RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINESM

RADIO S PREMIER MANAGEMENT & MARKETING MAGAZI

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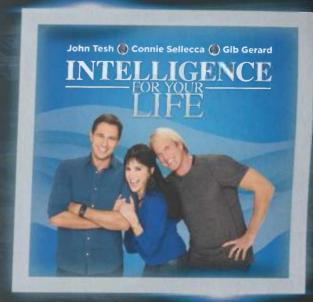
MOST

POWERFUL

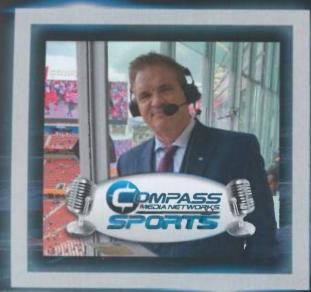
PEOPLE

IN

RADIO



"With our 350 affiliates - in all markets throughout the country, I am here to tell you that radio is incredibly compelling. We are continuously astonished by the passion of our audience."
John
Tesh



"Our NFL broadcasts jump out of the speakers and enable us to share the unfolding action. Radio literally brings Game Day atmosphere and excitement to life, no matter where you are listening." Brian Baldinger



"Every night, listners call with their most personal relationship challenges. Radio offers a sense of cummunity and intimacy that's unparalleled."

Dr. Laura
Berman







Collecting MORE for you requires a blend of strength and delicacy.



There is an art to collecting media receivables. Not everyone can do it or do it well. Some accounts need a firm approach during the collection process. A show of strength. Other accounts react better to gentle persuasion. A softer MORE delicate touch. The trick is not to be so firm or so strong to lose future business opportunities or too soft as you may never collect the debt.

The true art of debt collection lies in knowing when and how much of each technique to use, blending the approach to the account. At Szabo Associates, we're masters at being hard as steel or soft as a feather. We know what to say and when and how to say it.

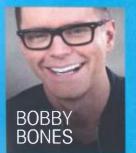
It's because we have MORE experience and MORE training than anyone in the industry. Not to mention a proprietary database that has chapter and verse on thousands of media clients and their payment histories. Szabo has been successfully collecting media receivables longer and better than anyone else. Is it any wonder we collect MORE for our clients?

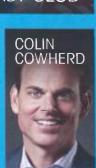


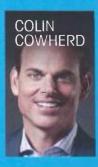
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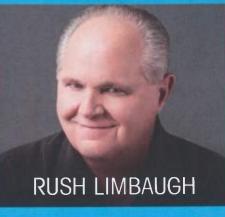
MORE is better than less.



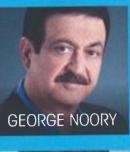


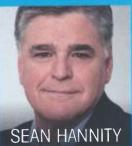














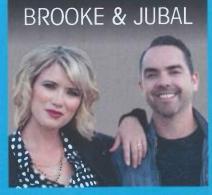






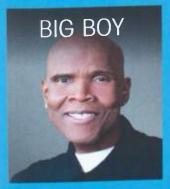








ENRIQUE SANTOS



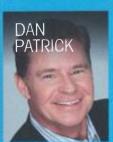


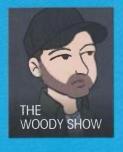


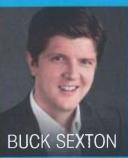


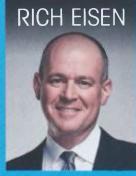














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What categories, platforms and initiatives are most likely to generate the biggest revenue growth, return on investment, and expansion in the upcoming roller coaster of a year?





Prospects for Radio as an Investment in 2020

What will radio look like under potentially greater de regulation? And how might this position radio as an investment as it faces enhanced competition from other audio options and platforms?

Consolidation Through the Eyes of Independents

Speaking of de-reg, what's the thinking in smaller and mid size markets where the impact would be greatest? And how could their strategies impact you?





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What keeps advertisers up at night and what it could mean to radio and its potential to help clients better tackle the marketing challenges ahead.

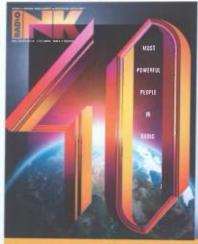
You'll leave with new knowledge and forge new relationships that will guide you in charting the course for your business into the next decade and beyond.

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RADIO INK LIFETIME LEADERSHIP

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REFLECTIONS ON 40

The history of *Radio Ink*'s 40 Most Powerful People in Radio list is a fascinating look not only at the names of those shaping the industry since the passage of the 1996 Telecommunications Act, but at how the radio industry has changed over the past 23 years.

Designed to bring momentous regulatory changes to a sputtering industry, the Telecom Act has indeed been more transformational than most would have imagined back then.

That's especially worth pondering today as the Ajit Pai-led FCC considers moving forward with a further relaxation of local radio ownership rules. Industry players are split on whether a loosening of rules that were created before digital media spread to the masses is a smart one, with companies large and small taking sides on a fierce battlefield that will see the FCC serve up a decision that could massively change the landscape again.

No matter the outcome, one thing is for sure: improving radio's ability to compete on the larger playing field is going to call for more than taking out a direct format competitor, or reducing spotloads, or even, dare we say, implementing better programming efforts.

The fact is that addressing the challenges of today involves more than being proactive as radio broadcasters. With the dawn of digital has come increased demand for accountability. No one will deny radio's vast and powerful reach, but advertisers want more. They want documented engagement they can track. If that part of the equation is not addressed when the dust clears on deregulation, radio will continue to face issues in growing strong and solid revenue.

Because, after all, isn't that what this is all about? If position-

ing against today's pureplay digital platforms does not include both delivering more precise metrics and delivering them on a timely basis, radio will still be running a lap behind in the race to capture a bigger piece of the revenue pie.

And while leveling the playing field in terms of accountability is critical, some focus on exactly how more deregulation would make radio more competitive against the Googles and Facebooks in our



world needs to be thought through and laid out more precisely in terms everyone, especially those with concerns, can feel confident about and understand. It's unfortunate but true.

The history of deregulation - a case of "actual results may vary" versus promise – is not exactly encouraging. In many minds the question is how would more relaxed rules better serve the interests of radio's communities, its listeners and advertisers, and the industry overall? How would such a move strengthen the product - the content? Will it open more job opportunities for radio people - or at least not reduce their already shrinking numbers? And again, will operators invest in the kind of metrics that are also important to leveling the playing field - and in the timely fashion of its digital competitors? These are questions

that need answers, and need to be an integral part of the proposition. There cannot be unfettered rights without enhanced responsibility.

But the changes that began with the 1996 Telecom Act have continued to morph into even more significant ones in the ensuing years. As such, there is also no comparison between the Top 40 list of 1996 and that of 2019. It would be like trying to compare accessing this article on a smartphone to Alexander Graham Bell's successful use of a new device back in 1876 as he called, "Mr. Watson, come here. I want to see you."

And the past decade has witnessed even greater seismic changes in leadership and ownership. There are new faces with new visions in charge today, most not around in 2010 and some of them now women.

One could surmise that radio is on a new path, with a lot of new leadership setting the course as the 2020s near. These are leaders focused on expanded digital initiatives, new ideas, and innovative approaches.

While some concerns remain as to balance sheets and business growth, radio enters the next decade on more solid footing. There is new blood, more gender diversity, and — hopefully — more focus on investment in the future. Better metrics and innovative content need to be a part of the game plan.

But radio's growth could be slowed by infighting, by taking eyes off the ball. Radio needs higher visibility on Madison Avenue. It needs to be on a first-name basis with the ANA and 4As.

A unified radio industry can achieve, inspire, and ensure its longevity. The industry can do this. Together.

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RADIO'S GOLDEN APPLE

Recently in a board of directors meeting for my company, we had a discussion about a company I was planning to acquire and the amount of money I was about to spend. One of the board members, an Internet advertising expert, asked, "What are you buying, really? Why do you really want this company?" My response was, "I want the list. I can make a lot of money off the list of customers." Then, the unexpected. He said, "You're throwing your money away. For a fraction of that amount, I can get the same number of customers they have in about six weeks' time."

Another board member, an expert in Amazon marketing, stepped in and said, "And I can get you that many customers on Amazon for a small part of that budget."

Though I made a bid for the company and did not get it, my eyes were opened by a few of my board members who live the Internet mindset of "We don't need media anymore. We can accomplish what we want and reach who we need to reach by pulling a few levers."

You and I are radio people, and hearing this is either painful or not believable. Are you in denial? Or do they not know what they are talking about?

Several years ago I drank the Kool-Aid and immersed myself in the Internet and social media culture, and I recently added some amazing digital natives to my board because I know I'll never think like a digital native. They see things I'd never see.

Meanwhile, I have friends who have their heads in the sand. "People will come back to radio," they will say. "Radio is the most targetable medium." "Radio will never die." And though I admire



their loyalty, I can say from deep experience: no one needs us anymore. No one needs TV anymore. In fact, we can find and select audiences in such targetable detail that advertisers are totally smitten. And a local business like a furniture store can buy the name of every person who spent \$1,000 or more on an Amex card in the last 30 days in their town and e-mail them or retarget them.

Why do they need us?

Online selling, online retail, direct marketing, social media marketing are the darlings of the media because they are so very effective. But...

It turns out that the things missing from all that are curation and celebrity. Curators of content are extremely important, and people who have relationships with those audiences are incredibly important. When you combine curation and celebrity with online selling, you see substantially better results.

Gone should be the days of "Radio is better or more effective than..." newspaper, TV, classifieds, magazines, direct mail, cable, etc. If someone in the ad world had to choose a media that is "better," they probably wouldn't choose any of those, and if forced to pick one media with a gun to their head, they would choose Google, Facebook, Instagram, or e-mail.

It's not what I like saying, and it's not what you want to hear. But the giant advantage radio does

have is that it has thousands of local personalities with audience relationships who can curate content or lend their names. This is the new currency for radio, and it is the leverage you have locally and nationally.

Of course radio listening is still strong, of course people still listen and respond, and there are ample advertisers who can prove it still works. And though we should continue to use every tool and advantage we have, our most valued asset is the relationship your brand and your talent have with the listeners, and the sooner we understand and leverage this, the sooner we'll see more budgets returning to radio.

I chuckled when I saw that NAB and RAB are bringing Internet/social media superstar and bestselling author Gary Vaynerchuk. a.k.a. Gary Vee (pictured above), to speak at the Radio Show. Gary is direct, does not suffer fools, and likes to tell the truth, and he is likely to tell you, "You're screwed," which could be a bit of an embarrassment for our radio leaders. (Though he'll also probably be launching a radio show.)

But he'll also probably tell you this: radio's way back to the money is deep integration with advertisers by leveraging your brands and talent with their online presence. He knows that becoming a celebrity gives him leverage and gets him invited on to tech boards, and anything to further celebrity (including radio) is valuable.

Every cycle of radio, every threat, every time someone says radio is dead, there is always hope, and that hope boils down to that audience and that relationship with your talent and your brand. It's your golden apple. Embrace it and leverage it.



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THE WIZARD OF ADS



HOW TO PRUNE YOUR ACCOUNT LIST

ROY H.
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ROY@WIZARDOFADS.COM

An account executive who "goes with the flow" never makes a lot of money. But an account executive who knows precisely what he or she is going to do today is an account executive who can afford to start a campfire with crumpled-up hundred-dollar bills.

When I was a baby AE, I had the good fortune to spend a day with Gene Chamberlain. He taught me three things that day that have made me a lot of money. Today I'm going to teach those three things to you.

You've Got to Prune Your Account List

We run out of time long before we run out of opportunity. There are only 24 hours in the day and no way to get any more. But businesses that need better advertising are like the sand on the seashore. You can't even count them all.

Are you allowing yourself to be driven by the merely urgent, rather than the truly important? The truth is, the urgent is rarely important, and the important is rarely urgent. Are you out of time because you're spending too much of it on accounts that make you too little money? Are you spending your day picking up nickels and dimes when you ought to be stacking up 10s and 20s? You say, "But they buy this schedule for that one special event every year! Are you saying that I shouldn't take the time to write it up?" Yes, that's exactly what I'm saying. You should give that account to a struggling young rep who has the time and needs the experience. You've got better things to do.

This is how to prune your account list:

- Look at your total billing for the past 12 months.
- 2. Divide that number by the number of accounts on your list.
- 3. This will give you an average annual yield per account.
- Give up every account that spent less than that amount with you last year.
- 5. Sell no new accounts that are going to spend less than that amount with you.
- 6. When you run out of time again, repeat this exercise.
- You're going to see your billing spiral higher and higher. You're going to make more money than you ever dreamed of making.

Always Add, "Which Means..."

No matter how well we understand features and benefits, we too often name a feature and assume our prospective customer already understands the benefit. What I'm about to teach you will increase the impact of your sales presentations and the effectiveness of your ad copy, even when your customer already understands the benefits of the feature you named.

Always add "which means..."

after every feature you name. You
can add these words verbally, or
you can add them silently, but this
habit will always make you bridge
immediately into something the
customer can see in their mind.
"This blade is made of hardened
steel, which means you'll never have
to sharpen it." "This is a 52-week
schedule, which means your name
will become the one people think
of immediately and feel the best
about." "I'm going to write your



campaign in a conversational style, which means the listener will categorize you in their mind as a friend."

The First Digit of a Number Should Be the First Syllable Out of Your Mouth

I was one of only a few radio people in the room during that fateful day I spent with Gene Chamberlain. He said, "When a customer says the word 'how' followed by the word 'much,' there is only one intelligent way to answer that question. Take a breath and name a number and then — without pausing — name everything that is included in that price at no extra charge."

Most of the crowd sold mobile homes, so Gene used their industry in his example. "A man wanted to buy a mobile home, so he drove up and down mobile home row, then drove back to his office. He had noticed two mobile homes whose appearance he liked, never realizing it was the same make and model on two different lots. So he calls the first mobile home dealer and asks, 'How much is the mobile home next to the road?'

"The dealer answered, "Oh, what a great eye you have! That's a Northwind mobile home. Those are made in Minnesota, where it gets really cold, so they're energy-efficient. That mobile home is made with 2 by 6 lumber instead of 2 by 4s, and it comes fully furnished with all your major appliances..." Gene stopped and said, "That customer is no longer listening, he just wants off the phone. He's thinking, 'That mobile home is overpriced and this salesman knows it."

Gene looked at us and continued, "So the man called the second dealership and asked, 'How much is the mobile home next to the road?' 'Thirty-four thousand two hundred and seventy dollars,' the salesman answered, 'which includes, at no extra charge, vaulted ceilings and a wood-burning fireplace in an open-concept floorplan,

every room furnished with your choice of Bassett or Broyhill furniture, granite countertops in the kitchen and bathrooms, Kohler fixtures, mini-blinds and draperies on every window, and we also deliver it, set it up, and tie it down at no extra charge, then we build a 20 by 30-foot redwood deck outside your back door along with a two-car carport for you to park under. And that's just the beginning. Would you like to hear everything else you get for just thirty-four, seven-twenty, or would you like to come down and walk through it first?"

The more things you list that are "included at no extra charge," the cheaper the price becomes. But only if you name the price first.

Gene Chamberlain is gone now, but I honor his memory by passing along the best advice on selling I was ever given. My only regret is that I didn't tell him thank you before I left the room.

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SALES



PAUL WEYLAND SALES EXPERT PAULWEYLAND.COM 512.236.1222

HOW TO GET PROSPECTS TO RETURN YOUR CALLS



One of the top five questions I get from broadcast sellers is, "Why won't prospects return my calls, e-mails, or texts?" The answer is simple. In their minds you haven't given them a good enough reason to respond. Fact: in most cases, prospects will return your calls only when they are convinced beyond a shadow of a doubt that it is in their best interest to call you back.

New prospects may not know you from Adam Ant, and you're calling them, texting, or e-mailing them and leaving a message out of the blue. What have you got to offer them that would give them reason to call you back?

Put yourself in your prospect's shoes. What do you listen for when you go through your voicemail? Imagine that the prospect isn't that much different from you. Most people, including your prospect, listen for the caller's name, their phone number, and, very important, especially if it's a stranger, the reason for the call. What do you do when strangers contact you?

It's a spammy world out there, and it seems to be getting worse.

How many spam calls, e-mails, and texts do you get on your phone every day? On my business phone, unless I recognize the caller, I let the call go straight to voicemail. The method in which you initially contact your prospect can either be your best friend or your worst enemy. Your voicemail/e-mail/text is so important to get an appointment in today's over-telemarketed world that it cannot be overemphasized. It may literally be the key that unlocks the vault for you. It's your opportunity to leave your prospect a perfect 15-second commercial, and there's no room for error. Don't try to "wing it."

Here's what to do:
Start with your name, who you're with, and your telephone number. If you need practice, write your message down so you can refer to it and not forget to say something. Leave your name and number again after you deliver your message.

These are the kinds of messages prospective clients are most likely to respond to.

1. Referrals

Did you get the prospect's name from her friend or an associate? "Hello, ____, Dave Arlington suggested I call you because I have an idea I've created to generate a lot more business activity for you. My name is _____, and you can reach me at _____. Again, my name is _____, with KAXY, and my number is _____. Oh, and Dave says to tell you hello."

2. Big Headline

Why do newspapers use headlines? To get your attention. My clients know the importance of using headlines to get appointments. Don't be afraid to say something bold in your opening statement, as long as you can back your statement up. Here are some headlines you can use:

"I have found a hole in your competitor's marketing and advertising strategy that B-52s could fly through. I can easily show you how to take advantage of the mistake they're making."

"I know a way that when people think about [plumbing, for example], they will only think about your company. Call me and I'll tell you what I've discovered for you."

"Every time you advertise, I notice you're always knocking 20-30 percent off of your price. I have an idea that focuses on value that does not involve sacrificing your gross margin to attract new customers. In fact, I think my idea could help bring 20-30 percent back to your bottom line."

Paul Weyland specializes in bringing more long-term local direct business to broadcast stations. Contact him at www.paulweyland. com or call 512.236.1222.

THINK LIKE A CELEBRITY, CONVERT MORE SALES

We did everything right. We prospected the right target for our station, provided market research to support why advertising on the radio would be a great business decision for them, and we even went the extra mile by creating an award-winning commercial campaign to position them as a market leader. In our minds, we hear the client saying they love it and want to get started ASAP. But then we find ourselves in a holding pattern, as the client says, "I need to think about."

Converting the client from prospect to close might be one of the most frustrating phases in sales. We invest so much time prospecting, calling to schedule a meeting, and presenting a thoughtful plan, only to have to wait. Now what do you do? My advice is to get creative and start thinking like someone else.

One way to work to a yes is to think differently. This is a fun exercise to do with another seller or in your next sales meeting. Have each seller create a list of pending accounts that have not yet converted, then have each seller add up how much money is just waiting to convert. Next, ask your team to think about their best client and how using radio has helped that client's business.

Now the fun begins! Spend the next three minutes in an open forum having each seller share their client's success. Finally, hand out index cards with various celebrities, sports stars, business leaders, or politicians with different views. Some thought starters include Warren Buffett, Steve Jobs, Michael Phelps, Oprah Winfrey, Lady Gaga, Tony Robbins, and Thomas Edison. Each seller must become their celebrity in order to share how they would

recommend converting the customer.

Warren Buffett may say investing in radio is the smartest thing you can do for your company, which is why his companies like Geico do it. Tony Robbins may say everyone knows radio is the medium to connect to new customers. Millions and millions of people passionately listen to the radio. I think you are getting the idea here.

Here are three steps to help you convert more sales.

1. Build rapport. Relationship is key. You either relate or you don't. If we don't match and mirror and really listen to the prospect, we will be challenged. Even the tone and volume of our voice and the pace at which we speak can impact how we relate to our clients.

Let's use dating as an example: you either feel chemistry or you don't. If you don't, there will be no second date - or, in our case, no next appointment, unless we establish rapport. Those who say people like to do business with people they are more familiar with are right. One of the best ways to improve our conversions is by having clients relate to our best customers - referrals! We must tap into those we have established rapport with and who relate to us. We can have someone else championing and recommending us, so let's capitalize on that!

2. Add more value. We need to discover the client's motivation. When you're working with a company, I encourage you to ask the client what's important to them. We need to be resourceful and share advantages to match what's important to the client. Share successes, and you will help them feel more confident

about doing business with your company. Ask them if they are considering any other companies, and if they say yes, ask why they are considering them. Share why moving forward with your program would shift their business. Continue to share successful case studies from other clients to show results you created for others.



LISA THAL
GENERAL SALES
MANAGER,
HUBBARD INTERACTIVE
CINCINNATI



3. Convert! Ask the client if they are ready to move forward with your program. Ask them if there is any other information you can provide to them to get this program started. If they ask for more time to think about what you presented, you may still need to provide more value. If they insist on having more time to think about your proposal, allow them the time. Something I'd say in that case is, "I know you're extremely busy. Is there a day or time that works best for a followup call?" You could also ask the client to share their timeline and who else would be involved in approving the program.

It's up to you to find a way to convert your prospects. ABC: always be converting!

PROGRAMMING



JAY STEVENS
PRESIDENT
TENSHARE MEDIA

THE POWER OF FEEDBACK



BusinessDictionary.com describes feedback as the information sent to an entity (individual or a group) about its prior behavior so that the entity may adjust its current and future behavior to achieve the desired result.

We all crave feedback, but, more specifically, your employees crave it and deserve it. In our business, everyone is so busy that the precious time you once had to provide constructive feedback for your team seems to be slipping away.

Programmers, when was the last time you airchecked your afternoon talent? I'm talking about a real coaching session where you reviewed and graded an actual show and then brainstormed future content. When did you meet with your online editor to review your station website? Or meet with your imaging/production director to review, in real time, your station imaging?

Based on my experience, here are some tips that may help you deliver that much-needed and much-craved feedback.

1. Your responsibilities may make it difficult to meet face to face, so use Facetime or Skype. This works well for the night talent, instead of making them drive in to the station early in the day.

2. Find out your team members' preferences for how to receive feedback. It may be very different from how you like yours delivered. Adapt your style to their preference so they'll be more open to hearing from you. All talent is not created equal. That's what makes them great!

3. All feedback doesn't have to be formal. A casual feedback conversation can be effective. "Do you have a minute? I wanted to share something with you." I've found this to be the best way to give positive feedback. Who doesn't want to

be surprised with a positive comment from their boss? Catch them doing something right.

- And speaking of that, be careful to deliver an even balance of positive and negative feedback.
- 5. Negative feedback or criticism should always be in private.
- 6. Timing is important. Before you deliver the feedback, say to yourself, "Is this the best time, or can we discuss it later?" I have to admit there were times I used the hotline when it wasn't necessary.
- 7. People are boss watchers, so you may be giving feedback unintentionally. Be sure you carry yourself in a positive manner and don't wear the stress of the day on your sleeve. If you smile, it can become contagious.
- 8. The closer to the event, the better for the feedback. Otherwise details get forgotten or foggy.
- 9. Treat your staff, including when giving feedback, as you would want to be treated. I can remember to this day when I was screamed at on the hotline by my program director. It was upsetting at the time in fact, it ruined my week but it was a learning experience.

10. Lastly, give feedback on a regular basis. With frequent, informal feedback, there should be no surprises.

It doesn't matter if you are a CEO or a board op, we all need and want feedback, with the ultimate purpose to improve performance.

Jay Stevens is the president of Tenshare Media and can be reached by e-mail at tenshare 20a gmail.com or the old-fashioned way at 301.785.3398.



The John Tesh Radio Show INTELLIGENCE FOR YOUR LIFE

The John Tesh Radio Show 'Intelligence For Your Life' is heard on multiple formats, and in every daypart, in the United States, Canada, and Europe

John Tesh is #1 AGAIN in Southwest Florida!

John Tesh again dominated in afternoon drive here in Southwest Florida, ranking #1 yet again!
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Matt Mangas

Program Director • WJPT • Sunny 106.3 Beasley Media Group of SWFL

facebook.com/JohnTesh

Intelligence For Your Life with John Tesh

Affiliate Relations: Scott Meyers 888-548-8637 • Scott@MeyersMedia.com

IntelligenceForYourLife.com

PROGRAMMING



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CAN A PD SUCCESSFULLY PROGRAM MORE THAN ONE STATION?

Being a PD today is no easy job.
Most PDs are now responsible for
not only multiple stations, but multiple formats, promotions, and the
digital side. When I became PD at
WPRO-AM & FM, I would often tell
my wife that I didn't stop all day but
felt as though I hadn't accomplished
a lot. It felt like all I was doing was
putting out fires. My 100 percent
laser focus was not on either station.

Here are ideas on how a PD can succeed in this multiple station/format reality.

Get up early. Whether you have live morning shows or syndicated ones, you must be on top of them. The earlier you get up and going, the better chance you will have to hear issues and figure out ways to address them. In the early hours, your phone will not ring, and people won't walk into your office to interrupt you. PDs should start their day no later than 5 a.m. (Yes, 5 a.m.) When you show up at the station early, your morning show knows you're paying attention.

Focus on one station at a time. Put together a written schedule for each day of the week, and follow it.

Yes, you must leave some time to put out fires, but plan on dedicating one day a week to each station.

Beware of "Favorite Station Syndrome." Some stations are more important than others, but most PDs are human and may have one station that is their favorite. Try to share yourself with all the stations.

Don't forget the competition.
I ask PDs what's happening in
their market, and they sometimes
respond by telling me they do not
have time to listen to stations other
than their own. In many cases, as
their consultant, I'm the one bringing them the news of what is happening at their competition.

Format education. If you are programming multiple formats, you must be a jack of all trades. If you are lucky enough to have a format consultant, take advantage of that, especially in the formats you are not expert in. Read consultant newsletters, listen to market-leading stations, and know enough to guide the stations that you do not have expertise in.

Take care of yourself. Get up early. Try to work out. Eat right and stay hydrated. Many radio people are not good at this. If you are going to manage multiple operations in a 24/7 world, you'll need everything working in your favor. Being in good physical shape plays a big role in accomplishing that.

And now, "the spouse." Next to getting fired, this is the worst conversation to have with your GM.

So here you are, programming multiple stations and formats. You show up early every day, and one day you are summoned to the GVI's office. After making some small talk, the GM says, "I was talking to [spouse name] over dinner about the station..." and spouse said there's a song or talent they think "shouldn't be on the station.." This is one of the most annoying things a GM can do to a PD. What does the PD do?

My advice: Listen to what the GM says, allow for a moment of silence, and say you'll take that information and investigate it. Then hope the GM lets it go!

Gary Berkowitz is president of Berkowitz Broadcast Consulting, Specializing in AC and Classic Hits formats. Contact him at 248.737.3727, garya garyberk.com, or www.garyberk.com.

This Jeweler Likes The Multifaceted Appeal Of Radio

For more than 130 years, Michaels
Jewelers has served Connecticut with 10
locations throughout the state. In addition
to stores in Connecticut, Michaels has 14
Pandora franchise locations along the East
Coast and in the Southwest. Marketing
Manager Lindsay Michaels tells Radio Ink
that radio gives Michaels Jewelers multiple
ways to connect with people at all times.

Radio Ink: What is it you like about radio?

Michaels: I have a long commute. I listen to my favorite morning show driving in to work, and then when I get to work, I put on the stream. When it comes to jewelry, I like to think more like a consumer than a business owner, so I know what I like to listen to. TV for me has kind of gone away because I don't really watch live TV anymore.

With radio, I think it's something about the personalities and the immediacy of being live and local. I remember, last year, having to drive home during some very bad weather. It was so bad I had no cell service. I turned on my radio, and they were giving me a live update on where the storm was, where to go, what to do, and the type of damage that had already been done. Radio will always be a very important part of the community because of the way they can get a message across in real time. That's why radio has always been effective for us.

Radio Ink: What radio stations are you on?

Michaels: We have been with Connoisseur for six years. In the past we would be on during peak periods, then be silent. But we wanted to find ways to integrate our brand into different and fun events, so we have a comprehensive package that uses digital and traditional platforms year-round.



Michaels Jewelers

Radio Ink: Along with radio buys, what other promotions and campaigns do you run?

Michaels: Bridal is huge for us, so on WPLR we have been doing a "Ring in the New Year" promotion. In November and December we collect listener stories as to why they deserve an engagement ring. This year we had two stories that were so touching, and the couples were so deserving, that we decided to give each couple an engagement ring.

Radio Ink: How does event sponsorship fit into your radio advertising mix?

