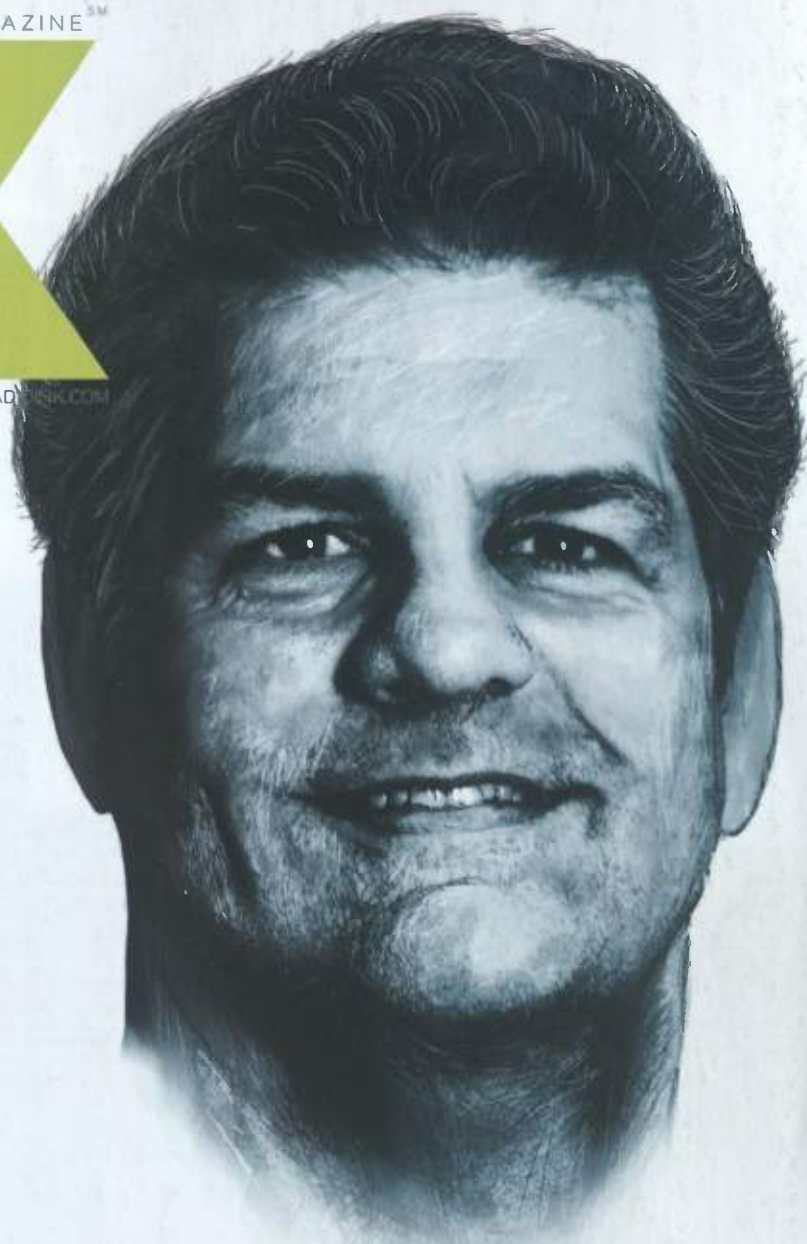


RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

# RADIO **INK**

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PHILLY FOR  
45 YEARS

TOP  
SPORTS  
PDS PREDICT  
THE FUTURE

GREAT  
MORNING  
SHOW SECRETS  
REVEALED

WHY IS  
RADIO AN  
INDUSTRY OF  
PENGUINS?

WHEN  
CLIENTS BAIL  
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OF YOUR JOCKS

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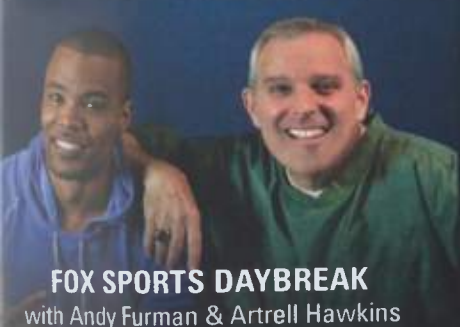
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**FOX SPORTS DAYBREAK**  
with Andy Furman & Artrell Hawkins



**THE DAN PATRICK SHOW**



**JAY MOHR SPORTS**



**FOX SPORTS PRIMETIME**  
Featuring Pat O'Brien with Steve Hartman



**PETROS & MONEY**  
with Petros Papadakis & Matt "Money" Smith



**FOX SPORTS TONIGHT**  
with Rob Dibble & Amy Van Dyken



**J.T. THE BRICK**

**WE ARE FOX SPORTS**

KURT KRETZSCHMAR (602-374-6351) | MARTIN MELIUS (818-461-5453)

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**MARCMORGAN**  
MANAGEMENT

# An Industry Of Penguins

## QUICKREAD

- Sometimes "staying focused" can mean missing obvious threats or opportunities.
- Reasons (or excuses) for not handling the important things can be "cyclical," "self-inflicted," or "secular." Looking at it that way can help locate ways where you can take more control.
- Radio often moves in lockstep, like a flock of penguins. But doing what others do may not be the best for your station or company.

"I can only worry about the things I can control."

I have been a subscriber to this school of thought for a long time. It's been especially effective in the last several years in the radio industry, where growth has been dismal at best and competitive threats abound. The essence of this concept is an old, trusted, and possibly overused word: *focus*.

"I can't change the economy. I can't outlaw the Internet. So I'm going to focus inward, on the operation I'm running, and make sure it's firing on all cylinders." That's a logical, sensible way of thinking, for sure. *Focus*, in its best sense, means paying attention to the most important issues and not getting distracted by the wrong things. However, focus can turn into myopia, where, in your honest attempt to "stay focused," you miss obvious threats and opportunities. *Focus* can also be management's code word for *control*, where you're only allowed to think about things the big bosses deem important. That's kind of like the captain of the *Titanic* saying, "Hang tight, I'll let you know when the ship is sinking."

In times like these, everyone is looking for reasons and explanations or, as some might call them, excuses and CYAs. Over the last few years, I've classified those reasons/excuses into three main categories: *cyclical*, *self-inflicted*, and *secular*. There is some overlap, but these categories can provide opportunities to find areas where you can control a little more of your situation than you think.

### Cyclical

Cyclical phenomena are things like the economy in a broad sense. There is no doubt that the advertising economy was hurt worse over the last few years than the economy overall. The recession affected automobile sales, housing, and consumer spending, which, in turn, had a devastating effect on ad spending. Those of us who saw this firsthand know how helpless the situation made us feel. Clearly, there wasn't much we could do to avoid that tidal wave.

But to the extent that we could stem the wave, what would that look like? First, there is one course of action that should not be out front, and that is dealing with the economy by cutting costs. Ask yourselves what changes you made in 2008 through today with respect to your sales staff's structure, and how many sellers and managers you eliminated. Was that smart? Would we have come out in better shape if we had actually grown our sales operations? After all, money was being spent on advertising somewhere. Just look at the growth of the Internet.

Yes, hindsight is 20/20, but it can also teach us what to do the next time a situation arises. Focusing on revenue growth vs. expense savings in tough times just might be a better solution. How much worse could it have been, anyway?



### Self-Inflicted

These are the mistakes we make, the opportunities we miss, and the things we fail to act on. And if that's the case, let's just identify them, fix them, and look like the visionary, brilliant leaders we know we are, right? Well, my experience has been that it's not that easy. Why? Usually because the culture of an operation or company practices blame instead of constructive learning. Mistakes can't be acknowledged because that would put your job in jeopardy — why would you ever own up? And good ideas don't get acted on because everyone around you starts judging an idea's success or failure before it has a chance to develop.

Even if you subscribe to the "worry about what I can control" philosophy and just fix the things that you yourself haven't quite pulled off, your operation will be measurably better. Unfortunately, organizations today don't always allow that to happen.

### Secular

This category deals with permanent, long-term changes that affect an industry. Examples: "Newspapers are dead," "Radio is dying," and every other prognostication about media that people have made over the last few years. Looks pretty daunting to try to exert control over something as big as that, right?

However, those prognostications won't prove out until everyone surrenders to the premise. At that point, everyone has the ultimate excuse. But how about quoting John Belushi in *Animal House*: "Nothing is over until we decide it is."

