggest challenge in designing the facility came from the layout of the space, which has many pre-existing internal divisions and structural walls that we had to work with, or work around, to create the offices and studios we needed. It's a first-floor space in a city environment, so careful attention to acoustic isolation was required. The age and condition of the building and its history of remodeling by previous tenants added to the challenge for our general contractor — but the good side of that legacy was that the architects were able to incorporate interesting design features from the building's history, such as fine 19th-century columns, internal brick walls that vary the wall textures, and a walk-in vault inherited from the banks that occupied the space for most of the 20th century.

New England Public Radio consists of these stations in Massachusetts: WFGR/Amherst (our main station), WNNZ/

Westfield, WNNZ-FM/Deerfield, WNNI/Adams, and WNNU/Great Barrington (plus five translators). The design phase took about a year, and the period from demolition to completion was approximately 16 months. We moved into the facility in October 2014.

The control board system is the Sierra Automated System's Rubicon SL (supporting four control rooms, three studios, two announce booths, and two news booths). Studio furniture is from Studio Technology. The monitor speakers are from Adam Audio, and the microphones are Neumann BSM-104 (with some legacy U-87s from our previous facility), purchased from Parsons Audio in Wellesley, MA. We use ENCO for digital storage and playback, Torpey Clocks from Ram Systems, Comrex BRIC-Links to connect with our network of stations, and Sage Endec for EAS.

Contact Richard Malawista, Executive Director of Broadcasting for New England Public Radio, at rmalawista@admin.umass.edu.



New England Public Radio's beautiful new facilities in a historic Springfield, MA building presented some interesting challenges.



NEPR's facilities have a feature unusual in radio: a bank vault, inherited from previous tenants.

DAD The World's Most Powerful and Flexible Radio Automation Software



enco.com/nab



ENCO
PLAYOUT AND AUTOMATION SOLUTIONS

NAB booth N2518

Connoisseur Media Long Island
WALK-FM/Patchogue, WBZO-FM/Bay
Shore, WWSK-FM/Smithtown, WKJY-FM/
Hempstead, WHLI-AM/Hempstead

Connoisseur Media Long Island built a brand-new remote studio, called simply "The Studio," in the Paramount concert venue in Huntington, NY. Any of the five stations in the cluster can broadcast from the Studio; some jocks are heard from there weekly, but the schedule can change depending on the artist performing at the Paramount.

The build started in mid-April 2015 and took four months, with the opening on July 25. The equipment is from BGS; the facility design, specification, and buildout was by Charles Lelievre, corporate director of engineering/technology for Connoisseur, with the assistance of Dom Bordonaro, CE of Connoisseur in Milford, CT, as well as Jesse Sayre, CE for Connoisseur Long Island.

Equipment in the new remote facility includes audio-over-IP by Telos Zephyr Xstre-AM, Audioarts AIR4 board, Heil microphones, as well as a separate 8-channel mixer for artist experiences, Blue microphones for artists, JK Audio phone patch, Bose outdoor speakers, and the original beacon light from WHLI in the 1940s.

Contact Joe Varecha, Digital Marketing & Content Manager, Connoisseur Media Long Island, at joe.varecha@connoisseurli.com.



Connoisseur Media's new remote facility, simply called the Studio.



Max PD/afternoon personality Ralph Tortora with cluster DM Patrick Shea, who hosts middays on Max.



Jon Daniels (r), PD/afternoons at AC K98.3/Long Island, chats with Mike DelGuidice of Billy Joel tribute band Mike DelGuidice and Big Shot.



Members of the band Wheatus with Orlando in the studios at 94.3 The Shark.



Graham Nash chats on the air at Classic Hits 103.1 Max FM.



In the studio at WALK-FM in Long Island.