Michaels: We do branding with Star 99.9 by sponsoring "Michaels Jewelers Acoustic Sessions," exclusive concerts in intimate venues that listeners can win tickets for. They showcase new and upcoming artists along with established artists. They often include a meet-and-greet. We recently had Rob Thomas for a show, and other shows featured Daughtry, James Blunt, Jason Mraz, Colbie Caillat, and Goo Goo Dolls.

Radio Ink: How do you know radio is working for you?

Michaels: People ask me all the time how they can get tickets for our "Acoustic Sessions" concerts. Also, my mother-in-law says it's annoying to hear about Michaels Jewelers so often when she turns on the radio. I don't know if that is a good or a bad thing, but it's proof we're getting our name out there.

Radio Ink: What's it like working with Connoisseur?

Michaels: Our rep, Ginger Ballou, is amazing. I can contact her at any time. I trust her. She's honest about whether something is the right fit for us. They always put us at the top of the list for any promotions and ideas. One example was an Instagram campaign called "#MichaelsMoments." Customers shared their Michaels shopping and gift-giving and -receiving experiences; they were posted on each station's Instagram account. Also, Connoisseur is very dedicated to the community, and we like that.

Radio Ink: What advice would you give people who are not quite sure radio is a good fit for them?

Michaels: For us, we've seen the most success with a longer-term commitment. If you're only going to do a one-week campaign, you're not going to get results. You need to make a commitment to a station and trust them.

I came from digital and was never involved in traditional marketing, so I had a lot to learn. I relied on the Connoisseur team to give me insight, to help me understand what would be the most effective way to get our message across so we have consistent messaging on their stations.

It's not going to be a short-term fix — it has be a partnership built on longevity. It's important to not only run commercials, but add in event sponsorships and contests. Those are fun and unique ways to get your name in the community.

Radio Provides 'The Kick' For This Route 66 Heartland Hardware Store

By Rob Dumke

Since 2006, Henkle's Ace Hardware Store in Webb City, Missouri, has been serving the Joplin area from its prime location on the most iconic highway in the United States: the Mother Road, Route 66. "We are right where the highways in this mostly rural area funnel into Joplin," according to Cris Henkle. "So the adage about 'location, location' was a prime focus when we built our 10,000-square-foot store." Cris and her husband, John, bring about 60 years of combined hardware store experience to their business, and to the microphone every Saturday morning on Zimmer Radio's News/Talk KZRG 102.9 FM, 105.9 FM, and 1310 AM, hosting Henkle's Home Inside & Out.

Radio Ink: What got you interested in doing a radio show?

Henkle: We used to listen all the time to *The Happy Handyman* show in San Antonio when we lived in Texas. Johnnie Chuoke had a chain of stores called Acme Ace Lumber. He used to do the show with his daughter Trudy LeSage; they played well off of each other, and we always thought that was such a great idea. We always said, "You know, we could do that."

Every day both of us work in the store as hands-on owners. We know the products, and a lot of times the shows come from what has been happening in the store. We know what people are buying and talking about, so we are current with what our customers are coming to us



Cris and John Henkle

for. We mentioned our interest in doing a show to Chad Elliot, market manager for Zimmer Radio, and he helped us put the weekly show on the air.

Radio Ink: Tell us about your show.

Henkle: We have been on the air for about six years. It's a live Saturday-morning show from 7 a.m. to 9 a.m. We host it from the store, and we take phone calls. We have had people call us

from all over the country and the world because they listen on the Internet. We had a welder from Sydney, Australia,

Another time a guy from Vegas was passing through on his way to Branson, Missouri, and he wanted to stop by to see the plastic table that we sit at and make fun of during the broadcast.

We are informative, but we have fun. I pick on my husband a lot, calling him a "redheaded, left-handed stepchild." Sometimes his grasp of the English language isn't the best, so I tease him about some of the words he uses on the air not being real words. He makes up words playing Scrabble. I told the story on the air about him trying to win points with the non-word "megajet." About a year later, the word was used on the cover of *Popular Mechanics* magazine, and a lot of people e-mailed that cover to us. That's one way we know that people are listening to us.

Radio Ink: How else do you know your message is being heard?

Henkle: Our sales have been climbing extremely fast as our show is maturing

and our message is getting out there. It's the number of people that come into the store and talk about how they heard about something on the show. We keep our employees aware of what we have talked about on the show, so they can answer people that ask about a specific topic they heard on the air.

You want people to come into your store and sing your jingle like they do for us, or talk about a commercial they heard. We recently ran a commercial called "Just drive north from the bigboxes," and people have walked into the store saying they just drove north.

People have heard us talking in a restaurant, and they stop us to tell us they recognize our voices from the radio. People have told us they live next to another hardware store, but they drive to see us because they heard it on the show and they trust what we say.

Radio Ink: What is it about radio that has you using it almost exclusively?

Henkle: For one, we don't get frequency for our message on TV. It's too expensive for us to really get our message out enough times, so we were drawn to Zimmer Radio. We have been with Zimmer since we opened the store in 2006. We went for several years where we did a little bit of everything, jumping around to TV and radio. But about four years ago, we really put all of our money into radio with Zimmer.

We use three Zimmer Radio platforms that carry KZRG, which increases the reach of the stations and our message. We get quite a few people from Kansas, which is back behind the store, just west of us. KZRG is where we spend almost all of our money. Probably later this year we will expand to a second station.

Radio Ink: What other forms of advertising do you use?

Henkle: We have a fairly robust social media presence. Facebook is our strongest, but we do some Twitter and Instagram too. We actually have someone who comes in a couple of hours a week and handles our social media.

We have a loyalty program that we run through the Ace Hardware Co-op. We have about 18,000 people signed up for that. The program was started years



Henkle's Ace Hardware Store in Webb, Missouri

ago as "Ace, The Helpful Hardware Club," then it was switched to "Ace Rewards." The neat thing about it is that customers can get 2 percent of their purchase back as a gift card. Also, club members get any manufacturer's rebates instantly at the register.

About 65 percent of our transactions are connected to the loyalty card. We are able to translate those transactions into a PIN study that allows us to see what customers have purchased, how often they shop Ace, and where they are from. That information is then used to target them with direct mail, so we're not just blindly sending out mailers.

Radio Ink: What is it like working with Zimmer?

Henkle: We have used our salesperson, Pam Larimore, forever. She is great, talking with us about the demographics of the different stations, where we can get the best bang for our buck. Chad Elliot has also helped us a lot, especially with the radio show.

Another thing we like about Zimmer is their Brands Formation program. Brands Formation is about not spreading your money around. We have sales reps that come in every day offering \$300 to \$500 promo deals or a trade for a grill, things like that. But every little bit like that pulls away from our message and dilutes it. Staying on message and frequency is what works.

The Brands Formation program really helped us laser-focus our advertising —

getting our message clear in our minds. We get so many great ideas from them. They're not just taking our money, they are truly helping us come up with a program to grow the store.

Radio Ink: What advice would you offer businesses considering radio?

Henkle: Getting a real clear idea of what your message is, having it written down, and sticking to it all the time is important. Don't dilute your message by spending your ad dollars all over the place. Choose an avenue and stay with it. You know it's really easy to think, "I'm not doing TV," or "I'm not doing this station," so then you start throwing money in different places, and that dilutes your frequency and people are not hearing you all the time.

Just stick with it. There is a time when you just want to say, "I don't think it's working." But it takes time. People need to get used to hearing you and hearing what you have. We like radio because of the flexibility and the type of audience we can reach. We've been doing this for years, so there is a maturity in it for us.

Thank you to Cris Henkle of Henkle's Ace Hardware, henklesonline.com/
Thanks to Chad Elliot, market manager, and Pam Larimore, director of sales for Zimmer Radio Inc. for suggesting Henkle's Ace Hardware www.zimmermarketing.com/

Radio Broadcast History Being Made This Summer



The Tabernacle Choir at Temple Square

For 90 years, radio listeners have been transported to "The Crossroads of the West — Temple Square in Salt Lake City" for the longest continuously running network radio broadcast in the world: Music & the Spoken Word. Featuring the Tabernacle Choir at Temple Square and the Orchestra at Temple Square, the program is carried on more than 2,000 platforms worldwide.

On July 15, 1929, the Mormon Tabernacle Choir, as it was then known, wanted to share the music with more than just the 3,000 or so people who were able to fit into the Salt Lake Tabernacle. And Salt Lake City was the home of radio station KSL.

"It started out with just a single microphone, hung from the ceiling," says Terry Hritz, managing director of distribution for Bonneville International, sketching the history for *Radio Ink*. "They ran the mic cable from KSL, about a block away from the Tabernacle. The announcer climbed

a ladder to the microphone to announce the program. He stayed up there for the entire 30-minute broadcast." The show was originally part of the NBC Radio Network; to let the crew in Salt Lake City know it was time to join the network for the first broadcast, a telegraphed message was sent from NBC studios in New York City.

The 19-year-old son of the Tabernacle organist was the first to climb the ladder. About a year later, he was replaced by the first of three regular narrators. Richard L. Evans would be the voice of the program for 41 years, and then J. Spencer Kinard moved behind the mic after Evans died in 1971. It was Evans who came up with the signature introduction that includes the words "From the Crossroads of the West..."

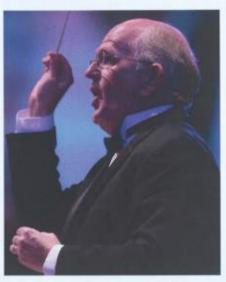
Lloyd Newell, the program's host since 1991, writes almost every single "spoken word" message. "Because my responsibility is to come up with a spoken word every Sunday, I'm always pondering, reading, looking, and listening," he says. "I'm always on the lookout for a story, thought, insight, anecdote, principle that I can share on the broadcast. I look for angles, themes, and approaches that are fresh, new, insightful, and have universal appeal."

Hritz notes, "Music & the Spoken Word is an inspirational program, designed not to be a religious broadcast. The choir does all genres of music. At the end of the day, if somebody listens to this program or watches it and feels better about themselves, feels better about going out and serving other people, about doing good in the world, then the program has done its job."

Mack Wilberg is the choir director and selects the music for the programs. "There are things that Music & the Spoken Word is, and there are things that it is not," Wilberg says. "For instance, it is not a worship service. The program



This photo was taken at the very first broadcast of Music & the Spoken Word, in 1929.



Tabernacle Choir director Mack Wilberg

has always been designed to be a nondenominational program, and to be enjoyed by people of many walks of faith. Also, it is not a concert. It is, in fact, as the title implies, a program of inspirational music and spoken word."

The spirit and message of the program haven't changed in nine decades, but Hritz says that as technology has changed, the work involved in putting together a weekly broadcast has grown exponentially. "We now have multiple microphones hung from the ceiling that feed into a state-of-the-art mixing board," he says. "For television, it is produced in high definition. We do it week in and week out, live every Sunday morning.

"On Tuesday afternoon we all get together for a production meeting about the upcoming program. Then on Thursday night the choir rehearses the program. That rehearsal is open to the public. Then on Sunday morning we do a run-through at 8:30, and then the program airs live at 9:30."

Hritz says the performers are a very special group of people. "The choir has 360 members, and the orchestra has about 110 members. They are all volunteers; they do not get paid. There is a very small paid staff for the choir, excluding the technical people needed for the broadcast.

"It is quite a process to be part of the choir. You can be in the choir for [a maximum of] 20 years or until age 60. It takes about a year, if you are lucky enough to

become part of the choir — by the time you turn in your application, go through the audition process, and go through training, it takes about a year. Every year they retire about 20 to 25 choir members. People go out kicking and screaming because it is such a wonderful opportunity."

Salt Lake City-based Bonneville International, owner of KSL and KSL-TV, turned over production of the program to the church in 2009. Bonneville still handles all the marketing.

The program is available on all platforms free of charge, and there are no "in program" commercial availabilities. Even with volunteers handling most aspects of the performance, there are still costs involved, and Hritz says that aspect has to be handled and marketed creatively. "We meet with radio and TV stations, we go to trade shows throughout the year — all around the world, because it is a world-wide marketing campaign," he says.

"It helps us because this is a program that has been sustained for so many years. In our anniversary year we are getting ready to honor a lot of stations that have carried the program for, in some cases, more than 60 years.

"The choir is owned by the Church of Jesus Christ of Latter-day Saints, and it has its own endowments. Plus the choir has a revenue stream from the sale of CDs and videos. The church provides the venue and all the technology and staffing needed for the broadcast."

And, according to Hritz, there is a way stations that carry the program can monetize it: "The program runs almost a half hour, 27:56 to be exact, so the stations that carry it can sell adiacencies."

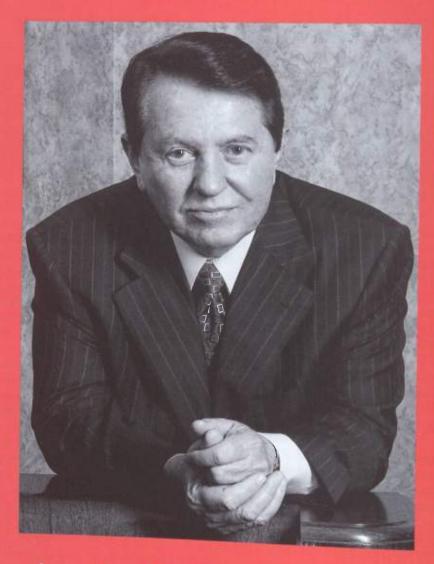
Although it's tough to track so many outlets, people are listening. "In the United States specifically, on an average week, it's estimated that close to a million people hear or see the broadcast on radio and TV — that does not include other platforms," Hritz says. "Around the world we estimate millions experience the program on radio, TV, and other platforms. We can't be really specific because in many parts of the world there is no way to track the program."

So what is the magic that enables this program to experience the longevity it has?

"Music does things to people," Hritz says. "It's something that people can cling to. It doesn't matter what language you speak, because music is universal. This program has lasted as long as it has because it is something that people can connect to. It has an uplifting message that makes people feel good after they hear it. Those two elements, and also the reputation of the choir, have made this all possible for 90 years."

Thanks to Terry Hritz of Bonneville International. Reach him at 801.237.2600 or thritz@bonneville.com.

GEORGE BEASLEY



2019 LIFETIME LEADERSHIP AWARD While in high school in North Carolina in the 1940s, George Beasley would listen to his cousin Ralph Epperson's radio station. Then his uncle Robert Epperson launched a station in the same town. What George didn't know back then was that radio was about to become a family business for decades, thanks to his being intrigued by what his cousin and uncle were doing.

George Beasley's infatuation with radio led to his listening at all hours. WOWO in Fort Wayne, WLS in Chicago, and WCKY in Cincinnati were a few of his favorites when those monster stations boomed across the country at night.

Beasley started out in radio selling the Surry County Basketball Tournament on Robert Epperson's WSYD-AM in Mount Airy, North Carolina. At the time George still had no inkling that he was going to own radio stations — he had just accepted a position as an assistant principal in Virginia. But radio was always on his mind and he stayed in contact with the Eppersons.

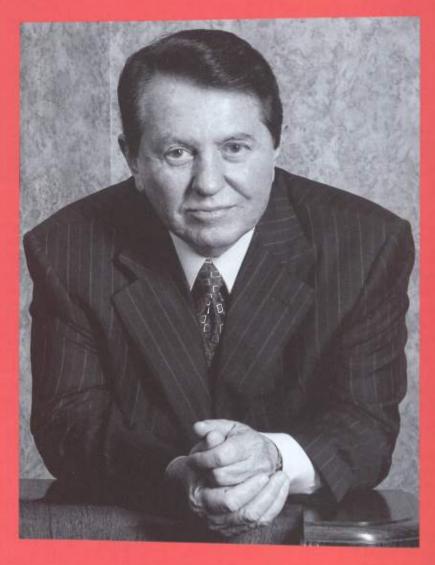
He decided he wanted in. He filed for a construction permit for a 500-watt daytimer in Benson, North Carolina. After a year of waiting, he took a trip to Washington, D.C., to get help from an attorney. That attorney promptly told him he knew nothing about radio and needed to stick to education. George Beasley ignored that advice, and the rest is radio history.

Today Beasley Media
Group is the sixth-largest
radio company in the United
States in revenue (\$266
million), with 65 stations
in 15 markets and 1,500
employees. In 2021 the
company George Beasley
started will turn 60 years old.

Beasley is no longer the CEO of the company he built, but he still takes business calls, says he feels great, and, if he wanted to, could go back to work full-time tomorrow.

Here's our interview with Radio Ink's 2019 Lifetime Leadership Award recipient, George Beasley.

GEORGE BEASLEY



2019 LIFETIME LEADERSHIP AWARD



Radio Ink: Why did you decide radio was the career for you after trying farming and education?

Beasley: Well, initially I had thoughts that I would do farming and work as an educator. I thought I could start out as a teacher and then become a coach and teacher. Later, maybe a principal. If things looked promising, maybe go on to a college position, such as a professor, and advance to president of a small college.

But I also thought that farming (I grew up on a farm) would be a good sideline. I could have a garden, grow vegetables and other crops that would provide additional income for my family.

However, one of my cousins, Ralph Epperson, went into radio in the late '40s, while I was still in high school. I listened to Ralph's station and became intrigued. Later on, one of my uncles, Mr. Robert Hennis Epperson, also started a radio station in the same town. My cousin had one,

and my uncle had the other. The station that my cousin started was the one that was the inspiration for all of us who later went into the business of radio, as well as my family members.

Radio Ink: What was radio like when you started in 1961?

Beasley: Well, television was just coming into its own. Most people had a TV set at that point, but radio was big. There wasn't anyone that didn't have a radio in their house, and there was hardly anyone who didn't listen to radio.

We listened to our local station in the morning because my grandmother wanted to hear "the obituary column of the air" that came on at 7:35 a.m. as well as the weather and local news, which aired in a 15-minute segment. The call letters were WPAQ, and it was a good local radio station, truly serving the area to which it was licensed.

I was intrigued by radio, staying up at night until 2 or 3 o'clock in the morning to listen to WOWO in Ft. Wayne, Indiana: WLS in Chicago; and WCKY in Cincinnation. Those stations were powerhouses. Although we couldn't pick them up in the daytime, they came booming into Arara, Virginia, like a local station at nightime.

When Ralph Epperson built WPAQ-AM in Mount Airy, North Carolina, in the late '40s, it was a phenomenon in the area. Everyone was so excited because nothing that big had ever happened around Mount Airy before. The station felt like something that belonged to everybody in the community. If you wanted to go over and do a program on that radio station, had a sponsor, and you didn't sound too bad on the air, you could buy time and do your own show in WPAQ's studio.

At a later date, Mount Airy got a second station. This station was owned by several shareholders, including one of my uncles. Robert Hennis Epperson. The call letters were WSYD. I think it was during my first and only year of teaching and coaching that WSYD began airing the Surry County Basketball Tournament, which had never been broadcast on radio. I asked my uncle, "Why haven't you been broadcasting the Surry County Basketball Tournament? You should broadcast the games, make some money, and aid in building the tournament into an even larger event."

My uncle told me he didn't have anyone that knew how to sell basketball. I said. "Well, if you tell me what to do, I'll go out and sell the games." He gave me a list of clients to call on, and I went out on a late Friday afternoon and Saturday morning and sold the games to eight different sponsors, even though I was coaching one of the teams.

The Surry County High School
Basketball Tournament was on the air.
When I wasn't coaching my team, I was on
the air, doing color for other games. That
was pretty much my experience of doing
anything on the air in radio — although
after I left Mount Airy and moved down to
Benson, North Carolina (where I started
my first radio station), I did some basketball play-by-play. This was interesting
because I did play-by-play of basketball at
night, and we were a daytime-only station.
We played back the games the following
afternoon when there wasn't much else
going on, and had sponsors for the games.

BMI CONGRATULATES

Radio Ink's Lifetime Leadership Award Honoree

GEORGE BEASLEY

Your Singular Successes **Have Inspired Generations**



OUR WORLD

"Born and raised in a farmhouse with no electricity or indoor plumbing, on a small tobacco farm in Ararat, Virginia, George used hard work, determination, courage, and honesty to achieve great success. His first job was walking to **Unity Presbyterian Church** an hour early each Sunday morning to build the fire in the potbelly stove that sat in the middle of the church, earning 50 cents. Some thought that excessive. Later, he served his country in the U.S. Army; worked to pay for college; raised tobacco for a time (I worked for him priming tobacco hard work, 50 cents an hour with good benefits, and we went to the Dan River to swim at end of each day); taught school and became a high school principal; built his first radio station, a daytimer in Benson, North Carolina, in the early '60s; and grew it into the great public company of today, Beasley Media Group. Truly, a Horatio Alger story.

Stu Epperson Close friend of George Beasley Chairman of the Board Salem Media Group



Stu Epperson, Ralph Epperson (seated), and George Beasley at the North Carolina Association of Broadcasters Hall of Fame Induction Ceremony when Ralph was inducted.

Radio Ink: Why did you want to own stations?

Beasley: At that point, I hadn't gotten anywhere near the thought of owning stations. I was working on my master's degree, going to school on Saturdays, and then, in the summertime, going to school full-time. While I worked at finishing my master's degree, I accepted the position of assistant principal at Dan River High School in Ringgold, Virginia, located just outside of Danville.

While there, I didn't teach any classes; I was pretty much a disciplinarian because the gentleman who was the principal had had a heart attack and did not need to get upset. My responsibilities were great, my pay was much improved over what I was receiving as a teacher and a coach, and I was much happier doing it. In addition to giving me the nice increase in pay, they offered my family and me a house to live in located on school property. I think I paid \$25 a month rent, which was a minimal amount, even in 1959 through 1962.

But after I got to Danville, radio was still on my mind. I kept talking with my uncle, and whenever I had an opportunity, I would speak with the cousin that put the station on the air in Mount Airy, North Carolina. His name was Ralph Epperson. He had a younger brother by the name of Stu Epperson. Stu built his first station in Salem, Virginia.

Around this time, I filed for a construction permit for a 500-watt daytime radio

station in Benson, North Carolina. After a year had passed and no grant for a station, Stu offered to go to Washington with me to visit an FCC attorney for assistance with the application.

We drove to Washington, D.C., and went over to see this attorney, whose name was Abe Stein. We arrived late in the afternoon. It was, as I recall, wintertime. He was busy working on another project when we arrived at his office. Once he was free to speak with me, the first thing the attorney did was give me a lecture. We were up on the 8th floor of the Warner Building.

He came in and he said, "Young man, you don't know anything about radio. You need to stick to the school business. I'm sure you're a good schoolteacher, principal, or whatever it is you do." He continued, "I am sure you are doing just fine, so stick to that and forget about the radio business, because you don't fit into that kind of business. You don't have a business mind. You have an academic mind."

I took issue with Mr. Stein for a minute. I said to him, "With due respect, sir, you don't know whether I have a business mind or not because I haven't had an opportunity to use it in a business of my own."

I listened as Mr. Stein lectured for about 10 minutes. My cousin Stu was standing there, laughing. Mr. Stein looked at him and said, "Young man, you don't know anything about radio either. You need to

go home and learn from your brother. He's a good radio man!"

Today, Stu Epperson is chairman of Salem Media Group, the largest public company in America whose concentration is on Christian broadcasting. I will never know whether or not Mr. Stein was using a negative motivational approach.

Afterwards, Mr. Stein wrote me a letter and said, "For \$250, I will help you do those things needed to get a construction permit for a radio station in Benson, North Carolina."

One of the things I had to do was to get a letter of credit for \$12,000. That ordeal took a month or two because I had to go see the only banker I knew in Mount Airy. He said, "A letter of credit for \$12,000?" I said, "Yes." He said, "What are your assets?"

When my application went to the FCC, the accompanying balance sheet was very weak! I had a car and some furniture — both were mortgaged. My equity was about \$2,000.

I understand that when this information went to the FCC, they got a pretty good chuckle out of it! I had nothing, but I had to get a letter of credit from a bank, and I spent at least two months trying to get that letter.

Finally, the First National Bank of Mount Airy, North Carolina, agreed to give it to me if my stepfather and grandfather would sign my note. Well, both of them readily agreed to it, and the bank gave me the letter of credit. I sent it to Washington, and the construction permit for a radio station in Benson, North Carolina, was granted within a short period of time.

Benson was only 2,300 people at the time. There was another town seven to 10 miles away called Dunn, the larger of the two. Another small town called Irwin was located only a few miles away from Dunn, but also had a few retail stores.

My plans were to locate the station near the center of these three towns. We could serve each with a city-grade signal and have the opportunity to help more merchants grow their businesses.

So I found a location that would let me do so. I bought the land for \$700. We then got a lease on a tower site at the rear of the studio building for \$15 a month, which was very reasonable.

The studio building was a shell home bought at a very low price and finished on the inside, one room at a time, until the control room, studios, and office were built out in their entirety. I was able to negotiate a contract with the builder to buy advertising over a three-year period, covering the cost of the building.

Thus, I went to a local bank and borrowed the money to buy the building, knowing my soon-to-be client had agreed to buy the same amount. I took the money as it came in, and applied it to the debt of the building, which worked out well.

I had to be very frugal because I didn't know how long that \$12,000 line of credit was going to last. My uncle Robert Hennis Epperson, an engineer, built the stations for \$7,000.

CONGRATULATIONS GEORGE G. BEASLEY ON RECEIVING THE RADIO INK MAGAZINE 2019 LIFETIME LEADERSHIP AWARD



YOU ARE ONE OF NORTH CAROLINA'S PRICELESS GEMS! WE JOIN WITH YOUR MANY FRIENDS AND FELLOW BROADCASTERS IN SALUTING YOUR MANY CONTRIBUTIONS TO OUR STATE AND TO OUR INDUSTRY!



"George Beasley is one of the industry's most respected leaders. His loyalty to family and associates and his talented instincts have been key assets in his success over the years. He has never lost sight of his small-town roots while building a top player in the larger world of broadcasting."

Deborah Parenti Publisher



George Beasley, Radio Ink Publisher Deborah Parenti, and RAB President/CEO Erica Farber at the 2012 Giants of Broadcasting luncheon. Beasley and Farber were two of the honores.

There was a gentleman who came to work with me named Jim Harrelson. Jim had a great voice. He was one of those announcers that could have worked for CBS, or any place in America, because of his voice. Jim could sell, announce, do great production — he could do everything. I don't think Jim had an engineer's degree, but he could do all the other things. He came in as the manager of the station and was permitted to earn equity. Jim eventually ended up owning 40 percent of the station.

Radio Ink

Jim and I then went to Goldsboro, North Carolina, and bought a much better radio station. While WFMC initially wasn't doing

well financially, it was 1,000 watts at 730 on the dial. Now, if you're down on the low end of the dial, your station coverage is much greater than the top of the dial on the AM band, if the power is the same. The station in Benson was 1580 on the dial with 500 watts power. After you got about 15 miles away from the tower, you couldn't listen without the presence of static.

So going to Goldsboro and buying WFMC-AM was a big upgrade. At that point, I felt I could safely get out of education and build us a house on land I bought near Goldsboro. We sold the Benson station for \$125,000 and reinvested a portion of

it when we bought the Goldsboro station. From there, I was able to spring out and buy other stations.

The first major market I owned was WDMT-FM in Cleveland, Ohio. The station was licensed to Cleveland, but there was a problem: it was outside of town, and had 70,000 watts, and was shooting right across the city of Cleveland and Lake Erie into the city of Detroit. I remember, once we hired a private plane and flew over to Detroit and listened to the station as if it were a local station in the Motor City.

Eventually the station moved; we built a taller tower and were shooting into

Congratulations to George Beasley

on a Lifetime of Leadership and Achievement.



www.TritonDigital.com

Cleveland really well. I might have paid \$185,000 for the station when I bought it, but I think we sold it for \$4 million — a decent return on investment.

Radio Ink: Did you ever think the company would grow as big as it has? Was that always the plan?

Beasley: I set goals for myself as we grew. My initial goal was to have three small-market radio stations because I thought with three stations, if two of them aren't doing well and one is, I can still make it. So I need to hedge my bets and have at least three radio stations. After getting three stations, I decided to go for the maximum number, which was seven at that time.

After getting to seven radio stations, the goal was to get into larger markets. So we began to move up in market size from small towns that had maybe 25,000-30,000 people to a market of 100,000 people or more.

For example, a market like Mobile, Alabama, didn't have an Urban FM

station, and the city was 40 percent African American. I applied to the FCC for a permit to build a 100,000-watt station, got it, built it, and put it on the air.