While debate continues (incessantly) within our industry as to our ultimate fate, there's no reason the next innovation in revenue and in monetizing content can't be happening simultaneously. Same thing goes for on-air content, local and otherwise, which is going to be the key to radio's fate anyway. The problem is, radio has always been an industry of "penguins." One guy moves, and the others follow in lockstep.

A large segment of the industry is doing things because their own economic predicaments force them to — and packaging it all as "visionary." Don't fall for it. Do the right thing. The thing that makes your station or company better, and radio better along with it. We may not be singing "Happy Days Are Here Again," but we could be singing nonetheless. **INK**

Marc Morgan is the former SVP and chief revenue officer for Cox Media Group; he retired in 2011. He can be reached at [marc@marcmorganconsulting.com](mailto:marc@marcmorganconsulting.com).





# The Secrets To A Great Morning Show

**T**here's an old saying that's still true today: "As your morning show goes, so go the rest of your dayparts." But as I travel through major and medium markets, I hear some of the basics of what makes morning shows successful being forgotten. Even stations on top in the ratings can be better if they remember what is important to the listeners.

If you don't involve yourself in things your listeners are interested in, how can you possibly talk intelligently about their interests on the air? The breakfast show is about them, not about you and what you like or don't like. That doesn't mean you can't express your thoughts, ideas, opinions, and beliefs, but make them tie in to what the listeners are talking about.

Front-load each break. Every time you open the mic, give call letters or slogan, time, temp, high temp for the day, your name, and traffic, and pre-promote a feature or bit coming up in the half-hour. Then go into your planned bit or feature.

You have someone listening for 20 to 30 minutes, at the same time every day. They're not hanging on your every word; they're busy getting ready to start their day, in the shower, making breakfast, doing their hair, etc. Be succinct — say things in a clear, concise, conversational manner.

Make a list of breakfast activities you think your listeners may be engaging in and drop them into breaks: "As you're having that last cup of coffee and heading out the door," or, "As you're making breakfast for the family." When people wake up, they want a "reality check" before putting their feet on the floor. They want you to reassure them everything is OK. They say to themselves, "I wonder what happened while I was asleep. What's the weather today? How do I dress? Are there any traffic problems that will make me late for work? OK, Mr. DJ — put a smile on my face quickly, then shut up and play my favorite song."

- Say things that make the listeners say to themselves, "Wow, I didn't know that," or make them smile, make them feel an emotion about something. When they come to depend on you to start their day, every day, you've bonded with your listeners. If you're careful, you'll keep them for a long time.
- Develop a clock, or just get a sheet of paper and divide it into four sections. Write in stopset times for each quarter-hour, then write in what bit or feature you want to do in that quarter-hour.
- Local items are most important. Fun items that relate to your target are second.
- Live the lifestyle of your demo and target listener. Don't be a hermit and just go from home to work and back home again. Get out and get involved in the community. Take notes as you drive around about things you see —



new shops, construction, etc. — and relate that to the listeners. Twice a year, take the day off and drive around your market during hours you're normally on the air. And remember, take notes.

- Don't just put callers on the air without a plan. Know when the "punchline" is coming up, and don't try to top it — know when to bail out of a call.
- Be sure to promote items of interest coming up. Listeners need a solid time to connect their listening to a station when filling out an Arbitron diary, and those same elements will keep PPM listeners tuned in. NBC's Today Show offers great examples of this kind of pre-promotion; they promote what's coming up in every quarter-hour.
- If you have a feature or bit you do at the same time every day, when you finish doing it, pre-promote it for tomorrow (horizontal promotion). This is called a "sound trigger" or "benchmark." When a listener hears the same feature every day, they know what time it is in the hour as they are getting ready for work.
- Is there something big happening in your market or around the country that's top-of-mind with your target audience? Talk about the things people talk to their friends about every day at work, school, the gym, etc.
- Brevity is the soul of wit. Keep your bits and features short and on point. Don't ramble and get into two or three different topics in one break. There are exceptions to this rule, but they need to be well thought out before the show. If you're doing an ongoing topic for an hour, take two or three quick calls and move on. People getting ready for the day don't have 15, 20, or 30 minutes to sit around waiting for a punchline.
- Every morning, run audio on the entire show and find several items that can make a great promo. These promos should be on the air within 60 minutes after the end of the morning show. **INK**

Tom Watson is president of A.C.C. Consulting & Marketing International, with clients in major U.S. markets as well as in Europe and Asia. Reach him at [faxconsultant@gmail.com](mailto:faxconsultant@gmail.com) or 310.498.5990.

## NAB 2013: Let's Meet In Las Vegas



Thank you for your dedication to broadcasting: The Broadcasters Foundation of America presented its 2013 Ward L. Quaal Leadership Awards at the NAB Show in Las Vegas. The awards are given in recognition of career contributions to the broadcast industry and the community at large, and are named in honor of iconic broadcaster Ward L. Quaal. Pictured here (l-r) are honorees Skip Finley, Bob Schmidt, and David Kennedy.



While in Vegas, the Beasley bigs get a chance to visit the local stations and enjoy a healthy meal.

(L to r): BBGI President Bruce Beasley, KDWN/Las Vegas PD John Shaffer, Beasley VP/Corporate Communications Denyse Mesnik and VP/Digital Kathleen Bricketto, VP/Operations Brian Beasley, KOAS & KVG5/Las Vegas PD John Candelaria, Beasley VP/Digital Production Kimberly Sonneborn, Beasley Las Vegas Market Manager Tom Humm, and KYCE (Coyote Country) PD Justin Chase.



NAB President and CEO Gordon Smith opens up the show. Smith said the radio industry should continue its push to get FM chips in all cell phones.

The NAB's John David (l) and syndicated personality John Tesh (r) welcome Dave Ramsey into the NAB Hall of Fame.

The Alliance for Women in Media gathered in Vegas to brainstorm, mentor, and discuss the future of the broadcasting business.



Seen here are (l-r) Heidi Raphael (Greater Media), Valerie Blackburn (CBS Radio), Michelle Duke (NABEF), Kay Olin (Local Focus Radio), Kristen Welch (Discover Communications), Denyse Mesnik (Beasley Broadcasting), and Jennifer Williams (Greater Media).



(L-r): Jane Mago (NAB), Diane Sutter (ShootingStar Broadcasting), and Caroline Beasley (Beasley Broadcast Group).

### The 2013 Crystal Award Winners

Radio stations from across America were honored for community service, including KNOM-AM & FM, which was given a special Crystal Heritage Award for taking home its fifth Crystal.



Outgoing FCC Chairman Julius Genachowski (l) in his final appearance in that post at the NAB Show.



FCC Commissioner Ajit Pai (r) is joined by FCC Commissioner Jessica Rosenworcel. Pai was a hero to radio at this year's show, saying he has a goal of revitalizing the AM band by 2014.





# 'You're Hired!'

**L**aurie Kahn, president and CEO of Media Staffing Network, has been coaching future all-star media professionals since 1993. Over those 20 years, she has seen a lot of changes in how potential employees can get a foot in the door, and in how employers evaluate candidates. In a highly competitive job market, her advice can lead to the words every candidate hopes to hear: "You're hired!"

## Economy and consolidation aside, what are the biggest changes in hiring practices over the past 20 years?

The biggest change, which we are still not seeing enough of, is that to hire the best, you need to go after them and treat them the same way you would go after a target account. Twenty years ago, there was a line out the door of talented people ready to jump through hoops to get hired. That is not the case today. It is crucial to have a recruitment strategy in place, to think out of the box, to be patient and consistent, and, most importantly, to have a compensation plan that is not 100 percent commission with a 90-day guaranteed draw. That's a program to fail.

More companies today are using recruitment tools to help ascertain the fit of the candidate to the company culture and their ability to do the job. More attention needs to be paid on an ongoing basis to hiring today. We are also dealing with a higher turnover, as the younger generation seems to want change and will move around more than employees did 20 years ago.

## Is a cover letter still important in the application process? What makes an eye-catching resume?

Again, the process has totally changed. With each job opening having a unique set of needs, it is advisable to not have a "set" resume. We don't take one sales pitch out to all clients, and the same applies to looking for a job. Fundamental is that the employer has a strong, detailed job profile of what qualities they are looking to hire. If that is available, the resume should address those skills and experiences that apply to that particular opportunity. Attention needs to be paid to "keywords," as in many cases there is a software program reviewing resumes before they get to a human. It is important to have measurable facts so the reader can see what you did, how you did it, and how it benefited your employer.