Mike & Mike ESPN Radio

ESPN's syndicated morning show Mike & Mike debuted a new set this year that is compatible with both radio and television. It includes a 270-degree desk, which allows for more personal, face-to-face conversations between Mike Greenberg, Mike Golic, and their guests. A 9 1/2-by-8-foot feature wall displays a new magazine-inspired graphics package, while a behind-the-scenes live social integration space enables the show's research team to easily cue up live social posts. A new playback device gives Greenberg and Golic the ability to trigger their own video from the host desk, in addition to sound bites. And the hosts now have a touchscreen monitor for select segments.



A giant feature wall is a key part of the new set for the ESPN-syndicated duo.

Alpha Media Biloxi-Gulfport, MS

Alpha Media's commitment to providing relevant, engaging broadcast and digital content to its listeners is reflected in its new facility located in the Biloxi-Gulfport, MS market. The nearly 10,000-square-foot renovation brings new life to an underutilized strip mall by transforming an abandoned suite into a state-of-the-art five-station broadcast facility. Complete with eight clustered studios for on-air and content production, flexible infrastructure, and a primarily open office layout, this facility is poised to easily adapt to the ever-changing radio and digital industry. The layout and design approach by V Three Studios LLC has proven to increase efficiency and will be the basis for future renovations across the country.

The project team consisted of architect V Three Studios, general contractor Dan Hensarling, Moses Engineers, OmniRax for studio furniture, and Axia for broadcast equipment.

Contact: Kurt Kerns, V Three Studios architect, at kurt.kerns@v3-studios.com.



A dramatically lit new studio at Alpha Media in Biloxi-Gulfport.



Alpha Biloxi's reception area and lounge is wide open and welcoming.

**Partners for
Christian Media**
WDBX/WLLJ, WBDX-FM &
WJLJ-FM/Chattanooga, TN

The new building for the stations was purchased in March 2015, and the buildout for everything but the studios was accomplished by July, with the studios finished up by October. This building was a showroom for a high-end audio/video company, and a lot of the original design was left intact.

Chief Engineer Sam Lewis was the mastermind behind the studio buildout. Dakota Cabinets custom-designed and built the studio furniture, which was a donation to the ministry. The station is using a Logitech Mosaic digital board in the main studio, with smaller Logitech digital boards in our production studio and our Internet radio studio. Processing is Orban, microphones are EV RE320s, and automation is touchscreen ENCO. We have Tannoy studio monitors in each studio.

Contact Clark Thompson, Director of Ministry Relations, at clark@j103.com.



The studios for Partners for Christian Media's Chattanooga stations are housed in a former audio/video showroom.

Furniture was custom-built and donated to the stations by Dakota Cabinets.



The Chattanooga facility is warm and welcoming.

PERSONALITY PLUS!

The WXYZ/Detroit airstaff pose in front of the station's "Whirlybird Watch" traffic helicopter in this pic from 1966. Left to right: Dave Prince, Danny Taylor, Pat Murphy, Jim Hampton, Lee Alan, and Marc Avery. The Top 40 then known as "Channel 1270" or "Wixie" is now CBS Radio's Sports WXYT. Photo courtesy Jim Hampton.



RADIO INK HISPANIC RADIO CONFERENCE

SAVE THE DATE

March 28 & 29, 2017

Hyatt Regency Pier Sixty Six • Fort Lauderdale FL

www.hispanicradioconference.com

CBA

Colorado Broadcasters Association

2015 AWARDS OF EXCELLENCE

FLO 107.1

THROWBACK HIP HOP AND R&B

JAMMIN' 101.5



2015 DENVER METRO RADIO STATION OF THE YEAR KFCO

ACCOLADES

KFCO - FLO 107.1 2015 RADIO STATION OF THE YEAR

BEST STATION PERSONALITY - 1ST PLACE
- SLIM & THE PLAYHOUSE

BEST AFTERNOON SHOW - 1ST PLACE
- SLIM & THE PLAYHOUSE

BEST EVENING SHOW - 1ST PLACE
- UP ALL NIGHT SHOW W/ DJ A-RICH

BEST COMMUNITY SERVICE CAMPAIGN - 1ST PLACE
- TOYZ N DA HOOD

BEST ON-AIR CONTEST FOR A STATION - 1ST PLACE
- FLO 107.1 HIP HOP TOUR

BEST STATION IMAGING CAMPAIGN - 1ST PLACE
- SLIM'S PLAYHOUSE

KJHM - JAMMIN 101.5:

BEST RADIO COMMERCIAL FOR AN ADVERTISER
- 1ST PLACE- DR. EULE

BEST COMMUNITY SERVICE CAMPAIGN
- 2ND PLACE- 12 STRAYS OF CHRISTMAS

BEST SALES EVENT OR LIVE REMOTE BROADCAST
- 2ND PLACE - DAVIDSON'S MOTORS \$50,000 DICE ROLL CHALLENGE

BEST STATION SPONSORED COMMUNITY EVENT
- 2ND PLACE - CHIHUAHUA RACES



MAX MEDIA
DENVER

WWW.RADIOADVERTISINGDENVER.COM

World Radio History



SAVE THE DATE

RADIO INK FORECAST 2017

NOVEMBER 16, 2016 • HARVARD CLUB, NYC

IF YOU MISSED FORECAST 2016, YOU MISSED A LOT!

Here's what your industry peers are saying about Forecast — and why attendance will help grow their business in the coming year.



"Forecast is always a great opportunity to hear members of the investment, advertising, and media communities exchange opinions about where we are and what to expect in the coming year. I look forward to attending every year. It has become the 'must-attend gathering' for the radio industry."

PETER SMYTH, CHAIRMAN/CEO, GREATER MEDIA



"The Radio Ink Forecast conference is a great opportunity to do a deep dive into the future of audio. The day has valuable panels and networking opportunities. Subjects discussed include growth trends, deal trends, the regulatory environment, valuation parameters, and the impact of technology. It is time well spent."

DREW MARCUS, MANAGING PARTNER, SUGARLOAF ROCK CAPITAL



"I look forward to Forecast every year. It's a fun day, and I always learn new things about the industry. I also enjoy the chance to catch up with people I don't often see during the rest of the year."

JEFF SMULYAN, CHAIRMAN/CEO, EMMIS COMMUNICATIONS



"I find Forecast to be one of the most important professional events of the year for Neuhoff Communications. Timed perfectly with the wrap of budgeting, Forecast helps me articulate our strategy and focus for the coming year while giving me the opportunity to compare notes with the leading CEOs, CFOs, and financial minds in our business."

BETH NEUHOFF, PRESIDENT/CEO, NEUHOFF COMMUNICATIONS



"With so many great conferences around the country, it's hard to find time to attend them all. Radio Ink Forecast, however, is always a must! The panels are loaded with information you don't hear at other events, the speakers are always some of the most respected in the business, and the amount of one-on-one time spent with colleagues is refreshing. Forecast truly is a wonderfully intimate event where business gets done!"

JASON BAILEY, CEO, SUN BROADCAST GROUP



"Great job, Radio Ink! Thanks for your hard work in making this year's Forecast fabulous! The panels were optimistic and engaging. Champions in the industry have been successfully telling the compelling story of radio's effectiveness, and the result is a powerful and positive energy about the 2016 forecast for our industry!"

JINNY LADERER, PRESIDENT, VCREATIVE



"I enjoyed the day and found the panels attuned to where the business is going and the importance of thinking beyond the base business. The reinforcement of being local, relevant, and connected was key. It was a good day."

DICK KALT, EXECUTIVE VICE PRESIDENT, CRN INTERNATIONAL

If you run a major radio group or a small independent, if you have a financial stake in the radio industry as an investor, analyst, or service provider — if you missed Forecast 2016, you may never know what you missed!

Don't make the same mistake again. Budget now for Forecast 2017. Better yet, register by December 31, 2015, and we'll give you a \$100 discount off the early-bird registration price. Go to radioinkforecast.com for details NOW!