The very first rating period showed WBLX-FM as number one in the Mobile market. I don't recall, when I owned the station, that we ever left the number one position 12+. Even today, when I look at the numbers, WBLX-FM is highly rated.

I ended up selling WBLX-FM to April Broadcasting for approximately \$3 million.

Radio Ink: Did you enjoy radio more as a privately owned company or public?

Beasley: I enjoyed radio as a private company because one has the autonomy to make instantaneous decisions. It was much easier. However, taking the company public gave us access to capital needed to grow the company and expand into larger markets. It gave us money to do things we could not have done otherwise.

"I've been with Beasley
Media Group for over
26 years. George has
always been an educator,
mentor, and visionary
for our industry since
my first day. He is a
leader by example — a
community servant and a
true broadcaster in every
sense of the word."

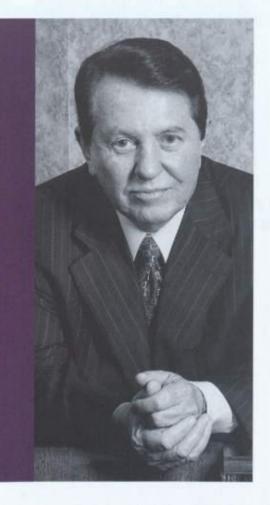
Kent Dunn Vice President and Market Manager Beasley Media Group Fayetteville

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Guggenheim Securities is proud to honor Beasley Media Group's George Beasley, recipient of Radio Ink's Lifetime Leadership Award, for his contribution to the radio industry and to the Beasley family's legacy of innovation.

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"We all know about George Beasley's incredible accomplishments as a broadcaster. But what I admire most about him is that he's one of the kindest, most caring men I have ever met. He's a true gentleman in every sense of the word. I'm so grateful for 25 years of friendship. and professionally, I can't thank him enough for being so supportive of BMI songwriters throughout all stages of their careers. For more than two decades. BMI has been bringing songwriters to perform at George's annual GM meeting, and he's always enthusiastically embraced them."

Dan Spears Vice President/Industry Relations BMI

"Learning from one of the most prolific people in our industry provided me with priceless knowledge. He is a consummate professional in every regard and a wonderful dad."

Bruce Beasley President Beasley Media Group



George Beasley's first station, WPYB/Benson, North Carolina, as it appears today

Radio Ink: Looking back, was the purchase of KRTH in Los Angeles the right move? How did that experience alter your plans for the company, if at all?

Beasley: Going into Los Angeles raised many eyebrows in broadcasting. Some people said, "That guy won't be there for 90 days." We stayed there for five years, weathering the worst recession in a number of years. Bankers were yelling right and left for me to repay the loan.

I could not refinance the loan because the Feds had come out with an "HLT" designation that classified radio and television loans as highly leveraged transactions. The bankers were being forced to call these loans, even though some were current with their payments. Our company was unable to stay current on its bank debt during the recession.

It wasn't that the bankers were bad guys, they were just getting pressure from the Feds to call these loans. Although we were in violation of some covenants, we were able to get the bankers to work with us until we reached a point where we could consolidate some of our station loans. This was a tough period for many broadcasters and banks alike.

During this period of time, the banks insisted I had been beaten down so much that I needed someone to help me if there was to be a restructuring. So Bill Steding, a radio station broker, referred me to a man from the West Coast by the name of Simon T. He was tough. I brought him in and had

a meeting with the bankers. Every banker approved of Simon, so I hired him. Oh, my goodness! Everybody in the company hated him when he first came in because he began to cut everything! Thanks to Bill, I met Simon, hired him, and he did a great job!

Radio Ink: What would you advise young buyers today, knowing all you know about buying and selling stations?

Beasley: I would tell them, "You are not buying into a high-growth business, you're buying into a business that is holding its own." It's not really a growth business at this point, so if you're buying, make sure you don't pay too much for the stations. Do not enter the business because you view it to be a glamorous business.

A new buyer should pay today's market price rather than what someone might be asking. Paying more will likely place you in a hole from which you will have difficulty getting out.

I would also ask them a few questions about their experience, such as if they'd ever managed a radio station, had they been able to control the budget, were they totally in charge of a budget for their radio station, and do they fully understand every expense and all the sources of income? Do they internally do their own profit and loss statements? Do they truly understand the business of radio?

In addition, I would ask them the question, "If you happen to hit tough economic

times, do you have access to enough capital to continue operations and maintain your present standard of living? Otherwise, you'll end up eating beans out of a can!"

I'd also get down to some basics with them, making sure they understand that just because it's radio, it's not all peaches and cream. It is a business, and it's a tough business. I'd also ask them, "Are you buying the station, and are you buying the tower along with it? Does somebody else own the tower? If so, how much rent are you having to pay on the tower? Do you have a long-term lease on the tower? If you don't, whoever owns it could raise your rent 10 or 15 percent."

A well-written lease from a good lawyer is money well spent. Unfortunately, I have seen many disagreements over poorly written tower leases.

These are only a few of the things one should be aware of in buying a radio station.

Radio Ink: Name your three proudest moments as a broadcaster.

Beasley: One of the proudest moments was when my first radio station signed on the air and I heard the programming transmitting from the WPYB studios.

Another proud moment in broadcasting was when I sold the first station in Benson and bought WFMC in Goldsboro because I knew I had a diamond in the rough. I also knew my family and I needed to move to Wayne County, get involved, and become a real part of the community. As a followup to that, when I moved to the Goldsboro area and began operating WFMC, things got better faster than I expected.

I cleaned up the programming, kept my expenses down, our income rose, and we worked very hard. We built a new house. It was the first new house Ann and I had ever owned. We had it paid for in four years, so it's obvious we were doing very well.

I had been there only two years when I was approached by a local group of political leaders, urging me to run as a candidate for the Board of Education. This was a great experience. I met thousands of nice people and luckily led the ticket. This also

resulted in my becoming more involved in the community.

Going forward, all things kept getting better — not easier, but much better. Being involved, knowing many, many people in the area, knowing all the county commissioners, judges, etc., on a first-name basis, made life even more enjoyable and exciting in Goldsboro and Wayne County, North Carolina.

Another happy moment in my radio life was getting approval to move WXTU's tower site, down "in a hole" outside of Philadelphia, to the tower farm where most Philadelphia FMs are located.

My friend Tom Joyner knew FCC Chairman Mark Fowler personally and suggested we make an appointment with him. Tom and I went to Washington, along with my attorney, Greg Skall, and met with Chairman Mark Fowler.

Chairman Fowler called Jim McKinney, chairman of the Mass Media Bureau, into the meeting and asked Mr. McKinney for information on a rule that would cover situations of this type. Mr. McKinney cited the

Katz Media Group Congratulates **George G. Beasley** For Receiving Radio Ink's 2019 Lifetime Leadership Award

We Salute Your Exceptional Leadership and Outstanding Contributions to the Broadcasting Industry!

From Your Friends and Partners at





George G. Beasley Chairman Beasley Media Group, LLC

"Having the opportunity to work alongside George over the years would be an honor for anyone, learning great lessons about business and life in general. As his daughter, I am especially grateful because of the amount of time we were able to spend with each other, which I will always cherish and hold close."



George Beasley with Al Jones, then-GM of WGAC, back in the early 1970s

rule, and thus, after receiving a construction permit, we moved WXTU-FM to the tower farm. This was a giant event in my broadcasting career.

Beasley Media Group

Radio Ink: How great is it to be able to start a business and have your family working with you on a daily basis?

Beasley: I never dreamed it would ever happen. When I first started in radio ownership, no one in the family seemed to

show any interest in radio. I usually didn't

get home from work until 6 or 7 o'clock

in the evening, and we didn't talk about

radio. But once in a while, my wife, Ann, would come to the radio station and stay a while. Later on, after the kids were out of school, she went to work there doing traffic. And then Caroline began to visit in the afternoons when school was out because Ann didn't want Caroline left alone at home when school ended each day. I guess she must have picked up a bit of a liking for the business, but nobody ever knew because she never talked about radio.

As our eldest son, Bob, got older — maybe a senior in high school — he worked for a year or two in the summertime as an

announcer for the station. Bruce did the same thing in his senior year; he worked doing an airshift. And then later, Brian and Brad came along and did likewise.

Many years later, when I was getting ready to hand off the baton, the board of directors unanimously approved Caroline's nomination as CEO of the company. Ann and I are so thrilled Bruce, Brian, Brad, and Caroline stepped up to work in the family business. Dr. Robert Beasley chose the field of medicine and has practiced at Mount Sinai hospital in Miami, Florida, for many years.



Radio Ink: Is radio in a good place today? Are you happy with the industry?

Beasley: New technology is emerging so fast. We wake up each morning wondering whether or not something new and unknown came about overnight. I think we're living in an age where more change is taking place in technology than I have witnessed in my lifetime. Just when I think we're about to slow down for a while, something new emerges.

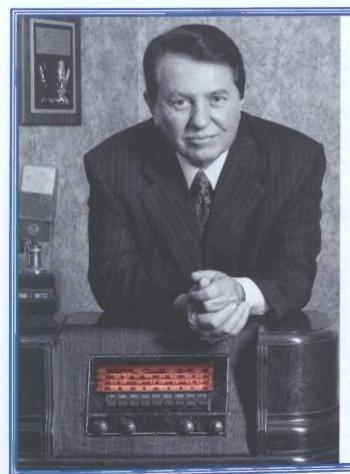
I do know it's an exciting time to be alive as the emergence of new technology continues. Alexa is amazing to me. I sit on the couch and say, "Alexa, play Conway Twitty," and you hear Conway Twitty, bam! "Alexa, play Loretta Lynn," and she does! I just don't understand how that little device is able to react so fast.

Radio Ink: What advice do you have for broadcasters today?

Beasley: I would say you'd better be on your p's and q's, remember everything

"As a native North Carolinian, I still get a charge out of sharing the story of how educator George Beasley started the company in the small town of Benson back in 1961. Mr. B's ability to anticipate where opportunity would present itself, then seize the moment, has been one of the cornerstones for the company's success and growth. In my more than three decades working with Beasley Media, George has always been a leader who is approachable to his employees, loyal to his friends, and a gentleman to all. I consider it an honor to know him and Mrs. B, and to work for the Beasley team."

Mac "Edwards" McTindal Market Manager Beasley Media Group Detroit



CONGRATULATIONS TO GEORGE BEASLEY

ON RECEIPT OF THE LIFETIME LEADERSHIP AWARD

We salute your impressive achievements as an industry leader, your dedication to the radio industry and your commitment to excellence in broadcasting

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"If you want to see a true American success story, you go to WPYB Radio in Benson, North Carolina, which was George's first station, in 1960, and then you fastforward to today. We have 65 stations, 15 markets, fourth-largest company in the radio business. That is a testament to George's vision, hard work, and his willingness to take calculated risks. That is what put him and the company where we are today. You know, in his heart George is a teacher. That's what he was before he got into radio, a teacher and an educator, and in his heart of hearts that is how he still views himself. He built the company through teaching people, hard work, and vision. He's the same guy as when I met him 25

> Joe Bell Market Manager Beasley Media Group Philadelphia

"George taught us early on in life that anything is possible through hard work, dedication, and passion. He is an incredible role model. I am proud to be his son."

Brian Beasley EVP/COO Beasley Media Group



George and Ann Beasley with their great grandchildren

you learned in Economics 101, everything you learned in business administration, everything you learned anywhere about radio. The word *digital* should be at the top of your list of things to know and learn. Just know that what you know today may work today, but there may be something new coming along tomorrow, making what you know today totally obsolete.

My advice is to keep your eyes and your ears open, and if at all possible, try to stay ahead of the learning curve, and you'll be just fine.

Radio Ink: What worries you most about the future of radio?

Beasley: I worry about so much new technology causing the business to become marginalized. Whatever percentage we have listening today, 93 percent, we may wake up and find we are down to 80 percent. I would like to see listening stay above 90 percent, but question whether that is a realistic expectation.

I really think that Alexa and Echo have been a real boost to radio. I think they've done a lot to increase listening, bringing more young people to radio.

Radio Ink: How is your health, and what is your day like today?

Beasley: Since I had the kidney trans-

plant, which was three years ago May 16, my health has been good. I think I am 90 percent of where I was before my illness. Am I 100 percent? In some respects, I am 100 percent. The part that bothers me most is forgetting things I would normally remember. Some of that could be related to age. Maybe all of it [laughs], I don't know.

I think the doctors did a great job. I feel very healthy. I'm 90 percent — I think age is the other 10 percent. I could be back to the office every day and resume a full-time workload, if I needed to. Caroline is the new CEO and has full responsibility for the job. I have business calls every day at the house — whether I am at home or at the office, it makes no difference.

Radio Ink: What do you most want to be remembered for?

Beasley: I'd like to be remembered as being a man who did his best as a businessman, who loved his family and did his best to influence his children in a positive manner, a man that, though not in church every Sunday, was a godly man — and a man, who, at the end of day, wanted to feel if I have mistreated any person today, I hope that person will make it known to me so I can ask his or her forgiveness. No enemies, please!

Congratulations, George!



You (and Ann) have built an amazing family – and an amazing family of radio stations.

From the Jacobs Media and jācapps Family

Jacobs media strategies





OWE REUL

In 1996, Radio Ink founder Eric Rhoads unveiled the first 40 Most Powerful People in Radio issue. His goal with the "Top 40" issue was to create a historical record of an industry he felt was about to change dramatically following the Telecom Act of 1996.

The new rules from 1996 sparked changes that went on for decades and still are debated today. Was that round of deregulation good for radio or bad for radio? There are valid opinions on both sides.

Today, there's more competition than ever before for the ears of the consumer. There's also much more competition for the budgets of advertisers. Digital monsters like Google and Facebook are swooping into all size markets and snatching up ad budgets. That very issue is what many radio executives are standing on, hoping for another round of deregulation so, they say, they can fight fairly with these unregulated digital behemoths.

Is radio headed for another round of deregulation and massive change? Many think the answer to that question is yes.

The people on the pages that follow are the people who are fighting the big fight for radio. They are behind closed doors with big advertisers telling radio's incredible story. They are in the NAB and RAB boardrooms working on issues radio will have to deal with in Washington and crafting plans to help you work more closely with advertisers on Main Street. They are running companies responsible for the livelihoods of thousands of people and generating millions of dollars in revenue.

The 40 Most Powerful People in Radio list is not a popularity contest, nor is it influenced by advertising commitments. We strive to make this list credible and an accurate reflection of the current state of the radio industry.

HOW THE POWERFUL ARE CHOSEN

The list is created by the *Radio Ink* editorial board, who agree ahead of time that no one can "pull rank" during the decisionmaking so as to avoid the influence of friendships or business relationships, advertisers, etc. The evaluation process begins several months before the final published list. Myriad data points are considered — including not only sales, number of stations, and number of employees, but less tangible items, like an individual's overall influence on the direction of the industry. There have been times

in the past where a well-respected individual influenced the entire industry solely due to their track record and credibility, even though their stations or sales did not represent numbers as large as others. There are also people who exhibit such strong industry leadership and influence that they are always considered for the list.

Many ask how our editorial board defines power. It boils down to this: powerful individuals make decisions that not only have a major impact - good or bad - on their own company, but affect the entire industry. These are people who make decisions, even small ones, that every station in America reacts to or follows. People whose decisions control the livelihoods of hundreds or thousands of employees. People who have the ability to bring massive quantities of revenue into the industry, or make decisions that push revenue away. People who have, and who are spending, the time, money, and manpower to generate ideas and solutions that will change the future of radio. In other words, people exhibiting exceptionally strong influence and leadership.

Once the lengthy initial list has been narrowed to those who will fill the 40 slots, the real work begins as *Radio Ink*'s editorial team and research department start crunching the numbers. Like a jury, each editorial board member may have their own opinion, but the final decision must be unanimous before any name or position is secured. This strict process also ensures that no outside influence, personal preference, or other pressure can sway the outcome of how those on the list are ranked.

Names rise and fall up to the very last moments as circumstances change or new information is presented. Three major industry announcements came within a span of one week as we were about to put this issue to bed this year. Countless hours are spent gathering deeper research to make sure that our assumptions are founded and the positions are correct.

The power brokers you'll read about in the pages that follow are responsible for making — or breaking — your \$17 billion media segment. On their shoulders rest the decisions that will get the industry past that stagnant \$17 billion figure. We asked them to tell us how their company performed over the past year. We asked them to help you understand why radio's story is not getting across to major advertisers and

brands. We asked them their views on more deregulation, and to predict radio's revenue future. Their responses, shared on the following pages, will enlighten and inform you on where they see the industry headed in terms of revenue and growth.

Radio Ink's annual 40 Most Powerful People in Radio issue has become the radio industry's single largest, most distributed, and most reprinted trade publication issue of the year, seen and read by virtually every radio industry leader, every radio station manager, and most station staff members.

Many broadcasters on the list acquire hundreds of additional copies that they distribute to advertisers and employees. They mention their inclusion on the list in their biographies and in their media kits and investor materials. Most issue press releases in the markets where they own stations. We've seen the Top 40 issue at Wall Street conferences provided by broadcasters, and we've seen evidence of companies being upgraded or downgraded by Wall Street analysts because of an executive's position on the list. All of that is why we are very deliberate and detailed in our decisionmaking. We take this list and this issue as seriously as does everyone who reads it.

Following the release of the list each year, we invite each member of the Top 40 to receive a plaque at an invitation-only VIP reception honoring the recipients that is held each November at the Harvard Club on the evening of our annual Forecast conference. (Attendees of the conference also receive an invitation to the reception.) This year's Forecast 2020 will be presented on November 20, 2019, at the Harvard Club in New York City.

Over the years since we began publishing this list, we've received a lot of feedback on the final product. Readers love it or hate it, and often disagree with our interpretation of who's really wielding the power in the radio industry. Some even argue as to what defines "the industry" in the 21st century. There are about as many different opinions as there are stations. Love them or hate them, agree or disagree with our decisions on who makes the list, but one thing is for certain: If you're in radio, these people have a big influence on your future.

HERE ARE THE 2019 MOST POWERFUL PEOPLE IN RADIO

BOB PITTMAN Chairman/CEO iHeartMedia 2016 Rank: 1 Years on List: 9 (All 9 years at No. 1)





Bob Pittman with the legendary Quincy Jones



With Sean Hannity and iHeartMedia COO/CFO Richard Bressler

Bob Pittman has been on this list since 2011. He's occupied the same spot since arriving in radio: number one. And 2019 is no different. Here's just one reason Bob Pittman is radio's most powerful person: iHeartMedia has over 850 radio stations in 150 American cities. BIA/Kelsey estimates iHeart's revenue at over \$2.5 billion —nearly \$1 billion more than the next company. IHeart controls the livelihoods of over 12,000 employees.

In addition to all that, Pittman is an executive national media wants to interview. And when he does go on TV, or is interviewed in *The Wall Street Journal*, he is an unapologetic promoter of radio. Radio gets results for advertisers. Audio has never been stronger. Radio is wildly underpriced. Radio outreaches Google, Facebook, and Amazon.

It's been quite a year for iHeartMedia. One year ago the company was still working through the complications of bankruptcy, hoping to finally carve into that \$20 billion in debt that hadn't moved an inch since Pittman inherited it when he came on board in late 2010.

On May 1, 2019 the company announced the process was over and that the debt

was nearly smashed to pieces, significantly reduced — from \$16.1 billion to \$5.75 billion. iHeartMedia and Clear Channel Outdoor Holdings also separated, creating two independent publicly traded companies. With the bankruptcy in the rearview, the entire company, perhaps the entire industry, can now look forward, much stronger than it was a year ago.

Following the successful emergence from bankruptcy, many wondered if Pittman would stick around. The doubters turned out to be wrong: even before the ink was dry on the court documents, iHeart announced that a new board would include Pittman as chairman and CEO of the company.

Pittman tells *Radio Ink* it's been a very good year. "In the last 12 months we restructured our company's capital structure to match our strong operating business, and at the same time continued to grow our multiple platforms with an emphasis on our strong leadership position in podcasting. We are the number one commercial podcaster in America; we are the only commercial broadcaster in the list of the Top 10 podcasters; and we have built content leadership across

all genres, more than any other podcaster.

"And even with regard to our events platform — our awards show and annual music festival have surpassed Coachella and Lollapalooza in the minds of consumers as the best-known music events as well as consumers' most desirable events to attend. It's encouraging to see that kind of progress built on our iHeartRadio master brand.

"We have also made great strides in making our broadcast inventory digital-like for the needs of advertisers with our suite of SmartAudio analytics and tools. At the same time, we have continued our leadership in our broadcast platform, where we have four times more markets where we are number one than the next-largest broadcaster. And we have stepped up our role in evangelizing radio among major advertisers — not only for the benefit of iHeart but for everyone else in the radio sector — and we continue to differentiate ourselves from the music collection side of the audio sector.

"But perhaps the greatest success of the company is the growth of our employees and how they have come together better than ever as collaborative teams that build the







With talent manager and entrepreneur Scooter Braun





Pittman chats with Justin Timberlake and iHeartMedia President/Entertainment Enterprises John Sykes

innovation for this company and this industry. For myself, given the demands of the last 12 months, my personal life has been linked to and driven by our business goals. I hope I get a little free time this year."

Speaking of podcasting, Pittman launched one of his own called *Math and Magic, Stories From the Frontiers of Marketing*, where he interviews his powerful friends from the media and business worlds. It's Pittman just like the old days, on the radio. Back then, at age 15, Pittman worked in radio to try to make a little money for flying lessons. Today, as a podcaster, he cuts on the mic to tell stories about executives who started out as disrupters and have gone on to become marketing, creative, and business successes.

And about that story: what about radio's great story, and iHeart, as the biggest brand in the industry today, leading the way to tell it? Pittman says his team is out there telling that story, "but the reality of marketing is that you are always looking for a tipping point where the excitement and the story finally match the facts." He says, "We may be approaching that point — podcasting and smart speakers have been catalysts to engage

advertisers and marketers in the story of radio and audio. Additionally, I think most marketers have realized that consumers have run out of time to do anything more with their eyeballs, but they still have time to use their ears — and the results are strong for advertisers who take advantage of the power of audio."

So what can the industry do better to grow revenue? Pittman says make sure to speak the language advertisers and agencies want to speak, instead of expecting them to speak the traditional radio language. "Additionally, big results get attention — whether it's what we did for Fox Films for Bohemian Rhapsody or even Procter & Gamble's radio success. We have to continue to have big successes and make sure we spread the word effectively — and we need to act as big and as important as we really are."

What is radio's biggest challenge?

According to Pittman, radio is a fairly insular business compared to other media sectors. "We need broader relationships, and we need to understand broader experiences; we often sound out of touch or simply not aware of things going on in the advertising and

media world and therefore we miss opportunities. Having been in a lot of other sectors, I also find there is a surprising amount of infighting in the radio business, as opposed to a collegial and collaborative approach to solving problems. I think we're getting better — and we have some strong leaders in the industry — but we still have a ways to go."

And, finally, on that 800-pound gorilla in the room, deregulation, it's complicated. "I honestly don't know," Pittman says. "The industry is divided on the issue based on outcomes people expect from the various options. I think it's also divided by people who would like to improve their opportunities to sell their stations versus people who are looking to maximize the value of their stations and intend to own them for the long haul.

"I think deregulation can be complicated by the fact that it's not only an FCC issue, but potentially a DOJ issue as well, and whatever is ultimately decided needs to make it through the DOJ review. However, I think we, like everyone else who is interested in this issue, are looking for answers that improve the value of our industry even if there is disagreement about the means to that end."



It's hard to believe David Field has now been on our power list for two decades — he first appeared in 2000 at number 33. In that issue the then-38-year-old executive was pictured doing pullups in a business suit. He said at that time, "We are committed to emerging as one of radio's three largest players." Twenty years of hard work, and Field and his Entercom teammates have achieved that goal and then some.

Since 2008, David Field has never been lower than fifth on our list, and for three years in a row he's held on to the number two slot. Field has also become more vocal as a major industry cheerleader, consistently telling radio's story to anyone who will listen.

Entercom is now the second-largest radio company in the United States, behind iHeartMedia, with \$1.6 billion in revenue. The company owns 235 stations in 47 markets, including the most successful Sports Talk stations in the country; some of the most successful all-News brands in the country; Radio.com, which it is fully committed to making succeed (with a growing podcast library); and its own traffic service, after the hiccup with United States Traffic Network.

The past 12 months have been far from quiet for Entercom. While the merger of the CBS Radio stations into the Entercom fold has had some challenging moments, not surprising in light of the size of the undertaking, the company appears to have turned the corner, starting in the fourth quarter of last year.

Field shared some of the positive developments that have been happening over that time with Radio Ink. "We recently marked the 18-month anniversary of our transformational merger that created a company with the national scale, outstanding local brands and content, and capabilities to compete against other media companies for a significantly higher share of total ad spending. Since successfully completing much of our merger-related retooling and investments, we are now producing solid, organic top-line revenue growth and double-digit EBITDA growth in recent quarters. We have invested close to \$100 million to fuel our future growth by enhancing our brands, content, digital platforms, data and analytic capabilities, and so much more. We are a much stronger company today than we were a year ago."

Field says Entercom's best opportunities lie ahead at a time when audio is thriving, radio has the lion's share of listening and remains highly undervalued, and other media are vulnerable. "We are excited about our future and the numerous growth opportunities across our markets and businesses."

One question we've asked all the executives in this issue to answer is why it has taken so long for radio's story to resonate with advertisers and brands — which would certainly lead to more revenue. In a way this is a softball question for Field. He knows the answer by heart, and it's the answer on which many other executives base their own. Field has been a consistent and leading voice in getting radio's story out.

Here's what he had to say: "Radio is America's number one reach medium and America's most undervalued medium, with outstanding ROI and the best local audience activation. By any objective criteria, radio should be getting a far larger share of advertiser spending. At a time when many competitive media are more vulnerable than ever due to steep audience declines and fragmentation, ad fraud, brand safety, ad skipping, and rapidly growing CPMs, radio's relative value proposition is stronger than ever.

"We have already seen how Procter & Gamble has dramatically increased their spending in radio based on the terrific results they are getting from our medium. Other advertisers are also recognizing that they are underspending in radio and taking a fresh look at shifting more dollars into our medium, recognizing that they can optimize their results. The emergence of new tools such as Nielsen's NMI and insightful new data, analytics, and attribution products such as Entercom Analytics are also making a difference, making the case for radio far more powerful and tangible."

So what can radio do to better grow its share of advertising revenue? "Radio should be getting a far larger share of advertiser spending. We need to continue to make investments in our toolkit to enhance our capabilities. We also need to have the courage of our convictions. We must recognize that many major advertisers should be spending four, five, or even 10 times as much money in radio in order to optimize their advertising effectiveness. Far too often, we are too timid in asserting the value of our medium and our fair share of the pie."

And finally, on the topic of more deregulation, Field has been a strong proponent of lifting ownership caps. "The current ownership rules place radio at a competitive disadvantage to other media organizations who compete aggressively against us and operate without similar constraints," he says. "We fully support further radio deregulation to create a fairer and more balanced competitive landscape."



If 2018 was the year that Cumulus shed the weight of bankruptcy and a billion dollars in debt, 2019 has begun as a year of trimming down to a leaner, more focused company. Since February, Cumulus has sold or announced the sale of eight stations, along with swapping others in deals with Entercom and Connoisseur. And while some no longer dominate their respective markets, the sales include legendary call letters that are nostalgic for many. WPLJ. KLOS. WABC. To name a few.

But memories don't pay bills — or reduce debt. In an effort to further strengthen the balance sheet, Cumulus Media, with Mary Berner at the helm, has focused on a "portfolio optimization strategy" designed to continue to work on paying down debt and invest in areas where potential growth is higher. Some might also view this as taking the company back to its roots; it was built on medium and smaller markets and enjoyed greater success then than after the Citadel acquisition, which had Cumulus battling in larger, highly competitive, and more expensive markets.

While Berner has reduced the number of stations in the Cumulus portfolio, she has also stabilized the ship and kept all hands on deck, slowing the "revolving door" and addressing the mountain of debt she inherited on her arrival in 2015. And the industry-typical stories about mass layoffs do not seem to be happening at Cumulus either.