I liken it to our old radio training of WIFM: "What's In For Me?" A cover letter can be important to share more details about one's qualifications, since a resume should not be too long. But it's like a title page; it usually gets seven seconds of attention. Keep everything simple, and stick to the facts of why you are a match.



Laurie Kahn

## What are the best social media tools for those seeking to advance careers or make connections?

That varies by position. If you are on air, you want to use Facebook and Twitter in addition to LinkedIn to grow a following. In the business side, such as management, sales, marketing, finance, etc., it is key to join LinkedIn. LinkedIn should be professional, including a picture. It is not the place to be as crazy. It is important to continually update your information and ask for endorsements. This is also an excellent way to research a potential employer. Don't just reach out via social media; pick up the phone and have a conversation to learn more and to deepen your connection.

## What should those with career aspirations be mindful of with every Facebook post and Twitter tweet?

Personally, I try to use LinkedIn for business and the others for personal. If you like to post a lot of personal information, you should limit who sees your posts, and keep them clean and professional. People who are perpetual posters may come off looking like they have nothing better to do. Think before you post, as employers will have a way to get in and check you out!

## If you weren't matching qualified applicants with media positions, in what profession would you place Laurie Kahn?

That is really tough, as I am blessed to love what I do. The best thing that ever happened to me was when I got fired and did a maternity cover, which gave me the idea to start the company. If I weren't doing this, I would be in a philanthropic situation or be a party planner! **DK**

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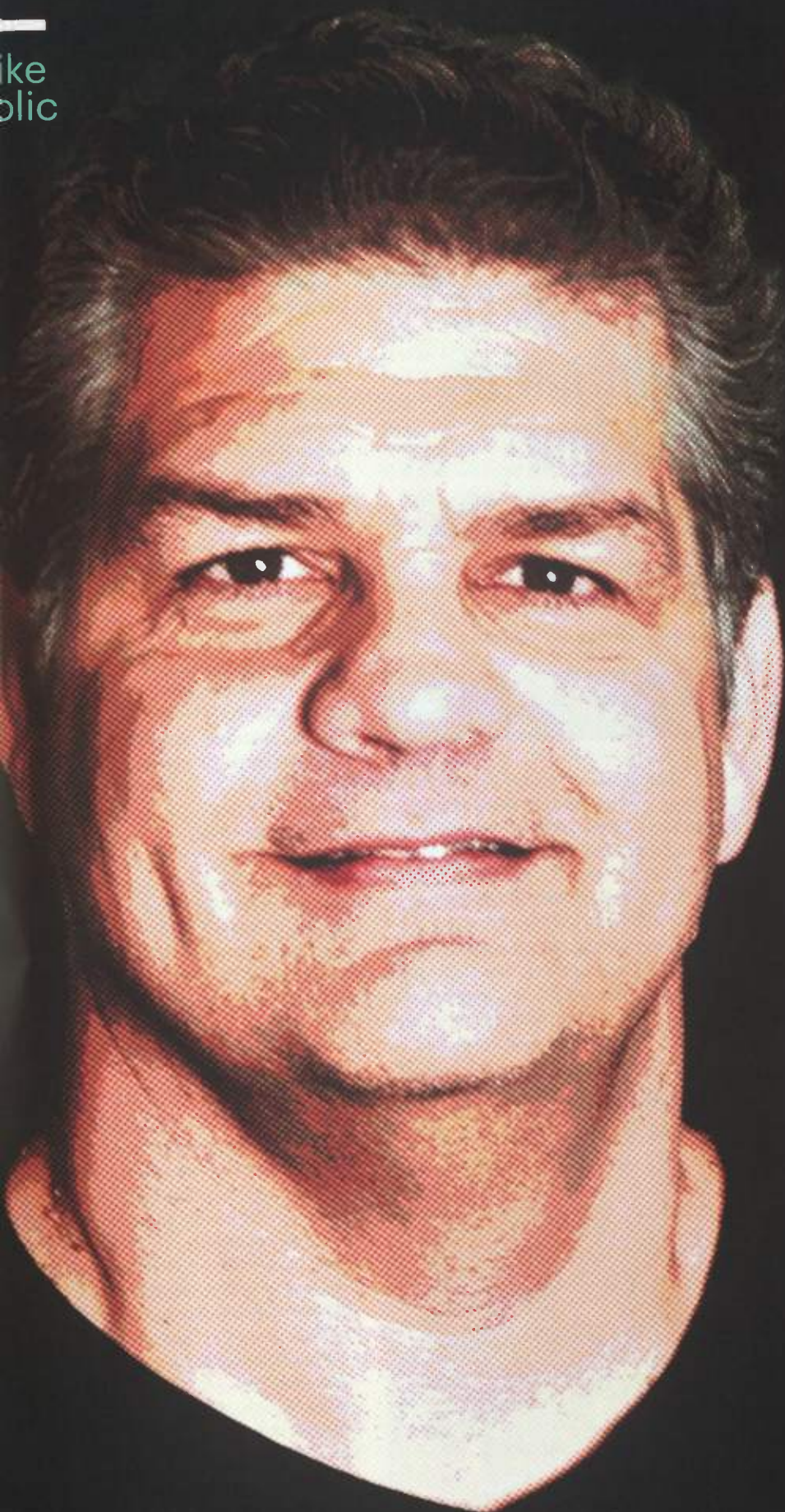
THE  
TEAM  
2  
BEAT

BY  
EDITOR  
IN CHIEF  
ED RYAN



Mike  
Greenberg





fter his NFL career ended in 1993, Mike Golic was working at KGME, which was Phoenix's only full-time Sports station, and also doing NFL analysis and college football games for ESPN on the side. Then, in 1998, he got the call from ESPN Radio to work on a new morning show with Tony Bruno, and he made the move. That partnership lasted a year.

At the same time, Mike Greenberg was beginning what he hoped would be a long career in television sports on ESPN News. When Bruno quit, more than a dozen partners auditioned with Golic — until Greenberg sat in the chair. And, of course, they clicked. Golic is the man's man athlete. Greenberg is a sports superfan who grew up wanting to be a professional athlete. It's a shtick that works to this day when they banter about sports.

When Mike and Mike started in 2000, they were on in one market: Chicago. Nobody knew them. The success they've achieved and now enjoy didn't come easy, and by no means overnight. With the help of the ESPN brand, low expectations at launch — according to Greenberg — and ESPN's marketing muscle, the two have built quite a brand of their own to become the number one national sports talk morning show in the country, now heard on over 340 stations.

Greater Media Philadelphia Market Manager John Fullam says, "When the guys come to town, we will get hundreds of fans showing up for their morning broadcast, and they are fantastic with our fans. Greeny reflects the true sports fan that we can all relate to, and Golic has great insight as a former player and his Eagles history gives him a great connection to our Philadelphia fan base. They play off one another extremely well. Mike and Mike have helped us establish our brand in Philadelphia the past five years and have grown our ratings."

Greenberg and Golic are now the team to beat, as several other companies enter the sports talk network business — estimated at \$150 million and growing. Are they worried about the competition? Did they think their relationship would last this long? What makes compelling sports talk on the radio? Has success changed who they are? Here are Mike Greenberg and Mike Golic, better known across America as Mike & Mike.



**How difficult was it for you to go from TV to radio?**

**Golic:** I was living in Scottsdale, AZ, when I got the offer. I was doing local morning drive for a station out there. I would fly in to ESPN to do a couple of nights a week and do college games on weekends. It was a pretty full schedule. While that was going on, they started what is now *NFL Live*; it used to be called *NFL2Night*. I would do local radio in Phoenix, go to ESPN and do *NFL2Night* and college games on the weekends, go back to Scottsdale on Sunday and start the whole thing over again.

Then, on one of the trips, the radio people sat me down and said, "ESPN Radio has been going on since 1992, but we've never had a national morning show. Would you like to do it?" It was with Tony Bruno, who I knew from Philadelphia; when I was playing with the Eagles, he was on WIP and doing stuff for ESPN Radio. My wife was like, "This is a move we have to make. You're doing local radio in Arizona. This is a chance to get to ESPN and really get in with both feet." So, in 1998, we jumped with both feet from Scottsdale to Bristol, CT.