Those are the kind of accomplishments in which Berner's pride is evident when she reflects on the past year. "June 4 marked the first anniversary of our emergence from Chapter 11 — and a remarkable year of progress for the company," she says. "In just 12 months we reduced our debt by \$200 million, drove the first full year of revenue growth for Cumulus in four years, delivered the second year in a row of EBITDA growth, and turned in a very strong first quarter of 2019 with revenue and EBITDA up 1.4 percent and 3.8 percent, respectively, on top of industry-leading growth in digital. Success that broad and that consistent, particularly coming out of bankruptcy, would not have been possible without intense and focused effort across the company, and I am

immensely proud of being part of the Cumulus team and the journey we have taken together to turn this company around."

Berner sees the challenge to radio with advertisers as one of perception, and feels that radio's merits have not always been fully understood by clients. "While it is changing, there definitely has been a disconnect between what advertisers think they know about radio and the reality of the medium. My peers and I are focused on pushing out the facts about radio's tremendous ROI, the stability and loyalty of our audiences, our growing successes in extending audio audiences through podcasting and smart speakers, and our unique ability to make other media, including digital, perform better."

Berner believes that getting radio's real story out to advertisers and making them aware of its benefits to deliver "engaged audiences at a terrific ROI" is key. "Additionally, we are more than just radio! To be sure, the audio pie is growing, and with our great brands, terrific connections with local communities and businesses, and substantial reach nationally and through multiple digital channels, we have more touchpoints with consumers than we've ever had before. It's up to all of us to continue to extend these assets.

"To that end, reinforcing our belief in the many opportunities in front of us, we've evolved Cumulus from a radio-only company to an audio-first one with a much stronger array of products and services with which to serve our advertisers and listeners than we've ever had. And we're so confident in our advertising capabilities that we recently became the first and only audio-first company to guarantee results, through our EPiC Guarantee for local advertisers and the Westwood One ROI Guarantee for our network advertisers.

"Furthermore, we've developed a robust and fast-growing podcast business to capitalize on the burgeoning consumer growth in audio on demand. Fundamentally, we believe that the key to prospering in a changing world is to look at our core business with fresh eyes every day so that we can redeploy our assets to their best advantage in the short term while making all the right moves to reshape the company to win the long game."

She views the biggest challenge as also the biggest opportunity. And that opportunity is change. "Our future depends on our willingness — and ability — to embrace and even initiate change. Clinging to the status quo is the surest way to a quick demise — we simply can't ignore the new competitors already catching the attention of our audiences, nor can we discount the future big idea that is right now forming in the mind of some college sophomore.

"One of the benefits of the transformation at Cumulus was that it allowed us to rebuild the company — culturally, financially, and operationally — to be much more flexible and dynamic, and these traits give us much greater capability to take on these new competitors, by adopting some new technology or business paradigm to respond to them. Whether our programming is delivered by radio, via podcasts, or on any of our other digital platforms — ones that exist now, or will seemingly emerge from thin air — it's time we start thinking of our 'legacy' not just as a platform, but as a powerhouse group of assets from which to build."

Finally, on the issue of possible further deregulation: "We support measures that will make our industry stronger. To that end, we recently co-sponsored a letter supporting the NAB's proposal regarding deregulation. What's good for radio is good for Cumulus."

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2019

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INTEGRITY

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PERFORMANCE

CONGRATULATIONS TO BEASLEY MEDIA GROUP'S

CAROLINE BEASLEY

CHIEF EXECUTIVE OFFICER

40

NAMED TO RADIO INK'S LIST OF

MOST POWERFUL PEOPLE IN RADIO

64 STATIONS | 15 MARKETS | 19 MILLION WEEKLY CONSUMERS

CAROLINE BEASLEY CEO Beasley Media Group Joint Chair/NAB Board of Directors 2018 Rank: 4 Years on List: 6



Caroline Beasley is everywhere. In addition to running one of the largest radio companies in the United States, she's become one of the most visible faces — and forces — for the radio industry. Whether it's at the NAB Show or CES in Las Vegas, the Radio Mercury Awards in New York, or at Podcast Movement in Philadelphia, Caroline Beasley is on the front lines, promoting the power of radio.

It was only three short years ago that Beasley was 25th on our power list. 2019 finds her in the top five again, holding the number 4 position, as she did one year ago.

Since taking over as CEO, she has transformed Beasley Media Group into much more than a traditional radio company. Yes, its 63 radio stations in 15 markets are the core of the business. But every year with Caroline Beasley at the helm, there is more change as the company moves toward becoming a multi-media entity with new revenue streams as the radio industry struggles to grow ad revenue.

Beasley Media Group is investing in e-sports, with the launch of an initiative called Beasley XP in late 2018. The company also invested in the Detroit Renegades, a globally recognized e-sports team, in April of 2019. bPod Studios, Beasley's podcasting network, is now up to 50 shows, and Caroline Beasley even hosts her own podcast called *Beyond the Business*, another way she is setting an example for the rest of her employees and the entire radio industry.

While Caroline Beasley is everywhere she can be to promote radio, we asked her why, after so many years, it's taken so long for radio to tell its story. "I think it is being told and that it's resonating more each day," she says. "Radio works, and generates a world-class ROI. We've never had more compelling research available to us to substantiate this fact. The key is being familiar with this research and discussing it with clients.

"It's as popular as it ever has been, reaching 90-plus percent of the entire U.S. population in 2019, as it did in 1970. TV, newspapers, and magazines surely can't make this claim. You need big reach for big sales. Radio provides number one reach across all demographics and ethnic groups. Our personalities provide the one-on-one intimacy with listeners that no other medium can match. For many, their favorite personality is the first voice they hear in the morning. These influencers are viewed as trusted advisers who help listeners navigate successfully through their lives via traffic, weather, and news.

"We're live. Radio is an intimate medium, bringing comfort in a fast-paced world, allowing the listener to share the same moment in time with another living, breathing human being. We're local. Online operates more within people's immediate social network (Facebook/Instagram), allowing them to stay in touch with friends and highly defined communities of interest ('My World').

"Radio connects people with their wider network, e.g., their local community or broader community of interest ('My Wider World'). We're available everywhere on multiple platforms – smart speakers, online, mobile, and more! Radio delivers outstanding on-air, online, on-demand, and on-site opportunities for any local or national advertiser who wants to move their business forward. We provide advertisers with on-site promotional and experiential opportunities that Google, television, and Facebook can't match."

What are radio's biggest challenges, according to Caroline Beasley? "There are a couple of challenges that come to mind," she says. "The first is overcoming our own insecurities as an industry. Radio is a real and relevant medium that delivers results for our listeners and advertisers. We also need to collaborate more as an industry. We are up against other consistent and formidable options. It's important for us to have a unified voice."

And finally, on the topic of deregulation, she says it's time to loosen up the caps. "I support the NAB's position, where, in markets 1 through 75, you can own up to eight FMs in a market and as many AMs, with no limits on AM ownership. In today's everchanging media landscape, I believe this is a great opportunity for our industry."

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RICH BRESSLER President/COO/ CFO iHeartMedia 2018 Rank: 5 Years on List: 6



When you're running as massive an organization as iHeartMedia, you need a lot of help. Richard Bressler has been running the show at iHeart with CEO Bob Pittman since joining the company in 2013. When iHeart was reporting to Wall Street — before filing for Chapter 11 — Bressler's was the voice investors and analysts heard every quarter.

Before getting together to run iHeart (then Clear Channel)
Bressler and Pittman worked together on two occasions at Time
Warner. While we are no longer hearing from Bressler every 90
days, he was certainly behind the scenes with his team working the
company through a bankruptcy process that cut its debt in half.

Bressler holds onto the 5th position in our 2019 list. He tells Radio Ink one of iHeart's big successes was revenue growth in 21 of the last 23 quarters before entering the restructuring period — and also says that both during restructuring and after, the management team stayed together and focused on driving the business, regardless of all the distractions.

"And not only did we continue to drive the business," he says, "we invested for the future as well, acquiring Stuff Media, the podcast leader, during restructuring because it was the right thing to do for the future of the business, as well as the acquisition of Jelli, which was the final piece in making our broadcast inventory like digital for advertisers.

"It's the combination of continuing to successfully operate the business, engage and motivate our employees, meet the demands of our advertisers, and invest in the business for future growth so we are as well positioned for success today as we could possibly be. The opportunities for us going forward are even greater than the opportunities in the past."

Like a broken record, we have heard over and over, year after year, about how radio is not getting its fair share of ad revenue because advertisers have not been told radio's story. Here's Bressler's take on that. "It's taken a long time because there hasn't been a company with the reach and level of engagement of iHeart that has been in a position to really tell that story. In the past the narrative was dominated by the big television and cable network broadcasters. Then it was the big digital players.

"Over the past several years, we at iHeart bet that technology was going to enhance audio and enhance radio, and that bet proved to be true. With our reach, level of engagement, multiple platforms, and relationships with advertisers, we have the ability to talk about the effectiveness of our broadcast radio platform and results for advertisers in a way that nobody else can do."

And in order to grow the revenue pie, radio must follow the journey of the consumer, according to Bressler. Understanding how they spend their lives and connecting with them is, he says, fundamental to how radio is going to grow advertising revenue. "This is an industry where the facts are actually better than the story, and I think that best way we can get that point across, and continue to grow our share of advertising revenue, is to follow the consumer and be everywhere they are."

And Bressler says that is exactly what iHeart has been doing over the past several years. "We became a multiplatform company — and are now on over 250 platforms and 2,000 devices — in line with our strategy of being everywhere our consumers are. This enables us to connect our advertisers with our listeners throughout our listeners' day — even as the media landscape evolves.

"The most recent example of this is podcasting. If you go back a few years, few of us had even heard of podcasting — and if we'd heard about it, we didn't initially understand the impact it would have with our listeners or the growing importance it would have with advertisers. Today podcasting is still continuing to grow significantly, and iHeart is the number one commercial podcast publisher in the world.

"So the more our industry follows the consumer and they can connect with us everywhere they want to find us, the bigger the opportunity to connect those consumers to advertisers and grow our share of advertising revenue."

But Bressler says radio's biggest challenge has nothing to do with the consumer. It's radio's perception problem with advertisers. "Look at our reach today, our level of engagement today — 31 minutes a day compared to 24 minutes a day for Google, 19 minutes a day for Facebook, and even less for the broadcast networks. So with the consumer, we're top-of-mind for them and relevant, and they engage with us seven times per day.

"With our partners in the recorded-music industry, we're also top-of-mind and they engage with us, and I think they'd say we're their best partner. I think the challenge is with the perception in the advertising industry, and the opportunity we have now is because people are looking for other solutions in terms of allocating their advertising dollars — not just to the big digital players and not just big network television players or cable network players, but more to cost-efficient solutions driven by data and attribution.

"What's interesting is that people say, 'OK, we accept the facts about radio's reach — but what's changed in the last year or two?' and I think it's really two things that have really raised the profile of radio and audio in the minds of advertisers. One is the rapid adoption of smart speakers; people relate to the power of audio because they or their kids have smart speakers in their homes and they can better understand the impact audio has on their everyday lives. The second is the growth of podcasting. People are saying, 'Wow, audio is having a resurgence,' and from an advertising standpoint, it is.

"So the facts about radio haven't changed, but smart speakers and podcasts have really raised the profile of radio and audio, which has given us this chance to have a dialogue with CEOs, advertising agencies, and marketers about the effectiveness of the medium."

On the controversial issue of more deregulation, Bressler says it's complicated. "The industry is divided on it based on outcomes they believe will happen, and the available evidence doesn't necessarily bear out some of those outcomes. I do know that we and everyone involved wants to do what they think is best for the industry, even if we don't all agree on what that is."



It's closing in on 40 years in the business for Ginny Morris. She started her broadcast career in 1982 as part of the promotions department at KSTP-TV before being asked to manage KSTP-AM, the original radio station of the Hubbard family's broadcasting business. It's been success after success for Morris, and she was named president of the company in 2000.

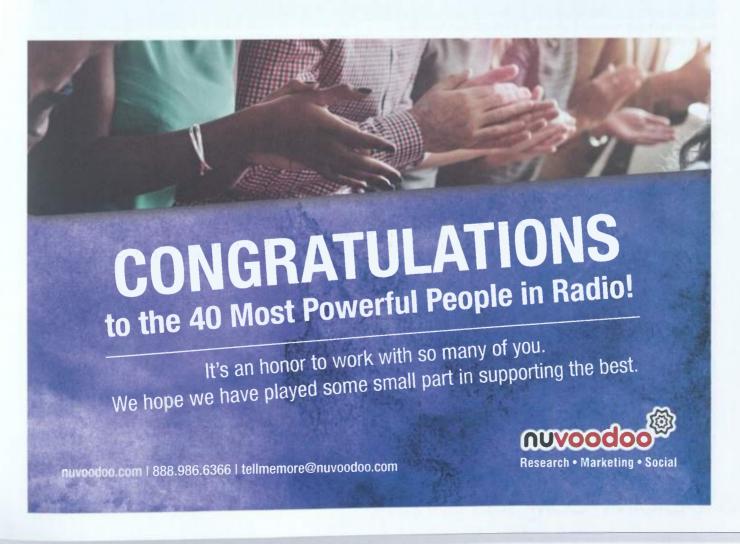
Morris jumps up two slots on our list after picking up a very healthy cluster of stations in West Palm Beach from Alpha Media in late 2018 for \$88 million. BIA/Kelsey now lists Hubbard as the fifth-largest radio company in terms of revenue, with \$277 million. And the company is in only nine markets (Chicago; Washington, D.C.; Seattle; Phoenix; Minneapolis; St. Louis; Cincinnati; West Palm Beach; and Northern Minnesota.)

As we head into the back half of 2020, the Hubbard CEO will be re-evaluating whether the company will have a second in command after COO Drew Horowitz announced, shortly before we went to print, that he'll be retiring at the end of the year.

"We will be stepping back a bit to take a fresh look at how our corporate functions are organized and determine the most effective structure for the future," Morris said. "Thankfully Drew has given us plenty of time to make this a seamless and constructive transition." Horowitz had been overseeing all nine of the Hubbard clusters since 2011, when the company purchased four markets from Bonneville.

Additional Hubbard highlights include WTOP in D.C., which has been radio's number one-billing station for four years running.

And, Hubbard is not missing the podcasting train — the company has a significant financial position in PodcastOne.







Jesus Lara was named president of Univision Radio in January of 2017. He brought over a long and successful resume in music and media — with a specific emphasis on digital, exactly what a radio executive needs to compete these days. Lara was hired to run Univision's radio division after working at SBS, where, again, his focus was digital.

Now, as he has nearly three years running the show under his belt, the company seems to have settled into a nice groove after several years of change at the top.

Univision Radio is the fourth-largest company in terms of revenue, at \$310.5 million, according to BIA/Kelsey. The company has 58 stations in 18 markets, including major U.S. Hispanic markets and Puerto Rico.

In March of 2019 Univision rebranded all of its radio stations under the Uforia Audio Network. Lara tells *Radio Ink* the past 12 months have been an incredible journey for Uforia. "From a corporate-strategy standpoint, we doubled down on superserving our core audience: Hispanic America. This has given us incredible focus on our mission to inform, empower, and entertain our community. We have made great efforts to reposition our company into a national brand that authentically superserves Hispanics in all markets.

"With that in mind, we've started the work in building our digital footprint, specifically with the relaunch of our redesigned Uforia app. Our radio platform, combined with our TV platform, creates the largest cross-platform media company superserving all Hispanics in this country. No one comes close to what we are doing in this space. We've built the largest portfolio of highly influential Latin local influencers and personalities across every major market, and we have launched the largest large-scale Latin music event series in the country, the Uforia Music Series. All of our assets combined have delivered incredible value to our marketing partners, to our audience, and to our company"

Lara has a very interesting take on why radio has not been able to get its story out there, after years and years of trying. "In an increasingly fragmented media landscape space, radio wasn't high on the list for marketing partners until fairly recently. I think that for too many years radio relied on a single value proposition as the largest reach medium. And although our reach proposition is certainly true, radio really offers much more than just reach to marketing partners.

"Radio delivers local community engagement and authentic emotional connection. Radio is a social medium, nurturing two-way communication with our community. Radio is not only experienced on linear and digital platforms, but radio also makes experiences

come to life with robust event solutions. These are the stories that radio needs to do a better job in telling."

He goes on, "One of our biggest challenges is finding ways to attribute radio's impact to our marketing partners' bottom line. We have a lot of work to do in this space. Over the past 12 months, we have commissioned several research projects for key clients, and the results are undeniable. Properly planned radio campaigns have delivered not just brand lift, but have also delivered impactful sales lifts for key clients.

"The way we look at radio is beyond just a linear medium. We look at radio as a full 360 solution for those marketing partners that want to authentically connect with the Hispanic community in the U.S. We have the broadest Hispanic reach, we have the largest portfolio of influential personalities, and we have the largest Latin live music portfolio in the country. Uforia is a true 360 solution for any marketer looking to grow their business.

"For us in particular, we have a slightly different mission than other radio operators because we are a mission-driven company. We service a community that is in constant change while also rooted in family and collectivism. We work on meeting two bottom lines: we deliver financial results for our owners, but we also have a social bottom line that we take very seriously and actively work to support our community."

Radio still faces several challenges, according to Lara. "First, as with all traditional media, the continuous fragmentation of the audience forces us to compete not just with other radio operators, but also with digital pure players. Second, I would say that the lack of distinct attribution tools is the biggest challenge radio operators across the country face. We need to do a much better job in identifying attribution for the work we do with our marketing partners.

"Lastly, I'd also say that the way we are measured is antiquated. It's hard to believe that in today's day and age, it still takes radio three weeks to understand how it performed in a particular week. I would challenge Nielsen to find more advanced and reliable ways to measure the audience engagement in this current era."

In order to grow revenue, Lara says, radio must do a better job of engaging with the consumer.

"In today's highly fragmented media landscape, radio cannot continue to compete as a single consumer touchpoint," he says. "I think radio needs to build on its incredible linear broadcast reach, but at the same time ensure that its programming and talent are accessible across all touchpoints where the consumer wants to engage with radio talent.

"I also think that radio's hyperlocal nature gives it a distinct advantage over some of the national media in the market. Building on that hyperlocal community engagement is critical to radio's success moving forward. It's not just the message radio is telling, but how the message is being told and who delivers that message. I think radio is uniquely positioned to deliver in this sense versus other linear or digital mediums."

Lara's take on more deregulation: he's in favor. "When the regulatory framework was established (which includes the ownership caps), our industry did not operate within the hypercompetitive environment that exists today. None of the digital pure players existed then, so when these regulations were set in place, the world was a very different place, and the regulations made sense. Additionally, there are no regulatory frameworks that digital pure players need to adhere to, so why should traditional radio operators have to be constrained by them? Today's regulatory constraints are a perfect example of how government regulation lags business and market innovation."



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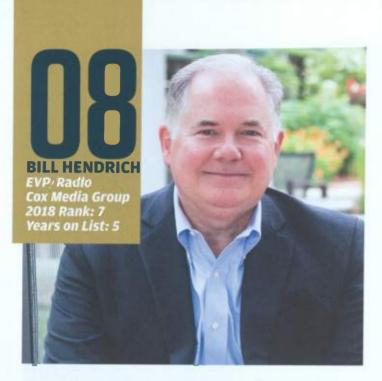
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RADIO TELEVISION





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Bill Hendrich has been with Cox Media Group for 23 years; he joined the company in 1996, when CMG purchased the stations he was working for in Orlando from New City Communications (WWKA-FM, WDBO-AM, and WCFB-FM). He was running the Jacksonville cluster for CMG when he got the call in 2015 that the big chair was his if he wanted it. Hendrich has been running radio for CMG ever since.

With its 61 radio stations in 11 markets, BIA/Kelsey has CMG's revenue for 2018 at approximately \$258 million, good enough for seventh place on its list. Hendrich's one-position drop is only due to the very strong year Hubbard had, pushing Ginny Morris up into the sixth position from eighth.

When we interview Bill Hendrich, he always puts CMG's people first. "Cox Media Group's success has always been driven by its talented people, both in the field and at corporate," he says. "Without our sales assistants and support teams in finance, HR, traffic, digital, research, communications, and promotions, we could not do what we do in sales and content. Their success is very important.

"Our content team is led by Tim Clarke, and they all do a fantastic job researching our markets and stations to set us up for success. Because they find precisely what our audience wants from our stations, we program to meet those needs and have had a great year of ratings success. The CMG Radio sales team is headed up by Katie Reid. Katie led the effort to completely change how we plan and execute for the year. That planning started in June of 2018 and propelled us to a fantastic finish last year and a phenomenal start to 2019. My success will always come from the success of our team members."

Asked why it's taken so long for radio to tell its story, Hendrich says it's being told every day by the feet-on-the-street people, and it's working. But on a national level, the challenge is different. "I

believe that radio's story is told every day by thousands of local salespeople, sales managers, and general managers from every company in all markets across the country. We tell it to the local businesses and ad agencies in our communities that do business with radio 52 weeks of the year. Everyone tells the story a little bit differently, but the common theme is that radio is the most effective way to reach local consumers to establish your brand or compel them to action. In local markets, that is proven to be true every day of the week, and nothing tells our story better than results.

"On a national level, the challenge is different, and we are competing with many other advertising competitors who also have a compelling story to tell. National buyers don't have the immediate connection to consumers that local advertisers do, so they do not feel the success that radio drives right away.

"It is true that our industry does not have that one universal story to show the strength of radio to buyers and CMOs at the national level. However, all groups have very talented people working with national clients selling the value of radio. Katz is a very well-respected organization for national radio sales, and they have a team of talented professionals across the country doing a fantastic job keeping existing clients involved and getting new clients engaged with radio.

"Finally, RAB has made some very good moves to bring radio's story to the marketers. RAB's and Katz's annual participation at the ANA Masters of Marketing Conference gives our industry face-to-face opportunities to talk with national advertising decisionmakers about the great value that radio can provide for them or their clients."

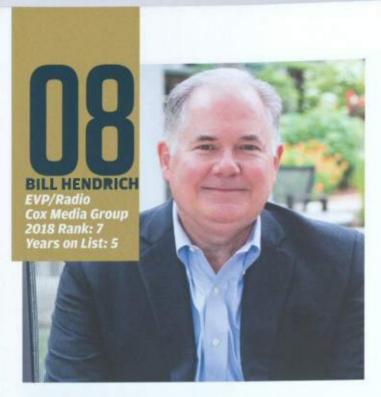
The key to growing revenue, according to Hendrich, is selling more than spots. "We have to sell multi-media solutions. Digital advertising is here, and it's not going away. No sticking our heads in the sand on this one. Waiting for the big tech companies to implode over consumer privacy issues is not a strategy. In today's world, no new owner would start a station and sell radio-only solutions. There is more money available to every radio station in the country than ever before if they are willing to accept 'the future that has already happened' and become a genuine multi-media sales organization. Success with this approach will not only help us survive, it will help us thrive."

Radio's biggest challenge is the same as it's been for decades, if you ask Bill Hendrich. "Finding extremely talented salespeople and sales leaders is our biggest challenge and our greatest opportunity," he says. "Radio delivers results to clients on a daily basis. Radio, combined with a great digital advertising plan, can blow away ROI expectations for advertisers. We need to find talented new people for our business who see that vision and have the ability to get local, regional, and national clients excited about using radio as a foundation to drive their success. Finding the sales talent that can help us do that extremely well has always been our number one challenge and will be our number one challenge for years to come. It is also our biggest opportunity, because revenue does solve a lot of problems."

Hendrich On Deregulation

"I like that the FCC is looking at the competitive landscape in which we operate and considering changes that will allow radio to remain competitive and vibrant in the changing media landscape. There are differing opinions on what is the best solution, but 'no changes at all' is the worst long-term option possible. The media world is much different than it was when the rules were written. That should be corrected."





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The evolution of Townsquare continued in 2019 as Bill Wilson took over as sole CEO following the departure of Dhruv Prasad. Wilson and Prasad were co-CEOs from October 2017 through January 2019, when Prasad resigned.

Under Wilson the company continued on the path the two men set out — to create revenue streams other than over-the-air spot revenue and move away from the events business. Townsquare has been one of the best companies at helping local businesses adapt in a highly competitive digital world by offering clients several platforms to help grow their business — and that might not include radio ads. As a result of Townsquare's successful digital push, overall revenue has been increasing over the past year, and for any company in the radio industry, that's a good thing.

BIA/Kelsey pegs Townsquare's 320-plus stations in over 50 markets with \$250 million in revenue, good for eighth on the BIA/Kelsey revenue chart.

Wilson tells *Radio Ink* that under his leadership, the company has put a laser focus on local, specifically bringing marketing and advertising solutions to clients. When you operate in markets outside the top 50, that's how things have to be. And when you're the experts in digital, the revenue follows.

Wilson says, "Year to date in 2019, digital revenue was over one third of our total net revenue — a new milestone for Townsquare — and is approaching \$150 million on an annualized basis. I believe this statistic more than any other emphasizes the point that we are not your average radio company. We would emphasize that although radio remains a core part of our offering — radio is our DNA and is still the largest part of our business today — it's just the starting point for Townsquare as we continue to evolve and grow across all platforms.

"As one example, our portfolio of local and national websites—and their corresponding social and video platforms—go hand-in-hand with our local broadcast brands, and continue to deliver original and influential content that drives deep, multi-platform audience engagement and creates compelling advertising and marketing solutions for our clients. In fact, we have just as many people coming to our local Web platforms as listen to our radio brands over the air. We

believe this is because of the strong connection our local on-air talent has with their local audiences — which drives these audiences to consume our content across all of our platforms, on-air, on-site, and on our websites, as well as across our social and video platforms. As we like to point out, radio disc jockeys were — and truly are — the original social influencers.

"Therefore, today, in 2019, Townsquare is best described as a premier local media and digital marketing solutions company – with a thriving digital business that has net revenue growth in excess of 20 percent. Our progress and successes over the past 12 months are driven 100 percent by our talented team of people across the entire Townsquare company executing our strategy in lockstep. Our internal mantra related to success over the next 12 months, and beyond, is '#HowHighIsHigh.'"

While Townsquare is clearly getting its story across to local businesses, the radio industry is still behind in making that stick with bigger advertisers and brands. We asked Wilson what he thinks about that. "I believe it really depends on who your audience is for that story. For big advertising agencies in large cities with young media buyers, radio may be perceived incorrectly, as I have witnessed that myself. Same is true for some investors who assume radio's reach is declining in the face of media competition like Netflix and others.

"Yet as those in the local media industry know, radio's audience is growing overall, and over the past few years radio has surpassed television as the number one reach medium in the United States, with 93 percent of Americans listening to radio on a weekly basis. In terms of local businesses, the 'radio story' is greatly understood as our local clients experience the power and influence of local radio each and every day and share how much it means to their businesses' success."

So what can radio do to drive more revenue? "We know radio works — it is very effective and provides a great ROI — and so do our clients," says Wilson. "Therefore, the key to growing radio's share of advertising is to share its solutions with more local businesses. In our view, it is critical to incorporate an attribution solution so there is robust reporting that demonstrates radio's results.

"After evaluating all of the attribution companies, we chose Analytic Owl as a partner and could not be more pleased as it is a real difference-maker for our sales teams. When we leverage Analytic Owl, the level of advertiser spend increases, while at the same time our retention/renewal rates greatly increase. A win-win.

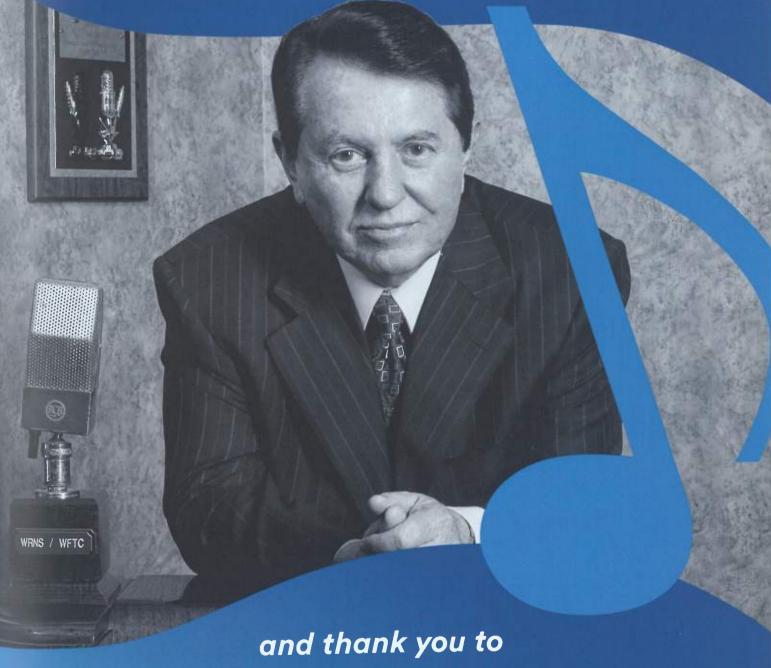
"Thus, at the top of our Townsquare list for increasing broadcast advertising revenue is completing a proper client needs assessment and leveraging Analytic Owl to demonstrate results as well as optimize creative and campaigns. When our sales teams do those two things, we win every time and, most importantly, generate revenue and success for our clients."