**Greeny, how did you go from ESPN News to hooking up with Mike?**

**Greenberg:** Mike and Tony did the show for about a year, then Tony left somewhat abruptly. They spent quite a bit of time auditioning people. I was not one of them. I really wanted to transition from radio into TV. So when they offered me the job at *ESPN News*, I was very excited about that. In no way did I ever think I would go back to doing radio regularly.

They said, "We just need someone to come in and hold down the fort for a couple of days." I said, "Sure. It sounds like something fun to do." My nature is to be a needler. I thought, "I'm just going to make fun of this guy and see if he has a sense of humor or not." Among the first words I ever said to Golic were, "I don't want to suggest you're a little overweight, but if we stood next to each other, we would be the number 10." To his everlasting credit, he laughed. So I thought, "OK, this will be fun," having absolutely no inkling it would be anything more than a couple of days.

**Golic:** Tony and I started in October of 1998, and we made it through October of 1999, when he left. Between October of 1999 and 2000, I auditioned with 13 different co-hosts. Some of it was fine. Some of it, I would rather have had pencils sticking out of my eyes. It was brutal. My wife, God love her, listened to every minute of the show. When this was going on, after the first segment with each of these guest hosts, I would call her to get a gauge on what she thought. There was, "This one's not bad," or, "Oh, my God, I can't believe you have to do this for three hours and 45 more minutes." Greeny came in, and his story is exactly the way it happened. He joked around at the beginning. We did a segment, I

**"I feel like we're still that show trying to get people to pay attention to us. You never lose that mentality."**

Mike Greenberg

called my wife, and her quote was, "He sounds like a geek, but he's the one." It was kind of odd that it turned out to be him. I guess, as they say, we've made beautiful music ever since.

**At what point do you guys think it really starts clicking?**

**Greenberg:** I have always said that our show is a testament to the benefit of low expectations. When you start a show with a great deal of fanfare and a great deal of excitement and a lot of eyes on it, that's the worst thing that can happen. Because it's almost impossible to start something like what we're trying to do and really be any good immediately. I have never really gone back and listened to tapes of our first couple of months, but I am sure it would not be all that easy to listen to. We were so under the radar, for at least the first year, I think by the time anyone started to be aware of us, ESPN started getting a little more traction in the business and we started getting put on more and more stations. By the time anybody was really listening, we had kind of figured it out.

**Golic:** We were left to learn from our own mistakes. We were able to try a lot of different things until we found a groove. Just to tell you how nobody knew who we were, when Tony and I started, there were a ton of affiliates already in ESPN Radio, but there had never been a morning show. We started in one market, Chicago. That

was it. We built it from one affiliate to however many it is now. One of the first trips Greeny and I took was to Chicago. We were in a hotel with a Shula's restaurant. It was a meet-and-greet. So Greeny and I show up, and nobody's paying attention to us. We looked at the marketing lady and said, "What are we doing?" She said, "I thought we would just go table to table and you guys could introduce yourselves." I kid you not, some of them gave us their order. They didn't know who we were. They looked at us like we had three eyes.

**What have you guys learned over the years about making compelling radio?**

**Greenberg:** The most important lesson we've learned is if we're passionate about something, that's the best thing we should be talking about on the radio. We spent so much time trying to figure out how to cater to our biggest markets or the biggest sport of the day, or a subject that other people would be interested in. The single biggest lesson we've learned is if one of us, or ideally both of us, feels especially passionate about a topic, we will make that into a compelling segment on the show. If Mike is really into something, let's do it. If I am really into something, let's do it. If both of us are really into something, that might be the whole show.

**Golic:** My dad told me a long time ago, and it sounds so simple, to "Be yourself." It helps that Greeny and I have two different backgrounds. I played. Everybody in my family played. We were always involved with sports. As Greeny puts it, they were always involved in season tickets, watching people play sports; he came at it from a fan standpoint, and I came at it from an athlete standpoint. We have different points of view to give. I think one of the other things is, we don't really talk down to anybody. And we are certainly not afraid to admit we're wrong.

**How much sway do you think you have in the sports world?**

**Greenberg:** I really don't know. The only way I can answer that is to say that when we started, we tried to be as honest as we could be, and I think we still do. The audience has changed, but I don't think the approach has changed. If indeed we have more sway, I don't think that has influenced the way we go about what we're doing. I don't think it has either encouraged or discouraged us from stating our opinions. When you start out the way we started out, I think there is a part of you that always feels that way.

Whenever big things happen – the first time we went on *Letterman* or we went to meet the president – there are moments that it sort of slaps you in the face, and I think, "My goodness. How did we get here?" I feel like we're still that show trying to get people to pay attention to us. You never lose that mentality. I don't know how



much sway we have. But, if we do, I know that on a daily basis, I don't think about it that way. **Golic:** I think we do, but maybe not in the way that you're asking the question. Social media has put us in this position. The Mike Rice situation [the former Rutgers basketball coach caught on video abusing his players] is the perfect example. We didn't change our show one bit. What he did repulsed me, and I said it. I said it emphatically. Sometimes I yell when I get really emotional. I jumped him hard. I don't regret it one bit. I would've done it when I did the show the first day, or if I did the show yesterday. The difference is, the first day there wasn't the social media of today. So now we may bring that to light for some people, then they tell two people, and so on and so on. All of a sudden the match is lit in social media, and it's tweeted out a million times. That's one thing athletes, entertainers, and everybody else needs to deal with. Everything gets out there. We don't change our thought process just because there might be some influence. But, because of the way social media is used, it spreads like wildfire.

#### **What topics generate the most listener feedback and involvement?**

**Golic:** When I said I didn't think Batman was a superhero. We could be talking about the most important sports topic in the world, but if that ended up on the table, that's what everybody was talking about. We would go to a break and we would just laugh. It was stunning how people were that into it. I know that's not what you were looking for, but it's amazing sometimes when the non-sports topic takes off and has more people interested than a sports topic.

**Greenberg:** Things like the Mike Rice situation. In the week leading up to the Final Four, we got infinitely more reaction to conversations we had about Mike Rice than we did about conversations leading up to the games. There is no question that those kinds of stories get the most attention.

**Golic:** I would also say when we get the "falls from grace," those tend to take off — Barry Bonds, A-Rod, Roger Clemens, Lance Armstrong. The falls from grace, the "integrity of the sport" topics, seem to magnify people's interest.

#### **Who were the best guest and the worst guest you have ever had?**

**Greenberg:** The stock answer that we always have on the best guest is the hour we did with Bill Cosby. There is no way to narrow it down to just one person. Years ago, Bill Cosby called in. He wound up staying on for an hour. He's a fan of the show. He's a big sports fan. He's obviously a very interesting person. We talked about sports, and a lot about other things. He was funny at parts, and not as funny at parts. He was talking very seriously and introspectively.

**Golic:** As far as worst, I don't know.

**Greenberg:** I don't even know how you would say that. I don't know what would constitute the worst guest. The worst guests are the ones who don't feel like being interviewed. That doesn't happen often. People come on our show voluntarily. We don't get a whole lot of that.

#### **How difficult is it to balance how tough you are when you are questioning somebody, knowing you're going to want that person back?**

**Greenberg:** I don't know if we've ever had anyone say, "I'm never coming on with you again." I'm sure there are people over the course of time who have made up their own minds that they don't want to come back. But I don't think you can do an interview that way. When we interview, I hope people think that even if they found the questions to be tough, that they were fair and reasonable.

Mike will challenge people much more. I remember when Jay Paterno was on our set, after the release of the Paterno family report. Mike challenged, strongly, a few things he said. But I think Jay felt it was fair and he had a chance to give his side.

**Golic:** Guests like that, that are like one-offs, that's certainly different than when something big is happening in a sport and we get on with Bud Selig, David Stern, or Roger Goodell. Those guys have been on with us so much, they feel very comfortable. They will have a good time. They understand the show. They joke around with us.

But they also know we're going to ask the questions. Our producer, Liam Chapman, does a great job. He will say, "The guys are going to ask you this." We've had people trying to get people on, and our producers said, "Well, the guys are going to ask you about this," and they say, "I am not going to answer that," and then our producers say, "Then we can't have you on. We can't put you on and not ask you about Topic X." That has definitely happened.