On the possibility of more deregulation, Wilson is with the NAB. "With the choices for audio, radio, video, and media consumption having exponentially grown over the past decade, the current antiquated ownership rules should be adjusted to recognize the current media landscape for consumers, as compared to a landscape that existed in 1996, when the existing rules were set.

"Most importantly, consumers in our size communities will greatly benefit from the lifting of the ownership caps, as it will result in greater diversification of programming to better serve the audience, particularly not only with the backdrop of increased digital competition but also with the decline of local content being provided by newspaper and television outlets in our cities. With dereg, we can better serve our communities. Thus at Townsquare, we support lifting the caps in the latest quadrennial review."

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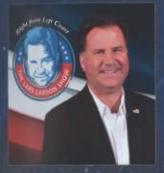




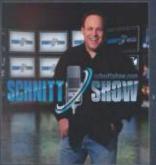


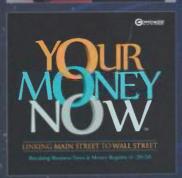
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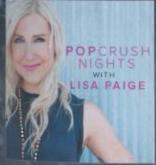






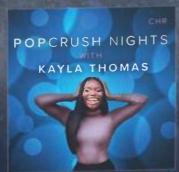


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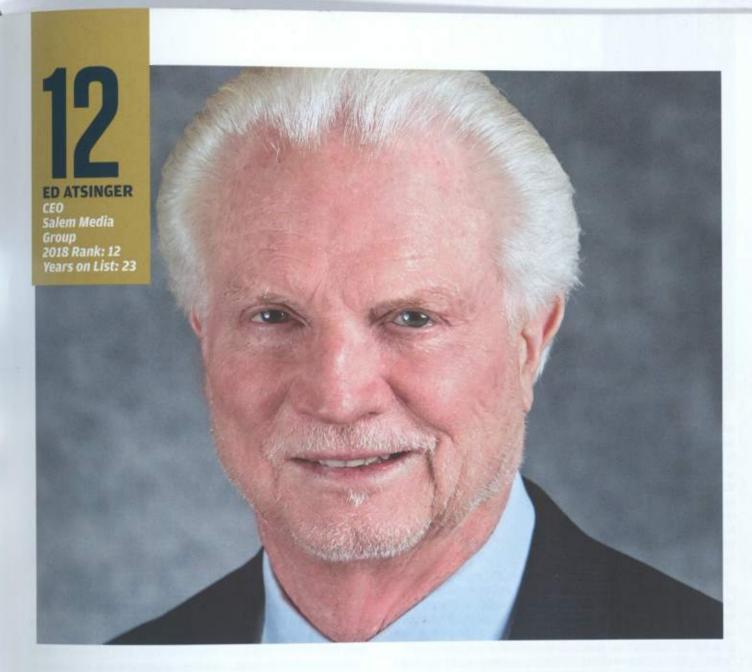
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It's steady as she goes for Ed Atsinger, who is one of the very few executives who's been with his company since the day it was launched. In Atsinger's case, the year was 1972, and Stu Epperson was by his side at the time. Salem has been public since 1999, and, with about 115 stations in just under 40 markets, the company generates roughly \$150 million in revenue from its Christian-formatted and conservative Talk stations and network.

Where the company has really focused on growing has been on the digital side, as Atsinger explains. "Our biggest success has been the launch and growth of Salem Surround, our local digital marketing agency with offices in every market where we own and operate radio stations. Salem Surround allows our local sales staff to offer our advertisers the opportunity to use radio to increase brand awareness and response, while effectively integrating digital to maximize their marketing efforts."

Radio revenue has been relatively flat for several years now, and that includes Salem. Atsinger says the digital revolution has a lot to do with that. "It's not that radio has failed to tell a better story, it is simply that the impact of digital has, so to speak, 'sucked all of the oxygen out of the room.' But radio has a good story — a story of reach and reliability, of radio's ability to embrace and integrate

the opportunities offered by digital in ways that create a better experience for listeners and advertisers. A story that makes clear to advertisers that radio possesses unique advantages that can't be easily duplicated by digital platforms — advantages that revolve around intimacy in live, local, community-involved, personality-driven communication. It is a story that gets better with the unfortunate reality of ever-increasing congestion on the streets and highways of virtually all of our communities."

In order to grow the revenue, Atsinger believes radio has to create the expertise to offer established customers a full array of digital solutions along with traditional radio exposure.

The Salem View On Ownership Caps

"Further deregulation would be appropriate, particularly in terms of radio, TV, and newspaper combinations," says Atsinger. "There is significantly more competition for listeners and advertisers than there was in 1996, when the last major round of deregulation was enacted by Congress. However, changing the current caps on total radio ownership in a given market or changing the current subcaps affecting the mix between AMs and FMs in a given market would be a mistake and would be detrimental to the radio industry."

WEEZIE KRAMER
Chief Operating
Officer
Entercom
2018 Rank: 13
Years on List: 9



Weezie Kramer is part of Entercom CEO David Field's inner circle. And when you're trying to run a company that merged with an even larger company, and make it all work to the satisfaction of thousands of investors, advertisers, listeners, and employees, you need a strong inner circle. Kramer's years of success as a manager, leader, and executive at Entercom and her dedication to the industry have resulted in her becoming one of the most respected — and powerful — executives in radio. Kramer's 12 years at CBS before joining Entercom in 2000 put her in an even stronger position; it's nice to have someone who knows the opponent's playbook on your team.

It's been quite an eventful year at Entercom, and right in the thick of the daily battle is Weezie Kramer. She tells *Radio Ink* she's very proud of the hard work the Entercom team is putting in to transform how the company does business. "We continue to play offense, and as a result, the list of our team's accomplishments is long. We've added great brands to our outstanding portfolio of radio stations, including B101.1 [WBEB-FM] in Philadelphia and New York's Country 94.7 [WNSH-FM]. We've improved our listener experience by reducing commercials. We're continuing to invest in data and analytics and are rolling out our advanced audio capabilities. This will allow us to leverage our identity graph to measure radio like digital, optimize campaigns, and measure outcomes.

"We've launched two networks, TWIN (Traffic, Weather, Information Network) and EAN (Entercom Audio Networks). We've invested heavily in Radio.com, the fastest-growing digital audio app in the U.S., and have partnered with Waze, Amazon, Sonos, Roku, and more to distribute our content anytime and anywhere our consumer may be. We've also launched Radio.com Sports and with it, expanded our roster of contributors and talent.

"We've reorganized our sales departments to be customer-focused in an effort to better serve our advertisers as solution-based sellers. We're making a social impact, raising millions of dollars for pediatric cancer, raising awareness and funding for mental health and suicide prevention, and have elevated awareness and made a positive impact on the environment throughout our One Thing initiative nationwide. We've promoted or hired nine women to market manager positions since the merger and elevated four more to director of sales roles." Kramer says she's extremely proud to represent and serve all of the

employees of Entercom, who work incredibly hard to achieve their goals and serve the communities they operate in.

On why radio's story has not resonated, Kramer says we need to play catch-up. "Our story is about reach, influence, and impact. Radio is America's number one reach medium — reaching 93 percent of the population across all demographics. We deliver a superior ROI, and our brands intimately connect with fans wherever they are. We are the least disrupted medium in America. We own in-car listening, daytime audience, and outplay all other audio platforms — all while creating awareness and increasing brand recall.

"The missing links have been two critical components. We were not in advertisers' buying platforms, and we lacked data and attribution. But NMI, analytics, and first- and third-party data on our audiences have completely changed the game. We need to run fast to catch up and to capitalize on the audio renaissance, and we have the tools to do so."

Radio needs to be confident in the value it brings to the table, ask for more, and grow CPMs in order to move the revenue needle, according to Kramer. "We need to tell our story and throw some shade at linear TV and digital, highlighting the challenges with declining ratings, CPM inflation, risky advertisement environment, and click fraud. We must demonstrate why we are a better choice and back it up with data and research."

On the topic of deregulation, Kramer says everyone needs to get with the program. "The fear is that lifting or relaxing ownership caps would prevent competition and limit originality. That thinking is outdated. The competition for the share of ear is almost endless. Without a doubt, having a wider footprint in a region would help radio groups compete more effectively for ad money like the large TV conglomerates and the Googles of the world do.

"But in our world, the audience dictates everything. If we don't deliver what the audience wants, it doesn't matter how many stations we own. Audiences have options they never had in the days of TV deregulation. There are so many entertainment options available at the touch of your mobile device. In today's highly competitive market, companies that do not understand that locally engaging content coupled with creative and innovative programming — the cornerstones of our business — will be the first to fall."



Depending on how the FCC acts in 2019, Ajit Pai could be the man who actually wields the most power over the future of radio.

The 2018 quadrennial review of the FCC's media ownership rules is underway, and reply comments were due May 29. With two business days remaining before that key deadline, more than 800 individuals flooded the commission with comments for and against further deregulation of an industry that has seen static rules since the passage of the Telecommunications Act of 1996.

Under this FCC, the adoption of new rules — championed by the NAB — that could eliminate all ownership restrictions on AM radio stations in markets of any size could become reality. FM radio station ownership restrictions could disappear in markets ranked No. 75 or smaller — or not.

Companies including iHeartMedia, as well as key African American broadcasters, are dead set against the changes. So are people like one New Orleans resident who told the FCC, "If the commission changes the rules, many locally owned stations are going to disappear. That's true in markets large, medium, and small. They'll be swallowed up or crowded out by conglomerates that already have so much control over what listeners hear on the radio in local communities nationwide. If regional media groups or large national broadcasters take control of all the small and local commercial stations, we'll lose the last semblance of independent, diverse local programming. Small station owners discovering and promoting local talent will entirely be a thing of the past. Music genres that may not be profitable or popular, but have value none-

theless, will disappear from commercial airwaves. Content decisions are far less likely to be made by station managers or owners with real roots in the community."

That was actually boilerplate language provided by royaltyseeking lobbying group musicFIRST, which represents the music industry, publishers, and songwriters.

Because of the potential impact of deregulation on the radio industry, Pai wields extraordinary power not held by such notable past chairmen as Mark Fowler, Michael Powell, or even Reed Hundt, the man in charge when the Telecommunications Act of 1996 was passed.

Yet radio ownership deregulation is perhaps one of the smaller issues Pai has been involved with since taking over as FCC chairman. Under his leadership, the expansion of FM translators has proven to be a major boon for broadcasters. Pai has also worked to end the proliferation of pirate radio broadcasters in South Florida, greater Boston, and the New York Tri-State Area, among other locales across the U.S. Then there was the elimination of radio's main studio rule.

Whether a loosening of the FCC's subcap rules happens or not in 2019, one thing is clear: the radio industry's renaissance could very well be determined by what the FCC does. And that's up to Ajit Pai, more than anyone else in the U.S.



Darren Davis fell in love with radio when he was 7 years old. He caught the bug taking doughnuts to the morning show personalities at local radio station in Grass Valley, California, with his dad. Later, as a college student at George Washington in Washington, D.C., he got a job as an intern at WASH-FM, working with the morning show (although there is no confirmation he took them doughnuts).

It wasn't long before he got his first paying job at the station, as morning show producer/van driver/general programming helper. In other words, he was a "jack of all trades." By the time he graduated from college, he was working full-time as overnight host, and later he became the station's program director. His career since those early days has taken him to Houston, Detroit, Chicago, and now, New York, where he serves as president of iHeartMedia Networks.

That's a successful climb for someone who started as an intern, a climb that Davis, coming in at number 15 on this year's list, will tell you is driven by the same passion for radio he felt at the tender age of 7.

Asked to talk about the past year's successes, he is quick to point to the company's podcasting efforts. "IHeartRadio has become a podcasting powerhouse and the number one commercial podcast publisher in the world, according to Podtrac," says Davis. "Aside

from carrying over 250,000 podcasts, from our own to other major podcast publishers, for listeners, our own iHeartPodcast Network hosts more than 750 iHeart Original shows. We also have the unique ability to bring even more awareness to this growing space by promoting and airing podcasts across broadcast radio, which reaches the majority of the country."

As for telling radio's story, Davis believes that as an industry of communicators, there needs to be a better and more collective approach to communicating the message. "Let's get louder," he says. "Let's break out of our normal circles and tell our story more broadly. What is the story? The story is, we are more than just broadcast radio alone. AM/FM radio is obviously the core of what we do, and it's essential we keep it strong, but there's so much more we do, including radio podcasts, original podcasts, digital and social products, and popular events. Audio is hotter than we've seen in years, so we need to be actively embracing all parts of the audio spectrum, and make sure we get the credit we deserve."

Finally, he would encourage the industry to take more risks and have the courage to try new things. He'd like to see more willingness to step out and less fear of making mistakes. "That's how you learn and grow. Courage leads to innovation and growth."

RADIO INK SALUTES THE 40 MOST POWERUL PEOPLE IN RADIO



CONGRATULATIONS

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RICH BRESSLER
DARREN DAVIS
JULIE TALBOTT
GREG ASHLOCK

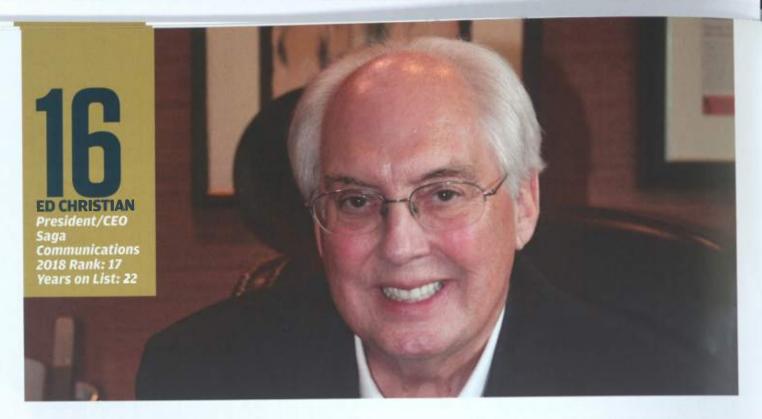
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1996 (year number one for the Top 40) and 2001 were the only two years Ed Christian did not make our power list. You won't see him at radio conferences or hobnobbing with stars at big city events — he's all about running his radio company. Christian does host the most entertaining quarterly earnings calls among all the public radio executives, often pontificating about the future of advertising and why a laser focus on local will always win the day. He allows his managers to run their clusters like their own businesses, and in return he expects them to produce great results for the company.

Saga did grow a little bit over the past year, adding four stations in Gainesville-Ocala, Florida, for \$9 million. BIA/Kelsey estimates Saga generates just under \$130 million from its 110 radio stations. That's about the same revenue as one year ago.

Ed Christian has been in radio for over 50 years, and he's been the only CEO of Saga since its launch back in 1986. Radio is all he's ever wanted to do. He says he found his life in the ether and has never looked back or changed his commitment to the industry he's worked in since his teenage years.

Christian tells *Radio Ink* these are very interesting times for the radio industry. "Interesting may even be an understatement. There are indeed calm seas (which is good) as our audience levels seem to be holding, but if you look, you can also see dangerous whirlpools forming that could suck the life out of your vessel. So let's leave the audience side alone. There are serious efforts at work to reinvent, re-energize, and update existing eras. In truth, there is no such thing as a 'new format.' The framework and underpinnings are the same, but we have new designs and new interiors to amaze the public. Fortunately, it works."

Where the problems arise, according to Christian, is in sales and marketing. "Let's take marketing first. Please, please — live remotes are dead, and the sight of a station vehicle and tent in front of a car store is embarrassing. It might have worked 10 or 15 years ago, but now, the days of having tents and free bumper stickers and keychains are over, yet thousands of stations still do the tired and old 'remote.'

"Let's reinvent this. At Saga we prefer to work off the radio and recruit our listeners to an 'invitation-only' after-work party at the dealership after it's closed. Come in, we have drawings, wine, cheese, and browse at your leisure with the understanding from the car store that their people are not there to pitch but to answer questions. The radio station and the soft sell help develop relationships, and that is exactly what we are after in all phases of what we do. We need to establish what I call 'stickiness' with the listeners so that, through imaging and local content, we become part of their 'family' in the community we serve. It all gets down to imaging, content, and marketing."

Christian says on the sales side, it's a completely different struggle, and he thinks there may be an upcoming paradigm shift. "In my younger years as an NSM, then a national rep sales guy, we could depend on 15-20 percent premium pricing for national business (shock alert: this is really true). Now, we fall on our knees and thank the agency for the barter part of the buy and the fact that their 'ask' for a rate is only 20 percent lower than before (with 50 percent in barter — though that is not the overall case). In essence, national business has been vacuumed up by three major players, plus unwired networks and national rep firms pushing programmatic buying. Just think, 'remnant inventory' wasn't even a term a decade ago."

So where do we turn? At Saga, Christian says the company is returning to the roots it's partly abandoned, something he says is pervasive in all but the small markets. "We have lost touch with local direct. Talk today to radio sales executives in a candid fashion and ask them to discuss 'cold calls.' Our industry sorely lacks in sales training, though the RAB has come up with some very good ideas and programs in the last few years. Kudos to them."

Soapbox

"One final thing that I'd need to vent about, and that is the silliness that we have with the use of ratings and digital relationships. Let me just ask you to go read the last post of Bob Hoffman, who is a genius and contrarian as an advertising executive. Take a few minutes and peruse his blog at http://adcontrarian.blogspot.com/ and you might find yourself reading all of his writings. He is so spot on. And watch his few-minute clip on 'old people' (part of his speech in the UK). I just want to say that I am an apostle of his, and you too might join his band of believers after you take a few minutes."

GORDON SMITH
President/CEO
National
Association of
Broadcasters
2018 Rank: 16
Years on List: 10



Gordon Smith was named *Radio Ink's* Radio Executive of the Year in 2019. His contract as NAB CEO expires at the end of 2022 — which is when he turns 70 and plans to retire. When his term ends, Smith is heading back to Oregon to pick peas and be a grandpa. Until then, though, there's a fairly full plate of big issues he has to deal with.

One of the biggest is deregulation. Whether or not a very radio-friendly FCC will take steps to loosen ownership caps not only has every radio company waiting and watching, but most likely has investors waiting and watching as well. And with radio at odds over whether more changes should be made by the FCC, the NAB is right in the middle of the argument. Gordon Smith and his team have to navigate the politics as many radio companies say more deregulation is what radio needs to compete with digital, while others — including radio's biggest, iHeartMedia — say lifting the caps is not what's needed.

Here's Gordon Smith's take: "It's no secret that radio faces a changing competitive landscape. While it's true that 270 million Americans listen to local radio each week, broadcast radio faces growing competition for listeners from completely unregulated competitors like Spotify, Pandora, and SiriusXM. In addition, local radio faces competition for ad revenue from some of the largest companies in the world in Amazon, Facebook, and Google, among others.

"Broadcast radio has embraced innovation in the digital age, utilizing podcasts, streaming, and novel advertising experiments to reach listeners in new ways. We accept that change is an unrelenting fact of life, and that we must evolve to remain relevant in a world of nearly limitless consumer choice.

"Yet local radio cannot continue to be hamstrung by outdated federal regulations that belong to the analog era. The Federal Communications Commission's quadrennial review of media ownership rules provides an opportunity to shape a bright new future for our industry.

"The overwhelming majority of the NAB Radio Board voted in support of seeking relief from rules that we believe will allow radio to remain competitive. We respect those who disagree with these recommendations, but we firmly believe they are necessary to allow local radio broadcasters to remain competitive. We hope the majority of the FCC agrees and modernizes ownership rules to allow radio to thrive and flourish."

Smith tells Radio Ink there are other important issues the organization is dealing with — and succeeding at — for radio. "Last fall saw the passage into law of the Orrin G. Hatch-Bob Goodlatte Music Modernization Act that instituted the first reform of music copyright in decades. NAB negotiated with ASCAP and BMI to alleviate concerns that the bill could lead to increased costs for local radio and TV stations, and we are proud the final bill holds local broadcasters harmless.

"NAB is also gathering co-sponsors for the Local Radio Freedom Act, which was introduced in February. The resolution signals Capitol Hill opposition to a performance royalty on local radio and has already garnered support from almost 200 congressional members in the House and Senate. We are also working on passing the PIRATE Act to equip the FCC with better enforcement resources against illegal pirate radio operations. The bill is working its way through the Senate after the House passed it unanimously in February."

He continues, "NAB has also launched several new initiatives to better serve our membership. We debuted a Small and Medium Market Radio forum at the 2019 NAB Show that focused exclusively on the issues facing stations in those markets. We are also reimaging the Radio Show to explore more broadly the evolving audio marketplace. In addition, NAB has expanded our educational offerings with multimedia content, such as a digital series called *The Buzz at NAB* to keep members updated about the latest developments in Washington."

On the topic of why it's taken so long for radio's story to resonate, Smith says if radio were invented today, it would be considered a miracle of modern technology. "Its one-to-many architecture means its airwaves never get congested. It is a lifeline when other communications systems fail during an emergency. It is in every local community. And it is available to anyone who can receive the signal for free. What's not to love? That is the story we need to be telling lawmakers, advertisers, automakers, prospective partners, and, most importantly, our listeners."

It is easy for people to become captivated by shiny new toys and lose sight of what has been serving the public well for decades. Smith says, "Broadcast radio is nearing its 100th year of existence. Let's not get complacent and forget about the indelible role we play in local communities day in and day out. That's why I tell local broadcasters to meet with lawmakers, invite them on to your airwaves, and remind them of radio's unmatched commitment to public service and our ability to drive local commerce in communities across America."

And, finally, there are two major challenges the radio industry faces, from Smith's perspective. "Number one: I think the uncertainty surrounding royalty rates is a challenge for radio broadcasters, and it is an issue NAB has been trying to address for the past few years.

"While the Copyright Royalty Board moved radio's streaming rates in the right direction during the last review in 2015, royalty rates are still prohibitively high for many broadcasters and discourage local stations from expanding their digital offerings. In addition, we are entering a new CRB proceeding and will again need to make the case for reasonable rates that will encourage more broadcasters to stream, which will in turn benefit artists and the record labels.

"The uncertainty caused by this continuous five-year cycle of CRB proceedings is not good for the industry. That is why, at the direction of our Radio Board, NAB has been engaged with the record labels on a possible solution that might put the issue to bed once and for all. We have discussed a performance royalty for over-the-air music play in exchange for sensible digital streaming rates. Any negotiated deal would have to recognize the unparalleled promotional value of local radio airplay. We're not anywhere close to resolving this issue, and I'm not sure the labels even want a deal. But we're looking for a win-win that would preserve a bright future for radio.

"Number two: the Department of Justice's just-announced review of the ASCAP and BMI consent decrees also threatens to upend how broadcasters access music, along with the rates we pay songwriters for music. It's our view that the consent decrees have worked well in ensuring easy access to popular music; that system is far preferable to the chaos that could ensue if the Justice Department simply ended the decrees without a well-reasoned backup plan. That's why we've worked hard to ensure that Congress is involved in oversight of any proposed Justice Department elimination of the consent decrees."





Townsquare Media is in an evolutionary state that began in 2017, when Steven Price stepped down as CEO, yielding leadership duties to Dhruv Prasad and Bill Wilson. By February 2019, one of Price's successors would be gone. That would be Mr. Prasad, leaving Wilson as the sole CEO.

With Wilson in control, Townsquare is doubling down on its blend of local digital, programmatic, and AM/FM solutions in markets ranging from Buffalo to Billings. And it is billings that are the hopeful results of Wilson's C-suite leadership, and the day-to-day activities of Townsquare's ever more visible COO, Erik Hellum, and CFO, Stu Rosenstein.

"This has been an exciting year for Townsquare," Hellum says.
"Under Bill Wilson's leadership we have completely embraced a
"Local First' focus. At the same time, we have sold off assets that
are not core to our local business, such as [midway rides and games
operator] North American Midway Entertainment and multi-day
music festivals, which has allowed us to spend more time and
resources on our local markets."

Hellum adds that the work done to build digital marketing services arm Townsquare Interactive and programmatic division Townsquare Ignite has paid off.

He was asked by *Radio Ink* what radio can do to grow its share of advertising revenue. In response, Hellum points to the 2019 Internet trends report from Mary Meeker. In it was a slide compar-

ing the percentage of time spent with media to the percentage of advertising spending received. "Radio gets one third of what it should," he laments. "Think of that. If this were corrected, radio would be a \$25 billion-plus industry. That said, we also have a pricing problem. Why are TV CPMs growing when TV ratings are down double digits year-over-year? That's on us, and something we need to solve as an industry."

Rosenstein was asked what he believes is radio's biggest challenge, and what radio can do to confront the problem. "Radio's challenges today are the same that it has faced for the past several years — perception and attribution," he says. "We have now solved the attribution problem, and the perception problem will slowly improve with the support of all players in the industry operating with healthy balance sheets and best practices."

At the same time, Rosenstein affirms that Townsquare is supportive of the FCC's modification of local ownership limits for radio. "We believe that the current ownership restrictions are outdated and do not have a place in today's competitive landscape, which should not just be limited to radio broadcasting," he says. "In today's market there are simply many more competitors for both advertising and listening than there were when the rules were originally put in place. We believe lifting ownership caps will enable local broadcasters to benefit from economies of scale that will lead to more investment in the product and better outcomes for the listeners."

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townsquare



Alpha Media turns 10 years old in August. Originally called Alpha Broadcasting, the company was launched in 2009 by Larry Wilson with the purchase of six stations in Portland, Oregon. Wilson spent a good part of the next decade building Alpha into one of the largest companies in the industry, with hundreds of stations in small and medium markets. All along, his close friend Bob Proffitt was by his side, helping run the company as part owner. The two executives were earlier part of the management team at Citadel, which grew into the third-largest radio company before being sold.

Weeks after our 2018 list was published, it was announced that Chairman Larry Wilson was leaving the company, and Proffitt, who was operating Alpha for Wilson even before the change, would continue to do that as president and CEO. With Wilson's departure from our list, Proffitt makes the biggest jump, from 34th in 2018 to 13th this year. That's due to the fact that, despite the need to shave off debt, Alpha, with its 195 radio stations in 29 markets and \$167 million in revenue, is still a major player.

And it was clear that goal number one for Proffitt was to work on reducing the debt. That included the late-2018 sale of the very attractive West Palm Beach cluster to Hubbard for \$88 million.

Proffitt tells *Radio Ink* Alpha has successfully deleveraged by selling off several of its markets. "Additionally, we dramatically improved our positions in both suburban Chicago and Amarillo, Texas, with strong acquisitions to solidify our footprint and ratings."

When it comes to growing industry revenue, Proffitt says radio needs to do a better job of training salespeople, creating new and emerging categories, and selling the value of the medium and stations — versus selling negatively against competitors. "Understand and embrace the natural synergies that exist between radio and digital," he advises. "Get to the owner, media planner, CMO, and tell the story, again and again and again."

What is radio's biggest challenge, and how do we overcome that challenge? "Being able to recruit, train, and retain exceptional talent in both sales and content and keeping them happy, productive, and fulfilled. The best way to overcome that challenge is by changing the perception that radio is an old, out-of-touch medium, which it clearly is not."

On the deregulation issue, Proffitt says relaxing ownership caps and leveling the playing field is the single best thing that can help the industry grow going forward. "Our consumers, our advertising clients, and station operators will all benefit."

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Mark Gray's name is synonymous with national revenue for radio. When national is strong, everyone loves him. When national is not strong, Gray is the one who takes the arrows. Through it all he has a great sense of humor and takes the good, the bad, and the ugly in stride. In other words, he's perfect for the role. And he's been with Katz, in a number of different roles, for 31 years.

Before taking over as CEO at Katz in 2017, Gray was president of Katz Radio Group, a position he was promoted to back in 2006. As CEO, Gray oversees Katz's radio and television companies, and his focus is on driving revenue. He tells *Radio Ink* that under his leadership, Katz sets high expectations to protect and grow revenue for clients. "We do not waver from this, regardless of the business climate. We are incredibly proud to have increased our national

spot revenue for six straight quarters."

Gray is also on the front lines telling radio's story to national clients. So why has it taken so long to convert those advertisers to believers? "I believe the industry is doing a much better job of inspiring local and national teams to champion for radio and share its success stories," says Gray. "We know radio delivers strong business outcomes for advertisers. We must continue to find ways to showcase these powerful results. To best shape our industry's future, we need to deliver innovative campaigns and, importantly, prove they work. Attribution models, as part of the post-campaign analysis, will become the standard. Collectively radio needs more data, and to have every salesperson using those insights to passionately promote radio to create more momentum and demand on inventory."



Few on this list are more respected — or better liked — than this year's number 21 entry, Julie Talbott, who rises a notch from 2018.

As president of Premiere Networks, Talbott oversees the operation of Premiere's more than 100 radio programs with more than 6,000 affiliations, in addition to managing business partnerships with talent and leading and maintaining key affiliate relationships to sell and service Premiere Networks, Total Traffic & Weather Network, and the 24/7 News Network.

It's a role to which she brings a wealth of experience and understanding all around the table, having begun her career at BBDO Advertising before becoming COO of MJI Broadcasting, which was bought by Premiere Networks' then-parent, iHeart predecessor Clear Channel Communications, in 1999.

Assessing the past year at Premiere, Talbott points to success in "finding younger and different audiences and exposing them to our industry-leading talent and programming." She says, "Many of our talent are now extending their format expertise in other areas to broaden their reach and expand their listening audience. It's an exciting time for audio. There are just so many opportunities to consume content, so we're focused on sharing our products and personalities wherever there are ears and eyes."

Talbott is quick to point to the importance of frequency — as in any marketing campaign — when it comes to telling radio's story. "Telling a story that people remember and accept requires time and repetition. That's the reality of any type of information taking hold

and resonating with a large number of people, and it's no different with our radio story. As an industry, we need to keep working hard to spread the indisputable facts about radio — our unmatched reach, ROI for customers, relationship and companionship with listeners, and the incredible growth opportunities for the future."

And along with that frequency, she encourages more "reach" for the story as well. "We need to continue reaching out to every potential advertiser and telling our success stories. Selling isn't easy, but we must be persistent in the marketplace with facts and data to show radio's unparalleled ability to deliver results for marketers. Once we do that, the shares will follow."

When it comes to challenges facing the industry, Talbott sums it up this way. "On a day-to-day basis, everyone is focused on making sure that the short-term financial needs are covered, but the long-term strategies have to be a priority in order for our industry to thrive and have a strong future. We need to think about where we're going and how we're going to get there. As part of that, we need to keep our messaging in sync as an industry, so it can take root in the minds of advertisers. "

Finally, in addressing the big issue facing the industry today, deregulation and lifting ownership caps, Talbott says, "This is a tough one. The industry continues to be split on this topic, but I think it's important that we work together to help maintain the strength of our industry."

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DUKE WRIGHT CEO Midwest Communications 2018 Rank: 29 Years on List: 6



Midwest Communications was founded over 60 years ago by the D.E. Wright family. A single 250-watt AM (WRIG) the family purchased from the Wisconsin Valley Television Corp. has grown into 83 stations in Wisconsin, Minnesota, North Dakota, South Dakota, Indiana, Illinois, and Tennessee. The company is one of the few that have grown since our last list was published: Midwest added an FM in Knoxville and a cluster of six stations in Peoria, Illinois. The additional stations add more than \$10 million per year in revenue to the Midwest topline, taking it from \$83 million to \$94.5 million, according to BIA/Kelsey.

Every time we talk with Duke Wright, his first priority is to tell his story about how radio is alive and well. "I'm bothered when various sources report the results of radio listenership studies and qualify the good news of radio as the number one reach medium with the words 'is still.' That gives the impression, at least to me, that radio wasn't expected to be there and probably won't be in the future. My first week in radio, way back in the late "50s, I was asked why I was getting into the business. Didn't I know that radio would be killed by TV within five years? That was the general feeling in the country then. How did that work out?

"Over many decades radio has been challenged by many other forms of audio and video technology, but radio 'is still' on top. Radio can and does take advantage of newer technologies. Overthe-air radio stations also have the major advantage of being

located in the local marketplace and being able to program to the community's wants and needs, with listeners having easy and free access to receivers everywhere. Yes, radio — is still — on top and I think will stay there. Now if the phrase 'is still' was replaced by 'remains,' wouldn't that better reflect radio's staying power and positive future?"

Wright says to increase radio's share of advertising revenue, the industry needs an organized effort to educate agencies and local direct about how well radio and digital complement each other. He notes, "This will require extensive training of sales reps."

He says radio's biggest challenge is being able to effectively present its story to the advertising community. "Radio works when properly used, and it works well. We need to improve our image and professionalism and get our heads on straight that we are a wonderful, vibrant media with a great future."

Duke's Perspective On Deregulation

"There are still some heavy paperwork requirements that in reality are not very productive. As to ownership caps, when the major changes were made in 1996, we elected to stay in the business we loved and move forward and take advantage of what the changes allowed. It worked out well for us, and we plan to do it again if possible. Many of my friends in the business elected not to participate, and sell (at a good price) to the major groups being formed at that time."



One month after our 2018 list was published, Carl Parmer whipped out his checkbook and spent \$47 million. SummitMedia was the final beneficiary of Scripps' decision to exit radio to focus on TV.

That \$47 million netted Summit 19 stations — five in Wichita; five in Springfield, Missouri; five in Omaha; and four in Knoxville. That pushed Summit from 31 stations to 50 and catapulted the company from \$54 million in revenue to nearly \$90 million. That significant growth over the past 12 months is the reason for Parmer's big jump

on our list, despite the fact that he's an under-the-radar executive not often seen at industry events.

Prior to launching SummitMedia six years ago, Parmer was president and co-CEO of Heftel Broadcasting, CEO of H and P Communications, CEO of H and P Radio, and CEO of Broadcasting Management. Before his broadcasting career, Parmer spent several years on Wall Street, where he was VP and a shareholder of Kidder, Peabody and Company.

JEFF SMULYAN Chairman/CEO Emmis Communications Years on list: 24 (every year since the list was created) 2018 Rank: 19



Editor's Note: Days before we went to print, Emmis announced that it is forming a new public company, Mediaco Holding, with New York investment firm Standard General. Mediaco Holding will then buy two Emmis New York stations, WBLS-FIM and WQHT-FM, for \$91.5 million in cash, a \$5 million note, and 23.72 percent of the common equity of Mediaco. Jeff Smulyan will be the CEO of Mediaco and will continue to serve as chairman and CEO of Emmis.

Emmis Communications has been the incredible shrinking — and debt-reducing — company over the past few years. At Number 19 in 2018, Smulyan was running a company with 14 stations in three markets. He had dropped five positions from 2017 after selling off the St. Louis cluster in pieces to Entercom and Hubbard for \$60 million. This year, at number 24, Smulyan drops another five positions — he's now running a company with eight stations in two markets, Indianapolis and New York City, after selling Emmis' six-station Austin cluster this past June for just under \$40 million. There's likely to be more selling, probably in New York.

In addition to selling off radio clusters, there was the shuttering of NextRadio, a project pushed on Smulyan by the radio industry, and one he put his heart and soul into. Emmis took an \$8 million loss on that project, and Smulyan decided enough was enough when the industry no longer gave him the financial support he felt he needed to make NextRadio work.

Although Smulyan says he doesn't expect to leave radio, he's made it clear he wants to be in businesses that grow more quickly than radio does. As we went to print, hw was close to announcing what his next move will be.

On how NextRadio went over with his colleagues in the industry, Smulyan says he was disappointed. "Everybody came up and thanked us, but we said, 'Guys, this is going to take some resources.' I think there were people who changed their minds. We were not prepared to do this alone. We spent a lot of time and money on NextRadio. We thought we were on the 15-yard line, but it took other people to get us forward. Some people stepped up, and some did not."

For years Smulyan believed radio needed to be more portable to compete with digital, and he pushed hard for NextRadio to provide that portability. But despite a few early successes, it never really caught on. And with iHeart going all in on iHeartRadio and Entercom doing the same with Radio.com, it was clear the industry was not going to be in lockstep on how to compete in the digital space.

Smulyan reflects, "I'm at the stage of my life where I can look at things that did and did not work. Sometimes I have been prouder of

the things that did not work than those that did. It was one of those things where we got in with one premise that we wanted to save the portability of radio. I think we learned early on, for a lot of factors, it would be tough to do that in radio.

"We saw the difference in consumption of radio in portable devices in the U.S. and elsewhere. Because of mostly unit counts, a lot of people stopped relying on radio. In other countries where they are running six or eight minutes an hour, radio listening in portable devices is pretty vibrant. In this country, when you run 15-16 units an hour, people pick alternatives. The learning we had that was the most compelling was because of the portability of the medium, we could really aggregate data that was unique. We learned that four or five years ago. Getting everybody to understand that is a pretty massive undertaking, and it needed more people than us to do that."

Taking a step back to give us his bird's-eye view of the industry, Smulyan says radio is going to be just fine. "It's a tougher business today than it was. It does not have the attraction of the capital markets, and you see that whether it's senior lenders or mezzanine lenders or private equity coming in. That makes it tough. We still reach hundreds of millions of people every week. We [Emmis] have made the decision we want to be in some areas that grow a little faster because we have not had great growth in the space, but that does not mean it is a bad business. It's not."

Since he was around during the first big deregulation wave, we wanted to get Smulyan's view on the chatter about more deregulation. "I have mixed emotions," he says. "If you look at the history of the industry, I think deregulation helped in some ways and probably hurt us a lot in others. You ended up with a ton of outside equity that wound up very disappointed and fled the space. Without deregulation, you would have had less equity coming in, but maybe a more stable marketplace. On the other hand, I would tell you that deregulating now makes sense. This industry has not been a haven for capital for many years. I think deregulation might spur new capital to enter the industry. For that reason I am supportive of it."

And finally, we asked our power list veteran to give some advice to everyone else on this list. "I would say it starts with your people. You have to create a culture where people think they can win. I know how hard that is in an industry that has all sorts of leverage concerns and need for efficiencies. You win with the people. That can get lost when the bank says you are tripping covenants or Wall Street asks what the problem is with your quarterly earnings. It's tough to remember it all starts with having the great group of people you work with."



It's 22 out of 24 years on our power list for Raúl Alarcón Jr. That ranks him in the top five as far as consistency on our list since it was first published in 1996. SBS is the 14th-largest radio company in the United States in terms of revenue (\$119 million), according to BIA/Kelsey. That revenue is generated from 17 stations in six markets; SBS has not been a buyer or seller of radio stations in recent years.

SBS's radio stations are among the strongest in Hispanic media, with recent ratings triumphs in Los Angeles among the bigger headlines. It's one reason company founder, chairman, and CEO Raúl Alarcón Jr., told *Radio Ink* in March that he's an innovator — and a survivor. "I have no problem with that word whatsoever, particularly

in the last five years," Alarcón said. "I've had the wits, relationships, expertise, knowledge, and smarts to survive."

In the year 2033, SBS will celebrate its 50th anniversary. Will Alarcón be there to celebrate, or might one find him sailing around the Caribbean, retired? "As long as there are opportunities to ferret out, and as long as I have something strategically to put all of this together — and I mean digital, and audio, and video, and concerts and events — as long as I can be contributing from a strategic and operational point of view — and as long as the company is on solid financial ground, then, yes, I am going to be around," he said. "The minute I am not effective, I will not be around."

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SPANISH BROADCASTING SYSTEM



All of our Fans are VIPs





Suzanne Grimes makes her fourth consecutive appearance on our list. Following a stint at Clear Channel Outdoor, where she was COO, she was tapped in December 2015 to help with the Cumulus turnaround. Grimes reports directly to CEO Mary Berner. Grimes' dual responsibilities include running the Westwood One network and, on the station side, developing marketing and branding opportunities and coming up with new research to help grow sales. Overseeing an organization with hundreds of millions of weekly listeners, a growing podcast network, and 8,000 affiliated stations and partners on the network side and hundreds of stations across the country on the radio side, Grimes has a lot of responsibility and a lot of power at Cumulus.

Grimes tells *Radio Ink* there's never been a more exciting time to be in audio and proudly ticks off the successes she and her team have produced. "Westwood One has had an extraordinary year, delivering revenue growth and double-digit EBITDA improvement. We have stronger, healthier relationships with our clients, agencies, stations, employees, and partners. Our programming is making waves with top talk talent like Ben Shapiro, and the Westwood One News team is reaping recognition for its journalistic excellence with multiple award honors and a significant boost in affiliations, now topping 900 stations.

"Our podcast network has grown exponentially, as we continue to attract marquee talent, massive downloads, and a robust revenue stream. We announced new partnerships with Weatherology, Fox News Radio, e-sports brand Subnation, and Nielsen Auto Cloud – companies that offer content and insights that enrich our appeal to listeners. We teamed up with Google for an NCAA March Madness integration and continue to expand our voice-enabled Al skills.

"We continue to capitalize on our enormous promotional reach, established national sales team, and preferred relationships with major buyers, while we invest in new business development, as well as revenue management and inventory optimization. We are on a roll, with no plans to stop moving forward."

On our question about why it's taken so long for radio to tell its story, here's what Grimes had to say: "Across the board, audio broadcasters have stepped up and are speaking directly to major advertisers and large agencies about radio's impressive narrative, and telling our compelling story. Audio is white hot, with advances in technology fueling growth and innovation, which we see in the feverish embrace

of podcasting and the popularity of smart speakers bringing audio back into the home.

"That said, AM/FM radio is the centerpiece of audio. Why? For the listener, radio is universal. It's wildly accessible. It's free. It's always on. It creates a sense of community and intimacy. From a business standpoint, the power and reach of radio is vast. Radio continues to dominate, even as other traditional media lose reach and relevance. We can harness this scale to help our advertising partners grow brands and build business in a brand-safe environment that proves impact.

"Radio drives impact, and we have multiple research partners who can prove results against key metrics, including how radio ads drive search and site traffic, to focusing on sales lift and return on advertising spend, to ensuring radio creative resonates with consumers."

On how to grow revenue, Grimes says radio executives need to spend more time with brands to genuinely understand their strategies and challenges. "With that we can craft the narrative to capture their investment, predicated on our proven ability to drive impact. Westwood One is doing our part to grow share by demonstrating radio's powerful impact to new and returning brands alike. We've conducted over 100 advertiser studies, including creative testing and studies for ROI, campaign effect, and drive to Web, and champion these findings throughout the advertising community, and we share those findings with the industry via our 'Everybody's Listening' blog.

"It's not enough just to have a good story, you have to back it up with results — so proving impact in high-opportunity categories such as automotive, political, pharma, motion pictures, consumer packaged goods, etc., could dramatically increase ad spend and help drive more dollars to radio. At Cumulus Media, we are so convinced of radio's ability to deliver a positive return that we are the only audio company to provide marketers with local and national advertising performance guarantees, elevating radio as a measurable mass reach medium."

Asked about radio's biggest challenge, Grimes says brands and agencies still don't understand the power of audio. "There's still a wide gap between perception and reality. For years, marketers migrated to what appeared to be more efficient, targeted buying and data-rich reporting. But continued erosion in TV viewership and disillusionment with certain digital practices open the door to reestablishing the importance of mass-reach radio as an ROI multiplier in the media mix."



Erica Farber is feeling good these days, and excited about representing an industry in which she's climbed the ranks throughout a career that has included working station-side, as a rep, as a trade publication publisher, and today, as head of the Radio Advertising Bureau. That experience has no doubt helped her not only attain the respect and admiration of her peers, but has placed her on the Top 40 list of the Most Powerful People in Radio for 11 years, this year up a notch, to number 27.

Asked about the success she and the RAB have enjoyed over the past year, her enthusiasm is evidenced by these words: "There has never been a better time to talk about radio with advertisers because audio is hot!" She credits the team she works with for a lot of that success as well. "Under the leadership of current RAB Board Chair Susan Larkin, our board is highly engaged. They support our mission 100 percent and are investing their time and resources with a focus on an updated long-term strategy for the organization. Working with our Sales Advisory Committee and Local Market Committee, we have focused on several important industry initiatives, including the Misperceptions of Radio and the Auto Toolkit initiative. Upon rollout, both have received positive results from our membership."

And the enthusiasm is catching. "We have more requests than ever from advertisers asking for help with specific projects, setting up face-to-face meetings, and requesting specific information on radio and things audio. We continue to work in tandem with our industry partners to advocate for the medium day in and day out."

She points to the continued success of the annual Radio Mercury Awards, which, she says, experienced a "20 percent increase in submissions, with record attendance at the event. We premiered two new categories — Creative Use of Audio and Creative Use of Sound —

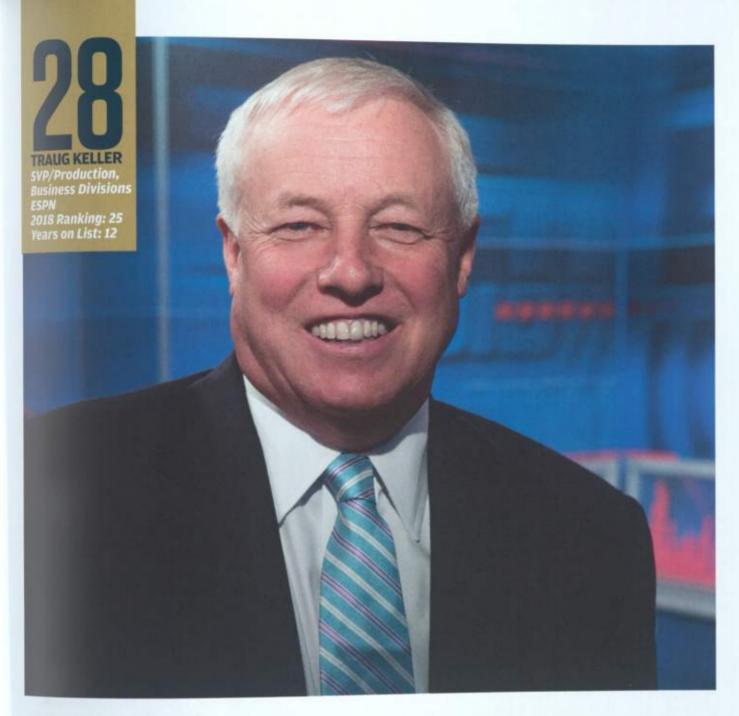
that advance the creative practice forward."

Regarding the frequently cited call for radio to do a better job of telling its story, the head of the industry association charged with sales advocacy has this to say. "First, I am confused by the statement. Let me answer it this way. Each and every day, every single person working in radio has the responsibility to tell radio's story. Whether on or off air, on Wall Street or Main Street, there is a continuing need to remind everyone in every single market why radio matters and why radio works. The RAB supports this mission every day, but nothing screams louder than the individual men and women creating and marketing radio consistently telling this story, reminding listeners, potential listeners, current advertisers, potential advertisers, and our communities."

What can radio do to better grow its share of advertising revenue? "The basics all apply," says Farber. "Make more sales calls. Get to decisionmakers. Continue to train and provide needed support to our sellers. Stop selling spots; provide solutions to customer problems. Relationships matter. Invest in technology — attribution and data solutions. Provide inventory on programmatic platforms. All these efforts will continue to propel the medium."

Finally, she offers her perspective on what she sees as the industry's greatest challenges — but with that, some of the positive initiatives she believes are helping effect important change. "From an advertising perspective, not getting our fair share of the total advertising and marketing pie. The various efforts spearheaded by broadcasters, rep firms, and the RAB — everything from industry efforts with the ANA, data and attribution research initiatives, and the ongoing relationships forged with advertising agencies and marketers is making a difference to grow our share in the media mix."

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ESPN Radio is in the midst of a transition of sorts. Its Hispanic operation, ESPN Deportes Radio, is winding down in early September, with its biggest shows heading to podcast-only delivery. For its English-language big brother, podcasting is booming.

That's perhaps one of the big successes of the last year in the view of Traug Keller, ESPN's SVP of production and business divisions and leader for all things audio. On the content side, multiple podcasts were launched, including the Le Batard and Friends Podcasting Network. There was also the addition of iHeartRadio to ESPN Radio's podcast distribution network, which also includes SiriusXM, TuneIn, Apple Podcasts, and Spotify.

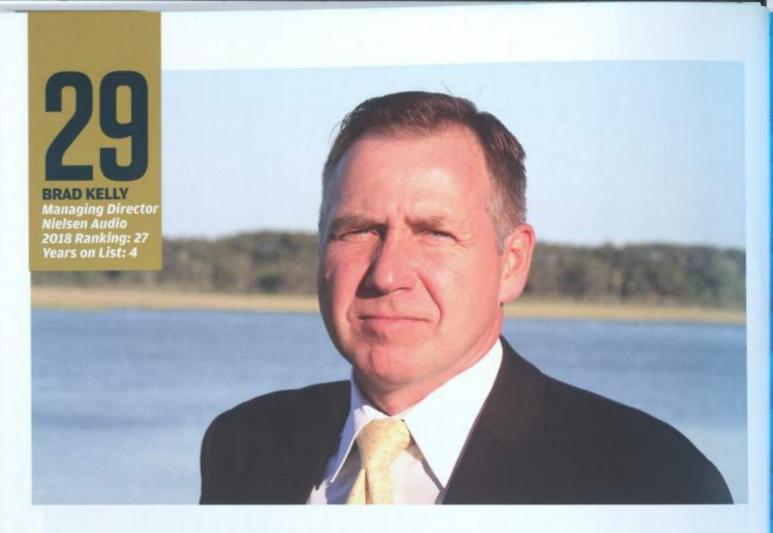
As Keller sees it, ESPN Radio "solidified the daytime national lineup," which has led to five consecutive months of growth for The Stephen A. Smith Show. But perhaps the biggest news for ESPN Radio, with respect to over-the-air activity, came in mid-June. That's when Cumulus Media announced that, post-WRQX, its WMAL-AM

& FM in Washington, D.C., will cease simulcasting. As a result, WMAL-AM 630 will become the Capital region's ESPN Radio affiliate.

But will ESPN Radio have a strong future? Or will podcasting drive the direction for the sports network's audio programming? Asked why it has taken a while for the radio industry to share its positive attributes with marketers, Keller responds, "It is not a radio story, it is an audio story, and the audio story is good. The underlying power of audio is the relationship between host and listener. The more we can articulate that relationship to advertisers, the more willing they will be to take advantage of and partake in that relationship."

As such, he adds, "Podcasting is the next iteration of relationship listening. Early indications are that advertisers are embracing this powerful form of audio. Ironically, perhaps podcasting will lead to more radio advertising as advertisers experience the success of the medium."

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The "6R's of Radio" deserve to be told to those who need to hear — and believe — that radio remains a highly successful medium for bringing in consumers and generating sales for goods and services of all shapes and sizes. That's core to how Brad Kelly at Nielsen Audio sums up the industry's need to tell its story.

If you are in radio sales and you've never heard of it, that's something you really need to fix. (To get a copy, go to www.radioink.com and search "Every Salesperson Needs This.") It's not radio's whole story, but it is a pretty good opener — it's the one that buried the hook in the world's largest advertiser.

That would be Procter & Gamble Co., which, under Marc Pritchard's marketing and advertising leadership, has re-embraced radio. While he's a believer, others may be seeking a positive tale of radio's strong ROI and other data points that have been shared year in and year out, only to be washed out by the Times Square-like flash and bang of digital.

For Kelly, asking about "radio's story" is, frankly, an outdated approach. "It's not about radio anymore," he says, adding, similarly, that it's not just about TV or any other media anymore. "It's only about the consumer — the same one that exists at the center of the advertiser's universe."

To advertisers, he believes, radio is no different than any other media — it is simply a means to an end. But radio has what they want: consumer influence.

"The good news is the big brands are increasingly media-agnostic," Kelly says. "Their media plan from last year is no longer viewed as the roadmap forward. They understand that no one medium can do the job alone anymore. Cross-platform analytics are where things are headed. As an industry we need to embrace the fact that we're not in the business of pitching spots and packages. We're way past that now.

"As media sellers, our job is to deliver holistic, cross-media messaging to the consumer that will resonate, imprint, and influence. Radio still offers massive reach while also being targetable – a highly desirable value proposition in 2019."

Radio holds an important piece of the consumer puzzle. It's simply the industry's job to figure out how that piece fits together with the other pieces to bring the puzzle into more complete focus. Improved metrics helps.

"The fact of the matter is, until recently, we haven't had the big-picture perspective necessary to fully understand 'radio's story,'" Kelly says. "The tools didn't exist, and the industry wasn't ready to adopt them — that is, until digital pushed everyone into the deep end of the data pool. Love it or hate it, digital forced everyone to up their game. The new insights coming from digital media were unprecedented. High-caliber ROI analytics, attribution, better modeling — the allure was undeniable and ad budgets followed."

The radio industry, he laments, was late to the party. He adds, however, "We've found our stride now and are making up for lost time."

Is there one way radio can improve its ability to capture new advertisers while retaining its current clients and their respective ad budgets? Yes, says Kelly. "We need to better understand how audio actually works from a cognitive perspective. Is it a coincidence that toddlers learn their ABCs by singing them, or that you can still recall the words to every song on the radio from when you were in high school? Nope. That's a million years of evolution at work. We need to offer advertisers compelling new insights into the power of sound — its psychological, physiological, and emotional impact on us as human beings."

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nielsen

CONGRATULATIONS!

CONGRATULATIONS TO BRAD KELLY AND TO ALL OF THE EXECUTIVES NAMED TO RADIO INK'S TOP 40 MOST POWERFUL IN RADIO.



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"POWERFUL"

THAT'S ONE WORD TO DESCRIBE DREW HOROWITZ

We've added a few more...

RESPECTED VISIONARY

WISE
LEGENDARY

Congratulations Drew for being named one of Radio's Top 40 Powerful People.





Editor's Note: One month before Radio Ink went to print, Drew Horowitz announced he will be retiring at the end of 2019. Until the end of the year, it is business as usual at Hubbard, with Horowitz as 100 as the company evaluates what its next step will be

Three years on the list, three years on the rise. In 2017 the Hubbard COO debuted at number 37. As Hubbard continues to grow, and Drew Horowitz takes on more responsibility, his power goes up as well. It's been a steady climb for this Temple University grad (Horowitz has a BA in mass communications and a BS in American history).

From 1976 to 1989 Horowitz worked as the GM at WFYR in Chicago, then was GM at WUSN in Chicago. He joined WTMX/Chicago as a GSM in 1992 and was promoted to general manager the next year. Before Bonneville, Horowitz was the COO for small- and medium-market operator Lakeshore Communications. Prior to joining Hubbard Radio in 2011, Horowitz was the executive VP and COO of Bonneville, where he worked with the late Bruce Reese.

In 2007, Horowitz was named the number one manager in radio by Radio Ink readers. He also has four NAB Crystal Radio Awards under his belt.

Since our list was last published, Hubbard has added a very attractive cluster of radio stations in West Palm Beach, which the company picked up from Alpha Media in late 2018 for \$88 million. As COO, Horowitz oversees all nine Hubbard markets.

Horowitz tells Radio Ink the past 12 months have been very good for Hubbard Radio. "Hubbard is delivering dominant morning show entertainment in all our markets, the trademark of our company. Our commitment to live and local is critical to the future health of radio. WTOP remains a game-changer in the all-News space, both in content and revenue generation. Our continued growth of local podcast content is an ongoing success story."

WTOP in D.C. has been radio's number one-billing station for

four years running. And Hubbard has a big financial position in PodcastOne.

Horowitz says radio's biggest challenge moving forward is the communication and delivery of the message about radio's platforms. This includes its ability to deliver the millennial and Gen-Z consumer, along with the boomer market, to the advertising client base.

"There is a misconception that radio has become obsolete and is not relevant," he says. "We, as an industry, must mount an aggressive P.R. and marketing initiative to combat our streaming competitors' attempt to make us appear obsolete. It is important that we continue to evolve our delivery capabilities across all platforms while giving our audiences compelling and entertaining local content.