#### **Your days of waiting tables in Chicago are certainly over. ESPN Radio and Mike & Mike are wildly successful. How did all this happen?**

**Greenberg:** A number of good things have happened for us. One of them is, judging from the way we started out, no one was listening. I think a few very important people at ESPN decided they like us, for whatever reason. They started listening to us and they decided they like us. For a period of time there, we got good promotion and people kind of believed in us. I think that is part of it. ESPN is such a gigantic company that if they believe in you, you have a real chance to succeed.

**Golic:** I don't think there is any doubt that Disney is happy they own ESPN. I think it does pretty darn well. I think one of the biggest reasons is that ESPN demands you work. They are thorough. You can't just go about your business and just show up. They want to be the best. They give you the resources to be the best, but they expect you to give your best at all times. From the people on air to the people who are cutting tapes.

I dig that. I like that. People know that they can trust ESPN. That's what they want: When people turn on the channel and hear the analysts talk or hear the anchors doing *SportsCenter* and doing the news, people want to know they can trust ESPN. And ESPN makes sure their people give that kind of a product. It really is such a great place to work in that respect.

#### **How involved are you guys with advertisers?**

**Greenberg:** It is very important. We are very involved. We don't do live reads for anyone that we don't meet ahead of time. We sit down and make sure we understand the product, make sure we're comfortable with it. I think it's been great. Live reads on our show are a fairly new phenomenon, and it's just been very successful.

We recently met with the CEO of Carbonite.



# Sidelines

## Mike Golic

**What are your hobbies (outside of sports and radio)?**

Watching my children participate in their sports.

**Who is/was your role model?**

My father.

**What are you reading right now?**

Clive Cussler, *The Striker*.

**Favorite movie?**

I love movies, so asking me to pick one is like asking me to choose a favorite from one of my children. I just can't do it. I love comedies and horror movies, though.

**Favorite TV show?**

New Girl. My wife made me say that.

**Twitter handle?**

@espngolic.

**Who is the most interesting person you know (outside your family)?**

Bill Curry.

**Your most embarrassing career moment?**

I don't embarrass easily!

**What one goal has eluded you?**

Winning the Ohio high school wrestling championship, heavyweight division.

**Most proud career achievement?**

To have a lifetime of jobs that I truly love doing.

**When you die, what will people say about you?**

Someone who made us laugh and was able to laugh at himself.



He gave us an extraordinary explanation of why the company was founded, what its goals are. That relationship is vital. I don't think anyone could do a show where they are endorsing products if they don't have an understanding of them and a real relationship with the companies.

**Golic:** We get scripts and copy points. If you read it, it sounds like you're just reading it. That's why we definitely want to meet with the people. Like the guy from Carbonite, or 1800flowers.com or Citrix. You talk with the heads of the company and get an idea of what they want. I said to the guy from Carbonite, "What do you want us to get across? What is it that you want to tell people? What's your vision?" That's how we want to get it across. Getting input from these people is key. We want to believe in the product. That way, we can personalize ourselves with the read.

**About a year ago, the landscape for Sports Talk radio was much different. There is more competition for your listeners than ever before. Do you feel that pressure at all?**

**Greenberg:** Personally, I don't. As I said before, I think we approach the show the same as we always have. It's interesting the way that is perceived. I don't think we could be trying any harder than we were a year ago. I don't think we are trying any harder or any less hard now. I am aware that there are other people out there doing it. To some degree, I'm flattered by it. I definitely believe that success breeds success.

Sports Talk radio started in New York, and it was successful. It started springing up all over the place, including Chicago, which is where I got my first job. Now I think that one of the reasons that there are competitors in the market on a network level is because of the success that we've had. So that's great. As far as how does it affect us, I would say it has zero effect on what we're doing. We approach the show the same way.

**Golic:** I am a very black-and-white person. A lot of that is from sports. When I was on the football field, I couldn't control what the guy next to me did, or the guy behind me, or the coach. I couldn't control anything except what I was doing. I was in control of what I was going to try to do to the man in front of me. It doesn't matter. I don't even care who the other competition is. It doesn't matter, because we are going to do our show the way we are going to do our show.

Just because another station pops up all of a sudden or this group is started or, "Wow, look at this show," it's not going to make us change our show. If we feel our show needs tweaks, which we have certainly done over the years, we'll do that because we think that's what the show needs. I couldn't name for you who our competition is because I don't care. It doesn't affect me. All I can worry about is the show that I do.

**So you guys have no opinion on what CBS or NBC puts out there? You haven't listened?**

**Greenberg:** We wouldn't have any way to listen to it.

**Golic:** We know the people. It would be like we sign somebody new on the team, and I'm going to change my technique because of that? I'm not. I'm always going to play the best way I think I know how to play, just like when we have our meetings and prepare for our show. What are the hot topics out there? How do we get our personalities into the show? Let's have some fun. We are always going to do those things, no matter who comes into the marketplace.

**Greenberg:** We've always had a tremendous amount of competition. Let's say we're on 400 stations. How many stations are in each of those markets? Every single morning, the people have, literally, thousands of choices to make of thousands of other shows on radio and TV and all the other ways people are consuming our show. We can't concern ourselves with all of them. There are more now, and there are



**"We do a radio show that's on TV. It's not a TV show that is also on the radio. We want to make sure we appeal to the radio listeners. You can shoot the cameras around us and we'll put it on TV, but it's radio that we are focusing on."**

Mike Golic

going to be more five years from now. We just have to keep doing what we're doing. I wish everybody well. You can't start making enemies of every single person who is your competition, otherwise we would have thousands of enemies. I'm in no mood for that. Some of the people doing the network stuff are friends. I wish them well. I hope it goes great.

**Golic:** Every now and then, we hear someone say, "This show said something about you. What

do you say to that?" I tell them, "Tell them thanks for listening." What else are you going to say? I'm not going to get in a verbal war with anybody. Do your best. We will do our best, and we just go from there.

**Did you guys ever think that it would be this many years together and still going strong?**

**Golic:** Greeny thought it would last a year.

**Greenberg:** When they offered me the job full-time, I turned it down. At that time, I was an anchor on *ESPN News*, but they had just created a third anchor role on the evening *SportsCenter*. I was doing that really regularly. I really liked it. I was working with Robin Roberts, Bob Ley, and Charlie Steiner, people I really looked up to. I was thrilled. So they said, "You want to come do this radio show?" and I said, "There's no chance." There's no way I'm taking myself off *SportsCenter* to go do this radio show that no one has ever heard of that is not on anywhere, that will last a year. The reason I agreed to do it was because they said I could keep doing *SportsCenter*. In all honesty, the reason I agreed to do it was I thought that maybe some of the executives in the building would hear me and would be impressed by what I was doing and it would further my position in television. I would never have guessed it would become my primary focus at ESPN, and much less that 14 years later we would still be doing it.

**Golic:** Never in a million years. Truly, Greeny and I are so different. We are at different stages in our lives with kids. So for us to get along this well, for this many years, and have the show be successful, going from almost waiting tables to going to shows where people are lined up when we get there in the morning at bars and restaurants, we are stunned every time we see that. No, we never, ever expected this.

**What are your thoughts on the radio industry?**

**Greenberg:** I love the medium. I grew up a huge fan of radio. I listened to the radio a lot when I was growing up. The radio was on in our house a lot. I think the medium of radio remains vital, because there is no other broadcast media that has the same immediacy. Whatever the advances that take place in the digital space and with all of the new audio technology that becomes available, I don't think that there will ever be a replacement for the immediacy and the portability that you can get with radio.

**Golic:** I agree with that. Our show is on TV. This is ESPN, and they are built around live TV. We do a radio show that's on TV. It's not a TV show that is also on the radio. Our main focus is, we want to make sure we appeal to the radio listeners out there. You can shoot the cameras around us and we'll put it on TV, but it's radio that we are focusing on. **INK**

## Sidelines

### Mike Greenberg

**What are your hobbies (outside of sports and radio)?**

Golf, writing.

**Who is/was your role model, and why?**

Golic is my role model. Many people say their kids are the most important thing in their lives. He lives it.

**What are you reading right now?**

This question, and I'm unimpressed.

**Favorite movie?**

Casablanca.

**Favorite TV show?**

Seinfeld.

**Twitter handle?**

@espngreeny.

**Who is the most interesting person you know (outside your family)?**

All people are interesting if you pay attention to the right things.

**If you had 30 minutes, a tape recorder, and your choice, who would you interview, and why?**

I would interview John Irving. I admire his work more than that of anyone else I can think of.