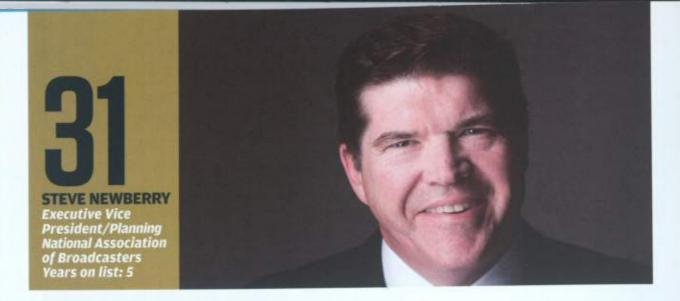
"Radio has a long runway if we remain aggressively missionfocused on radio's relevance to compete in the crowded media landscape."

On Why It's Taking Radio So Long To Tell Its Story

"It's taken so long for radio to tell the story because we continue to suffer from the excess of radio's becoming part of the Wall Street landscape. The major companies have been consumed with remaining solvent and have not focused on the value proposition radio delivers. Radio's story is that it is a live and local entertainment platform that is free and easy to use. We remain a fabulous reach vehicle, and we deliver results for our clients. Radio remains the dominant audio platform."

More Deregulation?

"I believe it is inevitable that deregulation and the lifting of ownership caps is a given. It's just a matter of how long it will take to be implemented. When you look at what is happening across all industries, the compelling need to scale to remain competitive is just a fact of survival."



In 2018 Steve Newberry was on our Ones to Watch list as John David transitioned out of his role as executive VP of radio at the NAB and into the role of senior advisor. And while the NAB has never officially replaced David, it's clear Newberry has picked up some of those responsibilities and plays an important role at the organization. Among other things, Newberry can often be seen testifying in front of Congress when important issues facing broadcasters make their way to Capitol Hill.

In his role as a key NAB Board member, Newberry was on our power list from 2009 to 2012. He is also CEO of Commonwealth Communications, which owns 22 radio stations in Kentucky, and has held the position of EVP with the NAB since 2017.

Newberry tells Radio Ink it's an honor to work with the team at the NAB. "We've continued to prevent the performance tax from being

passed, we've deepened radio's relationship with the automotive industry, and we worked to maintain the tax deductibility of money spent on advertising."

One of Newberry's concerns is being able to compete on the digital side. "The cost of delivering radio's music formats via streaming is not sustainable," he says. "We must convince the Copyright Royalty Board to reduce those fees while exploring new formats and other strategies that reduce those costs."

And of course he supports the NAB's fight for more deregulation. "Radio broadcasters don't just compete with other radio stations for advertising revenue, they compete with an ever-growing number of competitors from new platforms. To effectively compete, radio operators need relief, and deregulation is a key part of that relief."





ONLY JEFF CAN MAKE 13 A LUCKY NUMBER!

Congratulations for making Radio Ink's Top 40 Most Powerful People in Radio for the 13th time!

entravision.com

EntravisionCommunications



Jeffery Liberman has been a part of Entravision since April 2000, when the company acquired Latin Communications Group. Liberman had been at LGC for eight years and led the management and operations of 17 radio stations in California, Colorado, New Mexico, and Washington, D.C.

"Each year brings new opportunities to drive the business and expand engagement with our audience and advertisers." That's the positive assessment of Jeffery Liberman, the individual who oversees Entravision's radio stations, as he goes about his business at a company squarely focused on the U.S. Hispanic consumer.

However, business growth has become ever more challenging for Entravision, in particular in its radio division. The first quarter of 2019 was hardly kind to Entravision's stations. Revenue slumped by 15 percent, to \$12 million. The revenue was eclipsed by digital — which also suffered a big percentage drop in dollars — and dwarfed by Entravision's TV revenue.

Still, there are many positives that Liberman and his team deserve accolades for. They start with Entravision's syndicated shows.

"We are very pleased with the continued growth of our syndicated programming, including El Show de Erazno y La Chokolata, El Show de Piolín, and Alex 'El Genio' Lucas," Liberman says. "All have seen solid ratings success and expanded their reach into new markets."

Indeed, in the June 2019 Nielsen Audio ratings in ultra-competitive Los Angeles, Entravision's KLYY-FM (José FM) scored some of its highest ratings in recent memory, finishing ahead of Univision Radio and LBI Media properties with a rich history in the market. Much of that success is thanks to a simulcast started in January 2019 with the former "Suavecita" stations found at 107.1 MHz in Ventura County, Los Angeles County, and in the Temecula Valley.

"Our decision to simulcast José FM has significantly broadened our reach within the greater Los Angeles market," Liberman says,

noting that José moved into the No. 1 position in morning and afternoon drive among Hispanic adults 18-49.

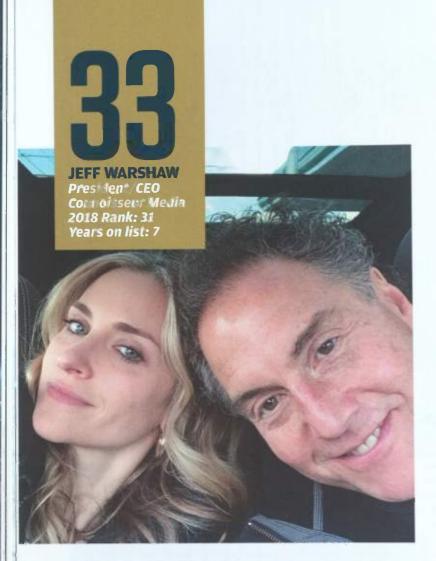
Then there's the podcast growth, with Entravision a Spanishlanguage audio pioneer in bringing daily podcasts of *Erazno y la Chokolata* and a weekly podcast — *Neteando with Kate and Jessica* — to Spanish-language audiences. The latter features famed actress Kate del Castillo and entertainment personality Jessica Maldonado.

Podcasting is a super-hot topic among marketers and brand managers. At the same time, radio has struggled to share its ROI story. With revenue challenges at Entravision's radio stations, Liberman was asked for his opinion on what radio's story is.

He says, "Radio is constantly evolving, and this is the opportunity for Entravision and the industry as a whole. We need to take an omni-channel approach and think in terms of delivery audience. Radio is a great platform that provides tremendous reach. Adding other delivery platforms, such as streaming audio, Facebook, YouTube, Snapchat, and Instagram, extends that reach for advertisers. We need to broaden the perception of what radio is and get better at selling all elements while expanding the reach around our shows and content."

And to all that chatter about radio's importance being diminished thanks to audio streaming services, Liberman has a strong retort. "If you really look at the platform, it is stronger than ever," he says. "Radio is such a versatile medium due to its ability to travel with the consumer. Hence, it has strong listenership in automobiles. We now extend our reach through streaming and various social media.

"What is beautiful about radio is that it is a companion to our audience and can be actively or passively listened to. As an industry we have to get that message out, highlight its compelling ROI, and tout its ability to increase reach in the market that makes it a must-buy."



Jeff Warshaw with his wife, Wynter

Jeff Warshaw has been one of the biggest proponents of more deregulation. "I think we desperately need the lifting of ownership caps, most importantly in the smaller markets," he says. "I believe that the FCC recognizes that radio is not its own universe, and we need to be freed to compete on a level playing field."

Perhaps, when and if the FCC ever makes that happen, Connoisseur Media will grow in size. The past year has been one of repositioning for the company. In March, Connoisseur did an exchange with iHeart, picking up two stations in Frederick, Maryland, from the Aloha Trust for six stations in Erie and one in Mina, New York. That was followed by a deal in April with Cumulus; Connoisseur added two stations in Southern Connecticut in exchange for four stations in and around Allentown. And finally, in May, the company sold its six-station cluster in Billings, Montana, to Desert Mountain Broadcasting.

As a result of those transactions, Connoisseur comes in with fewer stations and less revenue. Warshaw tells *Radio Ink* the deals have resulted in a more focused company with depth in its strongest markets. "We've invested considerable energy and resources into training our teams," he says. "Connoisseur has had a tremendous year of community involvement. We have implemented many successful campaigns for our clients. The last 12 months have been stellar."

Moving forward, regarding the big picture for the industry, Warshaw says radio shouldn't just try to mimic the story of other media. "We are primarily a local medium, and we get terrific results for our advertisers. Our local clients can't pay their bills with a CPP — they need to actually bring more dollars into their businesses. Radio has the trust and relationships to make that happen. It's not bots and spots and dots. It's the ability to leverage that one-to-one relationship that gives radio a unique value."

His advice for radio is to focus on the needs of clients and create compelling campaigns for them.

Soapbox

"Our biggest challenge is eroding rate integrity. Radio needs to stop adding units and selling for ever-shrinking rates."

Congratulations Jeff from Team Connoisseur. Your dedication, enthusiasm and insight inspire us all.





Greg Ashlock manages the entire iHeartMedia Markets Group, including the company's 850 radio stations in over 150 markets. That's more responsibility than many CEOs have, and it gives Ashlock a lot of power over a lot of radio stations and a lot of people. All iHeart-Media division presidents report directly to Ashlock. However, he is a big believer in putting the power in the hands of the people closest to the information and giving them the resources to make a difference. He says it's critical to surround yourself with diversified thinking and skill sets.

On the topic of why radio's story has not resonated enough with advertisers, Ashlock says perhaps we've overcomplicated things. "Radio has a very simple story — companionship. In an increasingly isolated world, radio is personal and connected and elicits an emotional response. It's authentic and real, just like our friends.

Interviews, promotions, community programs, events, cause marketing efforts, everyday chatter with our on-air influencers who invite us into their lives, and social engagement have all contributed to this companionship. Our chairman, Bob Pittman, talks about *Math & Magic*. The magic is the relationship, and the math of effectiveness, efficiency, and reach is compelling in a highly fragmented world."

Ashlock tells *Radio Ink* the industry's biggest challenge continues to be perception. "Radio's resiliency is also its Achilles heel," he says. "Marketers incorrectly assume that, over time, technology has served up better options for engaging with consumers. Meanwhile, Nielsen will tell you that radio provides the best ROI of all media platforms. When done correctly, radio can create the emotional connection driving intent and consideration before handing off to lowerfunnel, highly targeted digital options."

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Christine Travaglini is one of radio's rising stars. After being promoted to president of Katz Radio Group in March 2018, Travaglini was added to our Ones to Watch list when our Top 40 was published. This year, because of the impact she's making on national revenue, her commitment to the industry, and her increased visibility, we watch her jump right onto the list at number 35.

Travaglini has been with Katz for 30 years, starting out as a sales assistant in the Atlanta office. She's the first person ever to rise from an assistant to a division president within the organization. She became president of Christal Radio in 2008 and before that was Christal's SVP/GSM, a post she held for five years. In 2013, Travaglini was also named president of the Katz Partnerships business development team.

As president, Travaglini drives overall business development and strategy for Katz Radio Group's 14 regional offices across the country that together serve as the national sales partner to more than 3,300

radio stations and their digital audio platforms.

So what's the Katz plan for radio under Travaglini's leadership? It's more about developing partnerships with advertisers and less about transactional business, she says. "This has allowed us to develop relationships directly with advertisers and deepen our connection to the planning and strategy teams within agencies. Katz's focus is to advocate for radio and build results-oriented, innovative ideas to meet the advertiser's needs.

"We remain extremely focused on revenue growth and continuing to make buying radio easier. Protecting radio's spend and growing its share alongside developing new business is key to our success in delivering meaningful revenue to our station partners. Radio is a fun business, and our positive culture enables Katz to attract and retain strong sales talent and leadership at every level of the organization."

And the big question on everyone's mind: how radio can grow its share of the advertisers' spend. "We need to continue to work hard to grow existing radio budgets and bring new advertisers to radio on both a local and national level," Travaglini says. "We know that radio works, and we know that radio allows advertisers to stretch their media dollars by making other media work harder. The industry needs to continue to work together to prove radio's impact for advertisers through attribution, data, insights, and ideas. We need to continue to be aggressive, creative, and innovate both on the programming and advertising side. When we focus on providing world-class, measurable, and targetable solutions to advertisers, the budgets will follow."

Travaglini says radio's biggest challenge today is continuing to create amazing content to capture consumer attention and keep up with technology to deliver it how they wish to receive it. "In today's competitive environment, we must be playing offense — we can prove that there is an audio renaissance, and radio is in a better position today than it ever has been."

Congratulations, Christine!

Katz Media Group Proudly Congratulates **Christine Travaglini** for being recognized as one of the "Top 40 Most Powerful People in Radio."

Congratulations to all of the Executives named to Radio Ink's 2019 "Top 40" list!

From Your Friends and Partners at





Christine Travaglini President, Katz Radio Group



Peter Kosann launched Compass Media Networks in January 2009, following roles as CEO of Westwood One and COO of Connoisseur Media. Compass' mission is focused on "providing outstanding representation and marketing services to the best brands and programs in national radio."

Since that time, the network has developed into a leading player in the space, with nine offices across the country and representing over 90 content partners with product airing on 6,000 radio affiliates and heard by over 150 million monthly listeners. From sporting events to entertainment programming and a major talent pool, Kosann has Successfully built an organization that is firing on all cylinders.

In 2019 Compass Media Networks became the exclusive advertising sales agent for TeshMedia (which encompasses a portfolio of entertainment brands reaching over 350 female-targeted stations); struck a 10-year extension with Learfield Sports for continued exclusive rights to marquee college play-by-play sporting events; launched over a dozen new programs, including *The Night Shift* (in partnership with Townsquare Media); and continued the successful rollout of DeDe in the Mornings.

"We keep dancing on the top of a pin — hustling to find ways to bring value to our content partners, affiliates, and advertisers," Kosann says. "The best fruits of our labor come from the success of our partners."

And that labor has earned Peter Kosann a move up one notch on this year's Top 40 to number 36, with six consecutive years on the

list now under his belt.

When asked about the often-heard criticism that radio is not telling its story, Kosann begs to differ. "You never heard me say that," he says. "We are out on the streets, shouting from the rooftops, every hour and every day, about the benefits of this great medium. Great content wins. So we put our chips on the table every day, investing in unique, promotable programming that adds sizzle to the steak of our affiliates' lineup. So the great content needs to drive the narrative, in addition to the ubiquitous and free benefits of radio."

Taking stock of the industry and how he sees the challenges facing it, Kosann shares, "It seems to me a lot of good people are working extremely hard as advocates for our beloved industry. We are here to support their efforts."

In line with that effort, he says, "Compass Media Networks is essentially the R&D for the industry — we put capital at risk to incubate new content and solutions in order to improve the productivity, innovation, ratings, and revenue of our partners."

He believes the potential for further deregulation is "too close to call. It appears any dereg will be slight at best — given the opposition from several leading operators."

As to radio's future and Compass' role in it, Kosann says, "There are over 650 million ears in America, all seeking entertainment, information, and inspiration. We are here to help the 12,500 terrestrial radio stations do just that — and in a cost-effective, seamless, and helpful manner."

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That Nick Verbitsky is both a contemporary businessman and a legendary icon speaks to more than years in the industry. It's about his depth of knowledge and long-standing relationships — both of which have served him and USRN well. The well-respected Verbitsky moves up a notch to number 37 on our power list, which he has been part of for eight years.

Verbitsky's experienced view of the network side of the industry is echoed in his perspective on the past year — and the future. "One of the interesting trends that occurred in the last 12 months is the emphasis on the service aspect of our business," he says. "Network radio started out as a program-supply business providing newscasts, long-form, etc. Lately, however, the biggest growth for us has come from doing customized work for radio station clients in the form of comedy production, video services, social media content, or other programming enhancements.

"We also see steady growth for our Phantom Producer service, a production tool that keeps adding new formats. With all of these services, our business model stays the same, meaning that we do for stations what they can't do for themselves, but this is the area in which we've had exponential growth recently."

That same experience drives his view of radio's storytelling "problem." He says, "It's been said many times, but the story is that

if traditional radio didn't exist and you described its value propositions and explained that it was free, people would go nuts for it. The smart speaker and podcasts are bringing audio back in many ways, but those also don't have all of the elements of live radio. We simply have to get that message out there about radio's continued success with both reach and engagement."

Additionally, he believes that in order for radio to grow its piece of the ad pie, it needs to "remind our marketing partners that radio is a vital and valuable touchpoint right before many points of purchase. Advertisers seem focused on certain dayparts and in the process have lost sight of how much more engaged the audience is in other dayparts, like weekends, for example. The metrics are right there, plain as day, and we have to have better-skilled sellers presenting the data plus the reality — the science plus the emotion."

Regarding ownership and further deregulation, he says, "We want everybody to thrive and win. If owning more does the trick, then that's good for everybody. If more ownership means a single pipeline of product and limited creativity, then that's not good. Sometimes smaller companies or more localized companies do the best job. So really, it comes down to quality, not quantity, when it comes to ownership."

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There are a few media moguls who have been able to establish themselves as the brand as well as the business behind that brand. In television, Martha Stewart and Oprah Winfrey are two who immediately come to mind, having built hugely successful enterprises on their talent and creativity. They are the content. They are the brand. They are the business.

In radio, that person is Dave Ramsey. Now in his second year on the Top 40 power list, Ramsey came to the attention of *Radio Ink*'s editorial board when research revealed that his company produces more revenue than many radio groups. In fact, if Ramsey's were a radio company, it would be in the top 10 in terms of revenue.

With the third-largest nationally syndicated talk show, airing on over 600 stations and reaching 13 million weekly listeners, Dave Ramsey takes pride in the success of Ramsey Solutions. "With just under 1,000 team members now, we have gotten our little company up to \$250 million in revenue. I am honored to work with an incredible leadership team. We are big fans of our fans, and that has been our secret sauce from day one. We found if we help enough people, we don't have to worry about money."

His more than 25 years in the industry have given him a perspective on radio and its ability to tell its story. "I've always said that radio is theater of the mind," Ramsey says. "It's a mix of art and science, and those who do radio well know how to do both. To survive in this new digital age, radio will have to adapt and adjust, but it must never lose sight of what has made it successful — the listener.

"Radio is as relevant today as when it first began. It's a medium that talks directly to the consumer and provides entertainment, news, sports, and information — that's the story."

As someone who has built his business on his financial acumen, Ramsey also holds some strong opinions on radio's pricing battles. "Radio needs to take back what was theirs in the first place: control of its inventory and pricing. Madison Avenue has too much control over the advertising revenue. Without an alternative, such as a

strong local advertising revenue stream, stations find themselves slaves to the industry — competing with each other for smaller pieces of the pie, which sometimes drives prices into the ground. Without equal parts of local and national ad revenues, the industry finds itself with more inventory than advertisers to fill it."

He continues, "To me, the answer is simple: the industry needs to learn how to better sell the opportunity that radio provides. It needs to find or create stronger local sales teams that can, in turn, create a greater demand on overall inventory — limiting availability for national business. If radio can take back what is theirs, it can get back to where it once was, with healthy competition, stronger advertising budgets, and the return to annual increases that exceed the flat to 3 percent modeling we see today."

As for radio's challenges, Ramsey points to digital. "What radio needs to do is not to lose focus on providing the best content possible, but simultaneously explore new opportunities. Digital is creating new ways of consuming content, and content is what radio does best. Find ways to take great hosts and either repurpose or expand on existing content through podcasts and other opportunities that come available.

"As the smart speaker evolves, there will be more and more opportunities to create and deliver content that may not fit the traditional mold, but provides a whole new audience longing to consume. Be open and seek new ways of doing what we have always done best — content."

Finally, he weighs in on the possibility of further deregulation. "There are strong arguments to both sides, but I believe that deregulation will make the industry stronger. It will create opportunity for new leaders in the industry to evolve. Radio has learned from recent history how not to do certain things, and new strategies and processes have evolved that will only be accentuated in the evolution of the future, should this occur. I believe strongly in allowing the marketplace to evolve without the government getting involved."



David Kantor with Janet Jackson

Urban One CEO Alfred Liggins added David Kantor to his leadership team back in 2015, putting Kantor in charge of Urban One's radio stations in addition to Reach Media. In 2017 Kantor was voted the number one leader in radio by *Radio Ink* readers, and in 2018 he jumped back on our Top 40 power list after a long hiatus. Kantor was an original member of the 40 Most Powerful People in Radio and remained for five years (1996-2000) as SVP of network operations for AMFM.

Early in his career, Kantor was an executive with now-defunct Satellite Music Network. He went on to a lengthy tenure at ABC Radio Network, where he played a key role in launching *The Tom Joyner Morning Show*, ESPN Radio, and Radio Disney, and eventually rose to president at the operation. The mid-1990s saw Kantor relaunch *American Top 40* with founding host Casey Kasem at AMFM Inc., now a part of iHeartMedia. He then teamed with Joyner in launching Reach Media, today an integral part of Urban One's operations.

For this Harvard MBA, growth across the last 12 months at Reach Media makes him most pleased. "I have been very happy with our progress in the last year," says Kantor. "Our Reach Network programs have attained a new high in affiliations and our station group has outperformed its completion in many of our markets."

As was the case with many of this year's Top 40 honorees, Kantor was asked why the radio industry has taken so long to tell its positive story to the masses — a story that may not be clearly written for some leaders. For Kantor, "Radio's story has always been great. But sometimes we are just the neglected medium. We need to make sure we constantly reinforce the message of our reach and listener influence capabilities to advertisers."

What can radio do to better grow its share of advertising revenue? "Sell our medium on its strength and not on low pricing," Kantor implores. "We need to be constantly sharing our client success stories with others. Radio works!"

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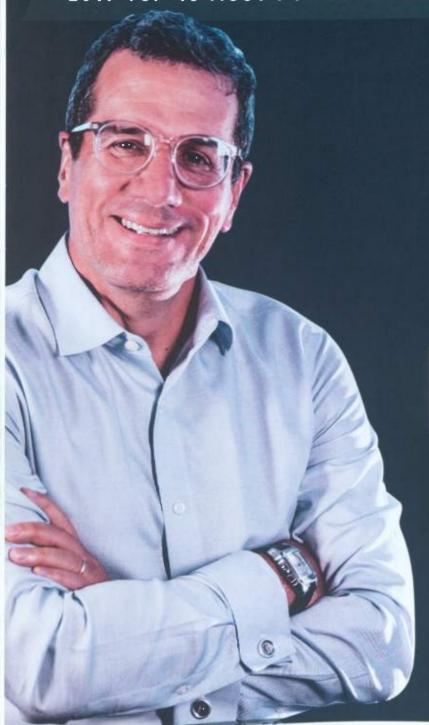






2019 TOP 40 MOST POWERFUL PEOPLE IN RADIO





MERUELO MEDIA CONGRATULATES

OTTO PADRON

FOR TOP 40 MOST POWERFUL PEOPLE IN RADIO





















The past year has seen Meruelo Media make a big splash in U.S. radio. Although it operates in only one radio market — Los Angeles — Meruelo is now estimated to take in \$55 million in revenue, according to BIA/Kelsey. That revenue figure makes Meruelo the 20th-highest-billing radio company on the BIA/Kelsey chart — from only one cluster in a single market. And we expect to see more buying from the company.

The ride began back in 2017, when Meruelo purchased KPWR from Emmis for \$83 million. That was followed by several deals in early

2019. Meruelo purchased Regional Mexican KXOS (93.9 Exitos) for \$35 million from 93.9 Holdings and Grupo Radio Centro Los Angeles. And the company snagged KLOS-FM from Cumulus for \$43 million. KPWR-FM, KLOS-FM, and KXOS-FM joined the Meruelo cluster of KDAY, KDEY-FM, KWHY-TV, and KBEH in Los Angeles. With that flurry of activity in radio's richest revenue market, Meruelo's Otto Padron jumps into the final spot on our 2019 list.

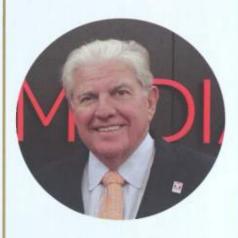
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BUMPED FROM THE LIST Change is inevitable, as they say, and every year our list experiences change. Some people resign, some retire, others see their positions eliminated or are replaced. Here's what happened to five people who were on the Top 40 list in 2018 but are no longer in their former seats of power.



Dhruv Prasad (2018 Rank: 9)

In 2018 Dhruv Prasad, who co-founded Townsquare Media with Steven Price, sat at number 9 on our list, alongside Bill Wilson as co-CEO. In January of 2019 Prasad stepped aside, clearing the way for Wilson to run the company on his own. It was Prasad's one and only year on the list.



Larry Wilson (2018 Rank: 11)

As CEO of Citadel, then Alpha Media, Larry Wilson had been on our list for 11 years before being removed as leader of Alpha in the summer of 2018. We have not heard much from or about Wilson since then, but we would never consider him done with radio, knowing his love for the business.



Mike McVay (2018 Rank: 18)

After being in Cumulus CEO Mary Berner's inner circle for nearly four years, Mike McVay stepped away from his role as EVP of content and programming at Cumulus in May of 2019. McVay was on our power list for three years, reaching as high as number 18.



Steve Wexler (2018 Rank: 33)

After four years on the list, radio lifer Steve Wexler exits as a result of Scripps' selling off all of its radio stations to focus on television, shortly after our 2018 issue was published. Wexler now runs Good Karma's cluster of stations in Milwaukee which the company purchased from Scripps.



Steve Jones (2018 Rank: 36)

Steve Jones was on our list for two years. He spent three decades with ABC Radio. climbing to the rank of executive vice president. Jones was the face of ABC Radio for many years, but this past April Jones left the company to become the president and chief operating officer at Skyview.

Who got bumped in 2017:

Andre Fernandez (CBS Radio) Steven Price (Townsquare) Scott Herman (CBS Radio) John David (NAB)

Who got bumped in 2016:

Peter Smyth (Greater Media) Mark Rosenthal (Katz Media Group) Paul Brenner (NextRadio) John Eck (Univision) George Beasley (Beasley Media Group)

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	2018 Rank	Years on List	THE 40 MOST POWERFUL	20
PITTMAN	11	9	DEODIE IN TOWERFUL	2018 Rank
MAN/CEO CARTMEDIA			PEOPLE IN RADIO 21 JULIE TALBOTT PRESIDENT PREMIERE NETWORKS	22
DAVID FIELD TENT/CEO TENT/CEO	2	20	22 DUKE WRIGHT	29
MARY BERNER PRESIDENT/CEO	3	4	MIDWEST COMMUNICATIONS 23 CARL PARMER CEO	32
CHULUS 4 CAROLINE BEASLEY PLES DENT/CEO	4	6	SUMMITMEDIA 24 JEFF SMULYAN CHAIRMAN/CEO	19
EASLEY MEDIA 5 RICHARD BRESSLER PRESIDENT/CFD/COO	5	6	EMMIS 25 RAUL ALARCON CHAIRMAN/CEO	23
HEARTMEDIA 6 GINNY MORRIS CHARLYCEO HUMARD	8	11	SPANISH BROADCASTING SYSTEM 26 SUZANNE GRIMES EVP, CORPORATE MARKETING CUMULUS MEDIA	26
7 JESUS LARA PRESIDENT	6	3	PRESIDENT, WESTWOOD ONE 27 ERICA FARBER	28
S SILE HENDRICH EYT/RADIO	7	5	PRESIDENT/CEO RAB 28 TRAUG KELLER	28
ON MEDIA GROUP 9 BILL WILSON CEO	7	2	SVP/PRODUCTION BUSINESS DIVISIONS ESPN	
TOWNSQUARE TO ALFRED LIGGINS	10	21	29 BRAD KELLY MANAGING DIRECTOR NJELSEN AUDIO	27
PARSONNICEO UNIAN ONE IL DARRELL BROWN	24	6	30 DREW HOROWITZ PRESIDENT/COO	25
PRESIDENT			31 STEVE NEWBERRY SVP/	NEW
LE ED ATSINGER CHAIRMAN/CEO SILEM	12	22	32 JEFF LIBERMAN COO	30
13 WEEZIE KRAMER COO BHYERCOM	17	9/	ENTRAVISION 33 JEFF WARSHAW CEO	31
14 AJIT PAI CHAIRMAN ECC	15	2	CONNOISSEUR MEDIA 34 GREG ASHLOCK TITLE	NEW
E DARREN DAVIS PRESIDENT INLANTMEDIA NETWORKS GROUP	14	6	THEARTMEDIA 35 CHRISTINE	
LO ED CHRISTIAN CHARMAN/CEO	17	22	TRAVAGLINI PRESIDENT KATZ RADIO GROUP	NEW
IT GORDON SMATM	16	10	36 PETER KOSANN CEO/FOUNDER COMPASS MEDIA	37
IN (TIE) ERIK HELLUM	20	7	37 NICK VERBITSKY CHAIRMAN/COO UNITED STATIONS	38
COO, LOCAL MEDIA EVP/CFO	20	7	RADIO NETWORKS 38 DAVE RAMSEY	39
OWNSQUARE 9 HOR PROFESTY	34	3	CEO RAMSEY SOLUTIONS 39 DAVID KANTOR	40
RESIDENT/CEO AL HA MEDIA 20 MARK GRAY			CEO REACH MEDIA RADIO ONE STATIONS	
CEO Katz media group	21	9	URBAN ONE 40 OTTO PADRON CEO	NEW

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WHO'S MADE OUR LIST THE MOST?