**Name some stations you listened to as a kid.**

I liked the old WNBC when they had Howard Stern in the afternoon. When he switched stations, so did I. My father always had WINS on in the bathroom in the morning, so I listened to that as well.

**Your most embarrassing career moment?**

I once had a Howard Stern prankster get on the air with me and repeat an inappropriate phrase over and over before they cut him off. It was funny, but embarrassing.

**What one goal has eluded you?**

I still hope to be commissioner of baseball.

**Most proud career achievement?**

We took Mike & Mike from nothing and made it into whatever it is today. I'm very proud of that.

# TOP SPORTS TALK PDS PREDICT THE FUTURE

They are in the game now, programming successful Sports stations around the country. They have their fingers on the pulse of a \$150 million a year — and growing — format. And they are responsible for local talk talent, major league play-by-play broadcasts, and every other piece of programming that is driving this format. It's a stadium full of responsibility, with serious financial expectations. We asked our panel of Sports Talk experts where the format will be headed over the next several years.

2013  
✓ Lee Hammer  
✓ Mitch Rosa  
✓ Justin Crang

✓ Alan Davis - WGR  
✓ Chris Kinard CBS  
✓ Neil Nelkin  
✓ Michael Thompson ESPN LA  
✓ Dan Roberts KSR  
✓ Bernard Bokeryi



## Matt Nahigian

WPEN (The Fanatic)

City: Philadelphia

Team: Greater Media

Roots for: Phillies

Wanted to: Be a play-by-play announcer for any team

[mnahigian@975thefanatic.com](mailto:mnahigian@975thefanatic.com)

I think Sports radio right now is in a great place, especially in provincial areas like Philadelphia. No matter what challenges we face in regard to obstacles — satellite radio, iPhone apps, Web streaming, and other new technology — Sports Talk radio continues to thrive. Habitual behavior is a big reason for this, and the comfortableness of hearing the same voice each day that you trust is something that cannot be duplicated. The most important thing we did was to move to the FM dial over three years ago. Unfortunately, AM radio is going to have some serious challenges in the future, especially with the 18-34 demo.

This past year we obtained the rights to the Flyers and 76ers. Play-by-play has always been an important key to growing come for radio stations and has been a nice boost for us, even though the teams did not perform as well as we would have hoped. PBP on FM is also a twist that has opened the games up to a completely new audience.

As we look forward to the future, Sports Talk radio will continue to have challenges with new technology coming out that will give people a lot of options to choose from. My feeling is to embrace it. We have built an app for the station that people can download, partnered with iHeartRadio so people can access us that way, and also given people the option to interact via text. All these things are our way of embracing new technology, but at the same time directing it back to our hub, which is 97.5 The Fanatic.



## Nate Lundy



### Nate Lundy

KKFN (104.3 The Fan) & KEPN  
(1600 The Zone)

City: Denver

Team: Lincoln Financial Media

Roots for: Rockies

Wanted to: Play professional baseball  
nate@1043thefan.com

In an industry of consolidation and syndication, Sports Talk radio has been and will continue to be the opportunity to break the mold. With all respect to my nationally syndicated friends (heck, I'm one of them) the truth is sports fans, and thus sports listeners, care about their local teams. A sprinkling of national perspective peppered with larger-than-life names will always have a place on our dashboard. However, do my listeners want to talk about the Jets? No. They want to talk about their Broncos. Localization will be key to Sports radio's future growth.

The next step? A merging of traditional Sports radio with the columnists and bloggers in our expanding digital world. Traditionalists will dismiss bloggers and online reporters as ill-informed trolls living in mom's basement. They are quite the contrary. By specializing in a particular sport, a team, or a city's sports scene, these online voices bring the exact localization I mentioned before.

Finally, the future is going to bring us fewer and fewer of the traditional three- and four-hour sports talk shows. Look for locally focused, well-produced two- and even one-hour shows to begin to be the norm. A scattering of voices that, much like the crowd in a stadium, reflects the varying types of fans while still holding true to the overall personality of the station they work for.



## John Hanson

### John Hanson

KCSP (610 Sports Radio)

City: Kansas City

Team: Entercom

Roots for: Royals

Wanted to: Play professional baseball  
jhanson@entercom.com

We'll continue to see the fragmentation of Sports radio. There was a day when having an all-sports television network was risky. Now we have television networks dedicated to leagues, conferences, and even teams. We're already beginning to follow the same pattern in radio, with satellite stations dedicated to particular leagues and sports.

As markets flood themselves with three and four Sports radio options, I think it's a matter of time before stations try to separate themselves by focusing all of their attention on football (for starters). Beyond that, can I see a station dedicating itself to one team? It may take the resources of one of the major sports networks, or it may be on an HD channel, but yes, I can see a station entirely dedicated to one team.

As for challenges ahead, the big one is the challenge that will never die: staying ahead of technological advancements. There are a wide variety of commitment levels to this challenge. I think stations that dedicate knowledgeable staff specifically to finding ways to take advantage of new technology on the horizon and ways to use it more effectively than other media will give themselves the better chance for growing their audience.

I also think we need to accept the reality that our audience will be listening in ways that are convenient to them. Therefore we need to accommodate those needs rather than try to fight them or to force the audience to listen using traditional methods. Post content in every way you can, and make it available as soon as it leaves the speaker.



## Lee Hammer

KNBR-AM (680 & 1050)

City: San Francisco

Team: Cumulus Media

lee.hammer@cumulus.com

While music- and Talk-formatted stations face a lot of challenges in the years ahead, I believe the future for Sports Talk radio is as bright as ever. You can see the evidence in the fact that the number of Sports Talk stations has increased every year for the past 10 years, and the expansion of the format on the FM band. Networks have also seen the growth of Sports radio, as two new 24/7 sports networks launched this year, CBS Sports and NBC Sports. Some markets now have four Sports stations, all competing for that key sports listener.

I firmly believe the key to a successful Sports station is content. With the explosion of smartphones and the Internet, the passionate sports fan already knows the score, stats, news, and rumors from their favorite team before listening to us. What they want when they tune in is content they can't get anywhere else. It's our job as PDs to create, develop, and constantly expand that content.

I think one of the biggest challenges we have ahead as an industry is facing the restrictions imposed on us by the sports leagues themselves. Currently we can't stream MLB games on our website or to mobile devices, while, for the most part, we're the ones paying for and producing the games. There's not even any sort of revenue-sharing. We also have a lot of limitations as to what we can do online with our local teams. These hinder our efforts to generate revenue and in return pay the rights fees these same teams are demanding. The leagues need to know that we're all in the same business of promoting their product and generating value for our clients, and these restrictions only hamper those efforts.





### Mitch Rosen

WSCR (670 The Score)

City: Chicago

Team: CBS Radio

Roots for: White Sox

Wanted to: Be in radio

[mitch.rosen@cbsradio.com](mailto:mitch.rosen@cbsradio.com)

For Sports radio to have the success it has today, local content is the key. Regardless of whether it's the AM or FM band, the format will not only survive, but continue to thrive, with local origination, content, and personalities.

From a cumulative standpoint, I also believe it's vital for successful Sports stations to have a major local team have play-by-play broadcasts on their airwaves. Play-by-play brings in a huge audience sampling the product, with the hope being those listeners can be incorporated into an overall audience gain on a daily basis.

Another aspect that makes a Sports station successful in 2013 is to build, expand, and grow your brand. From January 2, 1992, when the Score first went on the air, to this day we continue with the mission of broadcasting opinions on mostly Chicago sports. That is our brand today.

Also, the business has changed in an extremely positive way with the explosion of digital assets. It's not just websites anymore, it's a number of digital platforms, i.e. texting, video streams, exclusive online content, streaming, podcasting, and other social media avenues. My goal every day is to think of new ways to interact with our audience and how I can — through our brand — engage people that might only sample our product occasionally, with the hope for them to listen more often.

The bottom line is, Sports radio today for me is local content, opinionated personalities, digital engagement, a marketing-sales-friendly staff, and branding.



### Chris Kinard

### Chris Kinard

WJFK (106.7 The Fan)

City: Washington, DC

Team: CBS Radio

Roots for: Nationals

Wanted to: Play professional football (and be on radio)

[cnkinard@cbs.com](mailto:cnkinard@cbs.com)

I think what ESPN and Arbitron are doing with their cross-platform measurement initiative is going to have a profound positive impact on the Sports radio landscape. At both the network and local levels, Sports radio outlets are creating more original content than ever before. While many are thinking outside the box and building large, dedicated audiences by making their content available through streaming, podcasting, mobile, and video, cross-platform measurement is going to give us a chance to actually get credit for these audiences, and finally monetize them in a meaningful way. Our audience wants the content at their fingertips at all times, whether they're in their car or by their office radio or not.

We're in the content business, and our challenge is to stay relevant by weaving that content into the fabric of sports fans' lives and giving them easy access to it, no matter what happens with technology in the near or long term. This is even more important if Arbitron creates a PPM app and measurement is done through panelists' smartphones. Every city is different, but I think locally focused Sports radio has an opportunity to get more and more popular, especially as the rest of the dial becomes more and more homogenized.



### Justin Craig

WEPN (ESPN NY 98.7)

City: New York

Roots for: Blue Jays

Wanted to: Be in radio

[justin.l.craig@espnradio.disney.com](mailto:justin.l.craig@espnradio.disney.com)

From where I see things, there is one universal language, and it's sports. It's the ultimate ice-breaker that allows everyone to come together. It's what defines cities and establishes a societal and community connection. As long as there are sports being played, we as fans will engage and debate over our passions. We love to take ownership of our teams at all times, in all ways. Therefore, Sports Talk will remain strong.

What's the future of Sports Talk? Quite simply, finding new ways to interact with the passionate fans on all platforms. No longer is it just "talking and taking calls," it's about using all elements and resources at our fingertips to provide a more complete experience — to create a connection with our passionate listeners and keep them engaged at all times, whether in the traditional sense or the ever-evolving aspects of how to consume our product.



# Sports Talk: The 'Safe' Format

**D**on Martin is senior vice president/sports programming at Premiere Networks and the Fox Sports Radio Network, and he's also the GM/PD of KLAC (AM 570 Fox Sports) in Los Angeles. Martin knows just a little about Sports Talk: He spent six years at AM 570 before joining Fox Sports Radio, overseeing the merger of AM 690 and 1150 and moving what was then XTRA Sports to 570, a much better signal. Martin gives us his thoughts on the Sports Talk format, its explosion in popularity, and where it's headed over the next three to five years.

## What are the biggest strengths of Sports Talk radio today?

It's safe! In a politically charged world, Talk radio is being scrutinized by activist groups, which makes it difficult on advertisers. Sports is the safe way to hit the all-important male demos. Sports also has the advantage of live play-by-play opportunities — it's just not the same if you capture it and play it back. Additionally, fan passion comes with the Sports radio listener! We are the ultimate escape from your everyday crazy, stressful life.

## What are the format's biggest challenges?

One challenge is the historical broadcast of sports on the AM band. We need to fish where the fish are, including FM stations and TV simulcasts. Another challenge is find-

ing great salespeople who understand the format and audience. This is a passion and direct sell, not necessarily numbers.

## Where do you see Sports Talk heading over the next three to five years?

Thanks to the "Big Four" TV networks, Sports radio has resurfaced as a "must" medium, or at least a piece of the magic puzzle. The Big Four realized that they need to be wherever their audience is, 24 hours per day. To accomplish that feat, they are using the power of radio, the Internet (both streams and podcasts), and websites to back up TV.

This concept will now drive more simulcast shows, sharing of talent and resources. The listener, viewer, and user will now be able to connect with their favorite shows and personalities wherever and whenever they want. The content will become platform-agnostic, while each platform becomes more important to the success of the whole.

## What is the definition of a successful Sports Talk host?

Numbers! AQH and financial — both are created equal.



Don Martin, senior vice president/sports programming at Premiere Networks, is shown here with the Stanley Cup trophy. He is the GM/PD of KLAC (AM 570 Fox Sports Radio)/Los Angeles, which is the Kings' flagship station.

## What are your thoughts on these station bidding battles breaking out over play-by-play?

It's an issue of supply and demand. Live play-by-play attracts a unique, passion-driven audience. If you own the exclusive rights to the events for those hours, you have a captive audience.

## Who is the Sports Talk listener?

It depends on who is hosting the sports talk show. There are some great hosts out there that play the hits for men, using sports, entertainment, music, and life to connect with their audience. Their audience is a mix of men 18-54, and their show becomes the locker room, or gathering place, for conversation and entertainment (it is basically an escape for men). Play-by-play listeners include a mix of all kinds of people.

## What can the advertiser expect from this format?

For the advertisers, Sports Talk listeners typically live in the hard-to-get male demos of 18-34 and 18-54. The audience, historically, has proven to be a very loyal following that drives direct response. The format allows the advertiser to hit a targeted audience at a more reasonable rate (you literally pinpoint men).



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# WMMR



## ROCKING PHILLY FOR 45 YEARS

G

reater Media's Philadelphia Rock station, WMMR, is celebrating 45 years in the format this year — and also celebrating how the station has become so

much more than a dial position that plays the Rolling Stones, Weezer, and AC/DC. All WMMR's years of music consistency and community goodwill have resulted in its becoming part of the fabric of the city; as Greater Media/Philadelphia Market Manager John Fullam says, "You almost can't separate one from the other." The station is live and local 24 hours a day, it's in the community all the time, and its support for local charities is second to none.

Greater Media CEO Peter Smyth says, "When you think of true legendary brands in Rock radio, WMMR-FM is always at the top of the list. This station is truly remarkable. It has stood the test of time and has evolved over the decades while still being true to its core.

Even today, WMMR.com and [morning show website] PrestonandSteve.com are finding new ways to engage and entertain listeners using the latest integrated technology. WMMR's amazingly loyal and dedicated listeners have literally grown up with the station."

A number of important pieces of the WMMR puzzle have come together over the years to put the station not only in a sweet spot with listeners, but in a much stronger position in the ratings. In 2004, Program Director Bill Weston arrived on the scene, just about the same time as Fullam. Together they went to work putting WMMR back on top.

Weston took notice that the music was a little too focused on hard rock and made tweaks to include more diverse songs within the Active Rock format. And he says one thing is for sure: WMMR has always been looked at as the "cool station."

He says, "Maybe it was a little granola. Maybe it was a little alternative rock of the '80s. But it has always been a current Rock station, which I think is a pretty important

distinction. Since 1968, MMR has been playing some kind of current rock every week. We know that when you play new music originally, that's not an automatic win. There's a cost until it gets familiar and starts getting some results back. Playing new music, there is a price to pay. But it is really important to the overall mixture of MMR. It's part of what we are."

Weston also saw right away that WMMR's morning show had no chemistry and went after Preston and Steve as soon as their contract expired with Beasley Broadcast Group. They turned out to be a perfect fit for WMMR. "They were not the number one show in Philly on Y100 [WPLY] by any stretch," Weston recalls. "It was kind of that '1 plus 1 equals 3.' They were a great morning show, but maybe not on the right station. And MMR was a great station without the right morning show. You make that change, and it was just like rocket fuel."

Adding more fuel to the WMMR fire: Y100 eventually left the Rock format for Urban and Howard Stern decided he'd had

Above (l-r): WMMR staffers with Daryl Hall (second from l) and John Oates (c); Bono with WMMR's legendary Pierre Robert; "Big Pink" flies at a station Block Party; fans at a local show; staffers surround famed comic Rodney Dangerfield.



enough of radio and bolted to satellite, leaving WYSP floundering to find an equally dominant replacement. WYSP would eventually flip to Sports Talk as WIP-FM.

Weston says he doesn't want anyone to think he's some huge genius: "We are really celebrating the longevity of MMR. There weren't that many program directors before me, plus a lot of really talented people that came through this place. But I would share the distinction and any props that might come from the industry with those other employees who may not be here right now, but were certainly part of this amazing place that just continues to be an amazing place. I am just thankful to be here now. It's been a great ride since 2004."

Charlie Kendall was one of those PDs; he called the shots at WMMR from 1980 to 1983 and says it was a fabulous experience. "The station was owned by people who empowered their program directors to actually program the radio station," he says, "a proud tradition that continues under the ownership of Greater Media. Jeff Pollack was my predecessor, and he had done a good job of giving the station good formatics. My job was to move the average age from 19 to about 27. Quite simply, we removed the teen focus of the station and targeted young adults."

"We made WMMR ubiquitous at every concert, stadium, club, and bus stop in Philadelphia. We took the station live on location as much as possible. Lots of live concert broadcasts, and even when we weren't live, a WMMR DJ introduced the band and our promotion team put something with our logo in the hands of every person there. We embraced the local music scene and supported them whenever possible. This gave us the opportunity to do live Block Parties on Chestnut Street, at the shore, and elsewhere, and we drew tens of thousands of people at virtually no cost. We were the party. None of this would have been possible without the blessing of our general manager, Hal Smith. He let us try and succeed at some stunts many would have said no to. It would also not have been possible without some truly exceptional talent. I was lucky enough to find Pierre Robert and John DeBella to add to Joe Bonadonna, Bubba John Stevens, Anita Gevenson, Steve Sutton, Michael Tearson, Steve Lushbaugh, John Bloodwell, Kevin Gunn, Tom Sheehy, and others."

Weston says it's incredibly important to the success of a radio station that the company invest in the product, "whether it is developing a full-show podcast, developing an online presence, bringing in a mobile platform, or having a videographer to create

video content." He says, "Having full-time live air talent around the clock, Monday through Sunday, is a huge investment on the part of the company. That also makes a big difference. Being able to get a lot of the local dollars because of the promotional programs we can offer along with the buy is also critical. Obviously, we need to bring the money in through the door to pay for the pretty large staff. All of those things kind of just keep fueling the monster. I had a staff meeting a few months ago and Pierre Robert stood up and said, 'A lot of people talk about radio in the good old days. Make no mistake. Right now. Today is the good old days.'"

Greater Media VP/Programming Buzz Knight says, "When you think of iconic brands, and, even more specifically, iconic radio brands, you have to think of WMMR. WMMR embodies everything Philadelphia: a spirit, passion, and deep connection to the community. Bill Weston and his terrific team are constantly challenging each other to take the brand to greater heights. Here at Greater Media we're proud of the entire WMMR legacy, which has a special place for listeners and advertisers."

Fullam says there are three reasons for WMMR's success: "An extraordinary relationship with the city of Philadelphia, very talented people who took creative risks, and Peter Smyth and Greater Media continued to invest in the station so it can thrive." Smyth adds, "I am so very proud of John Fullam, Bill Weston, Preston and Steve, Pierre Robert, and the entire WMMR family for all they have done to continue the outstanding rock tradition that was set years ago. They are the best. We are proud to have them in the Greater Media family."

Kendall wraps it up: "WMMR is Philadelphia. Right down to the way we were able to sum up the attitude of the whole city with the way we said *PHIL-AH-DELPHIA!*" **DK**



Top to bottom: WMMR air personalities (L-R) Pierre Robert and Matt Cord, PD Bill Weston, and air personality Jacky Bam Bam; WMMR's Cardboard Classic entry for 2006; two tie-dyed fans, with Pierre Robert (r); Billy Joel onstage with Robert.

## LIVE, LOCAL & LONGEVITY

To help build loyalty with listeners in Philly, WMMR is live and local 24/7. Here's the lineup and how long the on-air team has been with the station, including the morning show of Preston Elliot (r) and Steve Morrison, pictured here at the 2013 St. Patrick's Day Parade.



Preston & Steve Show 8 years  
 Pierre Robert 32 years  
 Jaxon 8.5 years  
 Matt Cord 8 years  
 Jacky Bam Bam 4 years





**AN ADVERTISER IS PULLING OUT OF YOUR STATION BECAUSE OF SOMETHING SAID ON THE MORNING SHOW TODAY. WHAT DO YOU DO?**



**Ken Kwilosz Jr.**  
Director of Sales  
KLPX-FM, KFMA-FM,  
KCMT-FM & KTKT-AM  
Tucson, AZ  
kkwilosz@azlotus.com

I've had the unique privilege of having a sales career in the radio and television industries for 29 years. In both, this situation raises its ugly head now and then, but it's important for sales to know it's part of our business and will never go away. As broadcasters, we are entrusted with a public license. That means we are here to serve the public and our listeners. We are obligated to provide the most truthful and unbiased information possible. Sales cannot have influence over news or programming. Here are three real situations, and how to deal with them:

1. The jock says something untrue about the client/business: The DOS needs to meet with the client immediately, preferably with the GM, to listen to their feedback, also known as an "ass-chewing." After an apology, ask what can be done to save the relationship and remedy the mistake. (In the newspaper biz, they often run a retraction after a mistake/misprint has occurred.)
2. The client "heard from someone" that something negative was said about them. Listen to the segment and determine if it was taken out of context, which is usually the case. Assuming it's a context issue, the DOS should contact the client, go out with the AE, and let the client hear the full segment firsthand. Case closed.
3. The jock says something negative but true about the client or biz — the most dreaded of all scenarios! The DOS and GM immediately go see the client. Listen first. Give the client an opportunity to make a rebuttal and remind them that programming and news are completely separate from sales, as it must be. Offer what you can, but in the end, it's something the client needs to come to terms with.



**Larry Miner**  
Director of Sales  
KELA & KMNT  
Centralia, WA  
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Perception is reality. Some you win, some you lose. First, while taking the complaint from the client, it's imperative that you find out exactly what was said on the air (you can review with talent and the aircheck later). It's also important to find out if the client heard what was said or is repeating what someone else told them. There can be a difference.

Remember, perception is reality! We must give our on-air talent the freedom to be creative, but with that comes personal responsibility. Assuming the ill-advised statements were made, take full responsibility for the comments and let the client know that disciplinary action will be taken. If the talent was talking about a hot topic someone might have found offensive, but it was not vulgar, then you likely have to support the employee. Let the client know that you appreciate him bringing this to your attention, that no harm was intended, and that their feedback is much appreciated, as is their business. And, of course, ask for the continued opportunity to maintain the relationship.



**Randy Ross**  
Director of Sales  
South Central Media  
Knoxville, TN  
rross@  
southcentralmedia.com

Ironically, this happened recently within our cluster. It's live radio with humans. They say things at times you wish they hadn't. In my opinion, you must get as many specifics as possible from the advertiser's perspective. Let the client know that you will seek to understand the complete scenario and will get back to them the same day. In some cases the advertiser may not be the person who actually heard the show. Facts do sometimes get lost in translation. I would start with a fact-finding mission to get the actual audio from the morning show. Once you understand what came through the speakers and have the complete picture, you're able to assess the damage, if any, before getting back to the advertiser. Gather the facts and get back to the client in a timely manner with the truth of the situation — then go from there.

# WHERE IS DIGITAL HEADED FOR RADIO?

**Deborah Caso**  
Market Manager  
Cumulus Media Tri-Cities, TN

I think where it's headed depends on where it's allowed to go. There's a huge upside for radio in using text as a contest vehicle, and I know from personal experience it gives us a chance to view our "hidden" cume — not the prize pigs. However, if programming continues the old school thinking that they must do on-air contests to force listening, it is a wasted opportunity. It's time for a rethink of our interaction with listeners before it is too late.

**Doug Westerman**  
General Manager  
KQAL-FM/Winona, MN  
Winona State University

From a business standpoint, I believe the ad value for streaming will be a part of the conventional radio sales strategy — combining Arbitron and streaming numbers to show client value and the power of the association between over-the-air and the audio stream. For programming and promotion, streaming, social media, and tech-savvy talent will continue to evolve through a generational "changing of the guard" of sorts. Technical skills, along with the ability to write for audio, video, and the Web, will separate quality job seekers from those who do not come to the table with those skills. Station websites will have to find a more defined, less labor-intensive way to survive in the long run. The ability to post current content seems to take too many steps compared to Facebook and Twitter. I wouldn't be surprised if stations were to go to 100 percent social media as their only Web initiative.



## BLAST From The PAST >>




### HANDCRAFTED....

Bernie Wagenblast sends us this picture he took back in 1978 of a young station staffer engaging in some old school editing at WSOU in South Orange, NJ (note the Scotch tape and razor blade). He writes, "Here's a photo you might enjoy because it shows how production used to be done."

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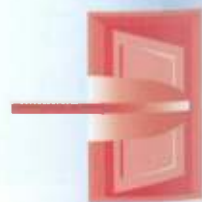




Felicitaciones a nuestras finalistas Corinna Ruiz y Vita Riner de las estaciones KOYE/KCUL y KSYR FM respectivamente en los Premios Medallas de Cortez de su familia en Access 1 Communications.

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