Radio Ink has been publishing The 40 Most Powerful People in Radio list since 1996. Emmis CEO Jeff Smulyan

is the only executive who's been on the list every year. Of the 20 who have been on the list the most, 13 are no

longer active in the business, so we are seeing a changing of the guard in radio.













JEFF SMULYAN **ED ATSINGER**

DAVID FIELD

JEFF LIBERMAN

EXEGUTIVE	COMPANY	# of Years
Jeff Smulyan	Emmis	24
Ed Atsinger	Salem	23
Raúl Alarcón Jr.	SBS	22
Ed Christian	Saga	22
Alfred Liggins	Urban One	21
David Field	Entercom	19
&Bruce Reese	Bonneville	19
George Beasley	Beasley	18
John David	NAB	18
Lew Dickey	Cumulus	18
Dan Mason	CBS Radio	15
Bob Neil	Cox	15
4Stu Olds	Katz	15
Peter Smyth	Greater Media	15
John Hogan	Clear Channel	15
Jeff Liberman	Entravision	13
Mark Mays	Clear Channel	13
Ralph Guild	Interep	12
Jon Pinch	Cumulus	12
Ginny Morris	Hubbard	11

RED INDICATES NO LONGER IN RADIO **OR RUNNING A** COMPANY.

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ED ATSINGER



DAVID FIELD



JOHN DAVID



MARK MAYS



JEFF LIBERMAN



GINNY MORRIS

EXECUTIVE	COMPANY	# of Years
Jeff Smulyan	Emmis	24
Ed Atsinger	Salem	23
Raúl Alarcón Jr.	SBS	22
Ed Christian	Saga	22
Alfred Liggins	Urban One	21
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&Bruce Reese	Bonneville	19
George Beasley	Beasley	18
John David	. NAB	18
Lew Dickey	Cumulus	18
Dan Mason	CBS Radio	15
Bob Neil	Cox	15
4Stu Olds	Katz	15
Peter Smyth	Greater Media	15
John Hogan	Clear Channel	15
Jeff Liberman	Entravision	13
Mark Mays	Clear Channel	13
Ralph Guild	Interep	12
Jon Pinch	Cumulus	12
Ginny Morris	Hubbard	11

RED INDICATES NO LONGER IN RADIO OR RUNNING A COMPANY.

RADIO'S TOP ADVERTISERS (JUNE 1, 2018-MAY 31, 2019)

With the help of our friends at Media Monitors, we've compiled radio's top 40 advertisers from June 1, 2018 through May 31, 2019. You'll also see how each advertiser was ranked one year ago.

	ADVERTISER	CATEGORY	TOTAL NUMBER OF SPOTS AIRED	2018 RANK
1	THE HOME DEPOT	HOME CENTERS & HARDWARE STORES	2,585,897	1
2	(GEICO)	INSURANCE PROVIDERS	2,365,366	2
3	LOWE'S	HOME CENTERS & HARDWARE STORES	1,304,118	7
4	INDEED /	EMPLOYMENT SERVICES	1,262,775	6
5	JCPENNEY /	DEPARTMENT STORES	1,164,211	3
6	MACY'S /	DEPARTMENT STORES	1,157,358	5
7	MCDONALD'S /	FAST CASUAL-QUICK SERVICE RESTAURANTS	1,116,132	4
3	PROGRESSIVE J	INSURANCE PROVIDERS	1,026,281	17
]	WALGREENS	PHARMACY	945,240	12
0	STAPLES J	OFFICE-COMPUTER SUPPLIES, EQUIP & FURN	903,289	8
1	SERIOUSLY	INTERNET & PC GAMING CENTER	855,178	NEW
2	CUBWAY	FAST CASUAL-QUICK SERVICE RESTAURANTS	841,215	39
3	AUTOZONE	AUTO PARTS, SERVICES & TOWING	839,385	9
4	SPRINT J	WIRELESS CARRIER	823,308	30
5	O'REILLY AUTO PARTS 🗸	AUTO PARTS, SERVICES & TOWING	767,194	11
6	DIAMONDS DIRECT \	JEWELRY-WATCHES SALES & REPAIR	739,677	23
7	QUICKEN LOANS	BANKS-CREDIT UNIONS-MORTGAGE-FINANCE SVC	710,794	26
8 (OPTIMA TAX RELIEF	ACCOUNTING, AUDITING & TAX PREP SVCS	710,186	14
9	AZ STATE UNIV	COLLEGES & UNIVERSITIES	697,545	15
0	UISCOVER V	BANKS-CREDIT UNIONS-MORTGAGE-FINANCE SVC	693,403	13
1 9	CVS	PHARMACY	676,530	20
2	VICKS	MEDICATED PDTS & REMEDIES-NON-RX	622,263	NEW
3	LIBERTY MUTUAL INSURANCE	INSURANCE PROVIDERS	592,825	25
24	WENDY'S	FAST CASUAL-QUICK SERVICE RESTAURANTS	588,150	24
5	CAPITAL ONE V	BANKS-CREDIT UNIONS-MORTGAGE-FINANCE SVC	584,544	NEW
6	STATE FARM J	INSURANCE PROVIDERS	584,498	21
7	NHTSA NATIONAL HIGHWAY TRAFFIC SAFETY ADMIN	GOVERNMENT-UNIONS	576,287	10
8	SHANE CO	JEWELRY-WATCHES SALES & REPAIR	559,745	27
9	US DEPT OF HEALTH & HUMAN SERVICES	GOVERNMENT-UNIONS	544,489	16
30	T-MOBILE 🗸	WIRELESS CARRIER	540,925	29
31	WALMART V	DISCOUNT DEPARTMENT STORES	504,631	NEW
32	ARMY NATIONAL GUARD	GOVERNMENT-UNIONS	482,339	NEW
33	TACO BELL	FAST CASUAL-QUICK SERVICE RESTAURANTS	482,292	33
}4	ZIPRECRUITER	EMPLOYMENT SERVICES	473,812	18
35	NAPA NATIONAL AUTOMOTIVE PARTS ASSOCIATION	AUTO PARTS, SERVICES & TOWING	468,782	31
36	AMAZON MUSIC 🗸	WIRELESS & INTERNET SERVICE	464,186	NEW
37	METRO BY T-MOBILE	WIRELESS CARRIER	446,277	29
38	JUUL	SMOKING & TOBACCO PRODUCTS & SERVICES	440,219	NEW
39	HONDA DEALER ASSOCIATION	CARS & TRUCKS, DEALER ASSOCIATION	422,601	
40	TOYOTA DEALER ASSOCIATION	CARS & TRUCKS, DEALER ASSOCIATION	402,292	37 NEW

HERE ARE THE 40 MOST POWERFUL RADIO MARKETS, ACCORDING TO NIELSEN, AS OF SPRING 2019.



RANK	CITY/METRO	12+ POPULATION	HISPANIC12+ POPULATION	BLACK 12+ POPULATION
1	NEW YORK	16,458,200	4,080,900	2,782,200
2	LOS ANGELES	11,518,300	4,922,900	815,500
3	CHICAGO	7,978,400	1,660,100	1,344,800
4	SAN FRANCISCO	6,770,200	1,484,800	445,100
5	DALLAS-FT. WORTH	6,198,600	1,652,000	1,025,300
6	HOUSTON-GALVESTON	5,906,700	2,040,900	1,035,600
7	WASHINGTON, DC	4,996,800	779,600	1,345,300
8	ATLANTA	4,911,500	483,500	1,728,100
9	PHILADELPHIA	4,622,400	411,700	960,400
10	BOSTON	4,337,000	478,400	349,700
11	MIAMI-FT. LAUDERDALE-HOLLYWOOD	4,132,100	2,201,100	857,900
12	SEATTLE-TACOMA	3,932,400	343,500	261,100
13	DETROIT	3,832,900	153,400	842,800
14	PHOENIX	3,713,600	1,04 6, 300	230,500
15	MINNEAPOLIS-ST. PAUL	3,007,900	155,900	264,500
16	SAN DIEGO	2,8 69 ,800	907,800	158,000
17	PUERTO RICO	2,791,300	*	*
18	TAMPA-ST. PETERSBURG-CLEARWATER	2,753,100	501,700	328,300
19	DENVER-BOULDER	2,749,800	556,400	157,400
20	NASSAU-SUFFOLK (LONG ISLAND)	2,483,000	441,500	245,800
21	BALTIMORE	2,415,700	134,200	710,600
22	PORTLAND, OR	2,383,500	290,500	81,100
23	CHARLOTTE-GASTONIA-ROCK HILL	2,352,000	206,400	542,000
24	ST. LOUIS	2,343,200	68,200	439,900
25	SAN ANTONIO	2,118,300	1,129,400	155,400
25	RIVERSIDE-SAN BERNARDINO	2,118,300	1,125,200	186,800
27	SACRAMENTO	2,038,000	395,700	163,700
28	PITTSBURGH	1,979,900	34,700	176,900
29	SALT LAKE CITY-OGDEN-PROVO	1,970,800	281,600	31,900
30	LAS VEGAS	1,918,400	553,900	245,100
31	ORLANDO	1,907,700	620,000	323,700
32	CINCINNATI	1,844,800	53,800	238,900
33	AUSTIN	1,834,200	550,400	140,600
34	CLEVELAND	1,774,400	94,800	356,300
35	KANSAS CITY	1,764,800	145,600	234,900
		1,698,600	65,100	28 7, 700
36	COLUMBUS, OH	1,673,200	399,500	47,700
37	SAN JOSE	1,618,100	155,100	361,600
38	RALEIGH-DURHAM	1,565,800	96,900	260,800
39	INDIANAPOLIS	1,528,300	329,200	197,100

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2019 40 MOST POWERFUL PEOPLE IN RADIO | CONTACT LIST

RAÚL ALARCÓN

Chairman/CEO Spanish Broadcasting System Raúl Alarcón Broadcast Center 7007 NW 77th Ave. Miami, FL 33166

GREG ASHLOCK

President/Markets Group iHeartMedia 3400 W Olive Ave., Ste. 550 Burbank, CA 91505

EDWARD ATSINGER

CEO Salem Media Group 4880 Santa Rosa Road Camarillo, CA 93012

CAROLINE BEASLEY

CEO Beasley Media Group 3033 Riviera Dr., Ste. 200 Naples, FL 34103

MARY BERNER

President/CEO Cumulus Media 2 Penn Plaza, 17th Fl. New York, NY 10121

RICHARD BRESSLER

President/COO/CFO iHeartMedia 125 W. 55th St., 11th Fl. New York, NY 10019

DARRELL BROWN

President Bonneville 55 North 300 West, Ste. 200 Salt Lake City, UT 84180

ED CHRISTIAN

President/CEO
Saga Communications
73 Kercheval Ave.
Grosse Pointe Farms, MI 48236

DARREN DAVIS

President iHeartRadio/iHeartMedia Networks 125 W. 55th St., 10th Fl. New York, NY 10019

ERICA FARBER

President/CEO RAB 125 West 55th Street, 5th Floor New York, NY 10019

DAVID FIELD

President/CEO
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EVP/Radio Cox Media Group 6205 Peachtree Dunwoody Rd., Bldg. A Atlanta, GA 30328

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TRAUG KELLER

SVP/Production, Business Division ESPN ESPN Plaza Bristol, CT 06010

BRAD KELLY

Managing Director Nielsen 6351 Pine Dr. Chincoteague, VA 23336

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President/CEO Compass Media Networks 150 Purchase St. Rye, NY 10580

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COO Entercom Communications 401 City Ave., Ste. 809 Bala Cynwyd, PA 19004

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President/COO Entravision 5700 Wilshire Blvd., Ste. 250 Los Angeles, CA 90036

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Chairman FCC 445 12th Street SW Washington, DC 20554

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Chairman/CEO Summit Media 2700 Corporate Dr., Ste. 115 Birmingham, AL 35242

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STUTIOSENTHAL

Tunsquare Media 240 Greenwich Ave. Greenwich, CT 06830

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mashington, DC 20036

JEFF SMULYAN

Chairman/CEO Emmis

one Emmis Plaza 40 Monument Circle, Ste. 700

Inflamapolis, IN 46204

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President **Katz Radio Group** 125 West 55th St., 5th Fl. New York, NY 10019

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President/CEO **Connoisseur Media** 180 Post Road East, Ste. 201 Westport, CT 06880

BILL WILSON

CEO

Townsquare Media 240 Greenwich Ave. Greenwich, CT 06830

DUKE WRIGHT

President/CEO **Midwest Communications** 1420 Bellevue St. Green Bay, WI 54311

BUKE WRIGHT

Midwest Communications 1420 Bellevue St. Green Bay, WI 54311 920.435.3771

POWER QUOTES Here are some of our favorite quotes from the most powerful:

"We often sound out of touch or simply not aware of things going on in the advertising and media world, and therefore we miss opportunities."

- Heart Media CEO Bob Pittman

"Our future depends on our willing-Ness - and ability - to embrace and even initiate change. Clinging to the status quo is the surest way to a quick demise."

- Cumulus CEO Mary Berner

"Finding extremely talented salespeople and sales leaders is our biggest challenge and our greatest opportu-

- Cox Media Group EVP/Radio Bill Hendrich

"The fear is that lifting or relaxing ownership caps would prevent competition and limit originality. That thinking is outdated. The competition for the share of ear is almost endless."

- Entercom COO Weezie Kramer

"Please, please — live remotes are dead, and the sight of a station vehicle in front of a car store is embarrassing. The days of having tents and free bumper stickers and keychains are over."

Saga CEO Ed Christian

"On a day-to-day basis, everyone is focused on making sure that the short-term financial needs are covered, but the long-term strategies have to be a priority in order for our industry to thrive and have a strong future."

- Premiere Networks President Julie Talbott

"In today's competitive environment, we must be playing offense – we can prove that there is an audio renaissance, and radio is in a better position today than it ever has been."

- Katz Radio Group President **Christine Travaglini**

MOST POWERFUL PEOPLE IN RADIO 1996-2019

	2019	2018	2017	2016	2015	2014	2013	2012	2011	2010	2009	2008	2007	2006	2005	2004	2003	2002	2001	2000	1999	1998	1997	1996
Mike Agovino, Triton Media	-	-	_	_	-	-	22	19	24	23	_	_	-	_	_	-	_	_	_	_	-	_	_	_
Raul Alarcon Jr., Spanish Broadcasting System	25	23	25	27	25	20	20	24	20	20	19	20	21	29	32	38	39	26	24	27.	27	-	30	_
Greg Ashlock, iHeartMedia	34	-	-	-	= "	-	-	-	-	-	-	- I	-	-	-	-		-	_	_	-	_	_	_
Edward Atsinger, Salem	12	12	13	15	17	17	40	-	-	-	-	-	_	-	-	_	-	_	_	_	-	_	_	_
Susan Davenport Austin, Sheridan	-	-	_	-	_	40	40	-	-	-	-	-	_	-	_	_	-	_	-	_	_	-		_
Caroline Beasley, Beasley Broadcast Group	4	4	6	25	-	-	-	36	40	_	-	-	-	-	-	-	-	-	-	-	_	_	_	-
George Beasley, Beasley Broadcast Group	-	-	-	25	26	27	25	31	22	22	22	24	30	28	31	34	35	40	-	38	_	_	39	33
Don Benson, Lincoln Financial Media	=	-		-	-	26	26	26	32	26	37	36	33	31	34	_	_	_	-	-	-	_	_	_
Steve Berger, Nationwide Communications	-	***	-	-	-	-	-	-	-	_	_	_	-	_	_	_	_	_	_	-	-	28	21	
Mary Berner, Cumulus Media	3	3	3	3	_	_	-	-	-	-		-	-	_	-	_	-	-	-	-	-	-	-	-
Don Bouloukos, Infinity Broadcasting	-	-	-	-	-	-	-	-	-	-	-	-	-	-	_	-	32	35	25	30	28	_	-	-
Pierre Bouva rd , Arbitron	_	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	38	39	-	-	-	-	-	-
Richard Bressler, iHeartMedia	5	5	4	5	3	4	-	-	-	_	-	_	-	_	-	_	_	-	-	_	-	-	-	_
Clarke Brown, Jefferson-Pilot	-		-	-	-	-	-	_	-	-	-	-	_	_	36	29	34	27	29	35	39	35	36	_
Darrell Brown, Bonneville Int'l	11	24	26	31	32	32	-	-	-	_	-	-	-	_	anus	-	_	_	_	_	_	-	_	_
Spencer Brown, Dial Global	-	-	-	_	-	-	-	21	28	-	-	_	-	-	_	_	-	_	_	_		_	_	_
Aick Buckley, Buckley Radio	-	-	-	-	-	-	-	-	_	37	31	33	32	35	39	_	_	_	_	_	-	-	_	_
Robert Callahan, ABC	_	-	-	-	-	-	_	-	-	_	-	-	-	-	_	_	_	-	-	-	9	9	4	_
Ed Christian, Saga Communications	16	17	20	23	23	21	21	23	18	21	21	22	25	26	29	33	31	39	_	32	36	26	40	_
Kerby Confer, Sinclair Radio Division	-	-	-	-	_	-	-	_	_	_	_	_	_	-	-	_	_	_	_	_	38	_	31	_
Shane Coppola, Westwood One	_	_	_	_	_	_	_	_		_	-	_	_	23	29	37	_	_	_	_	_	_	_	_
David Crowl, Clear Channel Radio	_	_	-	-	_	_	_	-	_	_	_	_	_	_	_	_	29	30	_	_	_		_	_
John Cullen, AMFM	_	_	-	_		-	_	_	_	_	_	_	_	_	_	_	_	_	40	32	_	_	_	_
Rick Cummings, Emmis Communications	_	_	_	_	_	_	_	_	_	_	32	31	30	30	35	_	_	_	_	_	-	_	_	_
John David, NAB	_	_	30	30	30	31	30	28	31	29	23	23	20	23	22	30	30	37	37	35	_	_	_	_
Darren Davis, iHeartMedia	15	14	15	16	15	16	_	_	_	_	_	_	_	_	_	_	_	_	_		_	_	_	_
Jim de Castro, Chancellor Media	_	_	_	_	_	_		_		_	_	_			_	_	_	_	3	3	17	_	_	_
Harry Demott, Credit Suisse First Boston	-	_	_	_	_	_	_	_	_	_	_	_	_	_	_	_			-	_	-		24	34
John Dickey, Cumulus Media	_	_	_	_	16	15	14	14	13	18	15	16	22	-									2.4	UH
Lew Dickey Jr., Cumulus Media	_	_	_	_	2	2	3	3	3	3	4	6	5	5	5	9	9	12	21	17	21	20		
Jeff Dinetz, NextMedia	_	_	_	_	_	-	_	-		36	38	39	38	U	U	J	J	12.	21	· II	21	29	_	_
Steven Dinetz, Chancellor/NextMedia										36	38	99	30	_	_	_	_	_		_	_	_	-	-
Steven Dodge, American Radio Systems								_	_	30	30	_		_	_	_	_	-	_	-	_	-	8	11
Barry Drake, Sinclair Radio					1			_		_	_	_	_	_		-	_	_	_	_	-	-	6	1
Judy Ellis, Citadel Broadcasting		_						_		10	10	12	- 11	- 11	14	- 01	- 00	_	_	-	33	40	-	man
Erica Farber, RAB	27	28	29	29	29	30	33	33		19	18	13	11	11	14	21	32	_	_	_	_	_	_	-
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Dick Forgunier, Cox Rudio		35.	155	=	-	-				-								365	200					10.	
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Paul Fishkok, Heritogo Media-	156		-	-	-				-		-	-	-77			-			-	_			23	32	
David Field, Entercom	2	2	2	4	4	5	5	5	5	5	5	5	6	6	6	9	15	16	18	33	_	_	-	_	
Joseph Field, Entercom Bill Figenshu, Infinity Broadcasting		-	7	-	-	-	-	-	-	-	-	-	-	_	-40	-	20	19	11	11	13	27	29	_	
Doug Franklin, Cox Media Group	_	-	_	-	-	-		-	-	-	-	-	-	-	-	-	_	30	32	40	-	-	-	23	
Gary Fries, RAB		_	_	-	_	-	-	6	10	-	-	-	-	-	-	-	_	-	-	-	_	-	_	-	
Edward Fritts, NAB	_	_	_	_	_	-		-	-	-	_	-	-	-	18	26	19	20	20	23	22	22	19	20	
Carl Gardner, Journal Broadcasting	_	-	_	_	_	-	_	_	_	-	-	-	-	-	17	16	18	18	16	10	19	20	23	29	
John Gehron, Infinity Broadcasting	_		_	Among	_	-	-	-	_	-	-	-	-	-	-	36	-	-	39	-	_	_	_	-	
Scott Ginsburg, Chancellor	_	_	_	_	-	_	-	_	-	-	-	-	stings	-	_	-	-	-	24	24	23	-	-	-	
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Dennis Green, Cumulus Media	-	-	-	-	-	-	37	_	-	-	-	-	-	-	_	_	_	-	_	_	_	_	_	_	
Mark Gray, Katz Media Group	20	21	22	24	24	21	18	18	16	_	-	_	_	_	_	_	-	_	_	_	_	_	_	_	
Ralph Guild, Interep	-	-	-	_	-	-	_	_	_	-	_	_	28	17	25	25	21	21	19	16	18	18	18	15	
Kim Guthrie, Cox Media Group	-	-	-	_	7	9	11	_	_	_	_	-	_	_	_	_	_	_	_	-	10	10	10	10	
Suzanne Grimes, Westwood One	26	26	28	28	_	_	_	_	_	-	_	_	-	_	_	_							_	_	
Jeff Haley, RAB	-	-	_	_		-	_	_	30	28	25	27	29							_		_	_	-	
John Hare, ABC Radio	_	_	_	_	-	_	_		-	20	LU	LI	20		11	10	-	-	-	_	_	-	_	-	
Erik Hellum, Townsquare Media	18	20	21	20	20	19	23					_	_	_	11	13	14	14	12	9	9	-	_	-	
Bill Hendrich, Cox	8	7	9	9	13	-	20			_		_	_	-	_	_	-	_	_	-	_	-	_	-	
Scott Herman, CBS Radio	_	_	19	13	14		10	10		- 12	-	-	_	_	-	_	_	_	_	-	_	-	-	*******	
Steve Hicks, AMFM			13	10	14	14	13	13	15	17	12	10	_	15	_	_	-	-	_	-	-	-	-	-	
Tom Hicks, Hicks, Muse, Tate & Furst		_		_	_	_	_	-	-	-	_	-	-	-	_	-	-	-	_	-	29	4	7	22	
John Hogan, Clear Channel Radio	_	_	_	_	-	_	_	-	_	_	_	-	_	_	_	_	-	_	_	_	4	1	1	16	
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Joel Hollander, CBS Radio	_	-	-	_	-	-	_	-	_	-	-	-	_	3	3	5	7	25	31	34	37	_	_	_	
Drew Horowitz, Hubbard Radio	30	35	37	-	_	-	-	-	_	-	-	-	_	_	_	_	_	_	_	_	_	_	_	_	
Catherine Hughes, Radio One	-	-	-	-	_	-	-	-	_	_	_	26	24	22	21	22	13	24	29	28	_	_	_	_	
Reed Hundt, FCC	_	-	-	-	-	-	_	_	_	_	_	_	_	_	-	_	_	_	_	_		-		12	
Terry Jacobs, Regent Communications	_	-	-	-		_	-	_	_	_	_	_	_	33	37	38	_	_	37	_	_	-		14	
Steve Jones, ABC Radio	_	36	40	-	-	_	dille	_	_	_	_	-		_	_	_		_	_	_				_	
Deborah Kane, Entercom	-	-	_	-	_	_	_	25	27	_	_	_		_	_	_		_					_	_	
David Kantor, AMFM	29	40	_	_	_	_	_	_	_	_	_	_	_	_							-	00	-	07	
Susan Karis, Clear Channel Radio	_	_	_	_		_	_	_	21	16	_	_									26	25	26	27	
Mel Karmazin, Viacom/Sirius XM	_	_	_	_	_	_	-	_	_	7	6					_	_	-	_	-	_	_	_	_	
Traug Keller, ESPN	28	25	23	21	22	25	25	27	37	-	J					- 20	2	2	2	2		2	3	1	
Brad Kelly, Nielsen Audio	29	27	27	40	_	_	_	_	01					_		28	25	31	-	-	_	_	-	-	
David Kennedy, Interep	_	_	_	_	_	_	_			_		18	10	_	_	10	- 17	-	-	-	-	-	-	_	
Bill Kerr, Arbitron	-	_	_	_	_		_	34	34	34		10	16	_	_	15	17	15	15	15	15	30	33	37	
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	2019	2018	2017	2016	2015	2014	2013	2012	2011	2010	2009	2008	2007	2006	2005	2004	2003	2002	2001	2000	1999	1998	1997	1996
Kraig Kitchin, Premiere Radio Networks	_	-	-	-	-	_	-	-	_	_	_	_	17	19	19	27	23	23	25	30	32	_	_	_
Joel Klein, U.S. Dept. of Justice	-	_	_	-	-	_	_	-	_	_	_	-	_	_	-	-	_	_	_	_	_	_	22	_
Peter Kosann, Compass Media	36	37	39	38	_	_		-	-	-	-	_	36	33	-	_	-	_	_	_	_	_	_	_
Weezie Kramer, Entercom	13	13	17	19	21	22	19	25	27	within	_	_	_	_	_	_	_	_	_	-	_		_	_
David Landau, Dial Global	Addes	-	_	_	_	-	_	21	28	30	33	31	40	_	-	_	-	_	_	_	_	_	_	_
Jesus Lara, Univision	7	6	13	_	_	-	_	_		_	_	-	_	_	-	_	_	_	_	_	_	_	_	_
Jerry Lee, WBEB/Philadelphia	_	-	_	-	-	-	-	-	-	38	32	30	-	_	-	-	-	_	_	_	_	-	-	_
Jeffery Liberman, Entravision	32	30	32	33	34	37	29	32	25	32	36	37	39	_	-	_	_	_	-	_	_	_	_	_
Lenard Liberman, Liberman Media	-	-	-	-	-	-	38	39	39	-	-	-	_		-	_	-	_	-	-	_	_	_	_
Alfred Liggins, Radio One	10	10	12	14	13	13	12	15	11	13	17	14	12	9	10	14	10	13	13	20	31	-	_	_
Rush Limbaugh, Premiere Radio Networks	_	-	-	-	-	-	-	-	-	_	-	_	-	-	-	-	-	_	_	_	_	15	13	10
Dan Mason, CBS Radio	-	-	-	-	-	3	4	4	4	2	2	1	3	_	_	-	-	4	6	4	5	11	16	6
Mark Masters, Talk Radio Network	-		-	-	-	-	35	29	29	31	29	38	35	39	-	-	-	-	-	_	-	_	-	_
Lowry Mays, Clear Channel	_	-	-	_	-	-	-	-	-	-	-	-	- 1	-	-	1	1	1	1	1	2	5	5	2
Mark Mays, Clear Channel	_		-	-	-	-	-	-	_	1	3	2	1	1	1	2	3	3	3	3	6	12	_	_
Randall Mays, Clear Channel	-	-	-	_	-	_	-	-	-	-	3	2	1	1	4	8	6	5	5	5	10	-	-	_
Mike McVay, Cumulus & Westwood One	_	18	18	22	-	-	-	_	-	-		-	_	-	-	-	-	-	-		-	-	-	-
Randy Michaels, Merlin Media/Jacor	-	-	-	-	-	77	-	30	-	-	-	_	-	_	-	-	_	6	7	6	8	6	2	3
Thomas Milewski, Greater Media	-	-	-	-	-	-	-	-	-	_	-	_	_	-	_	-	-	_	_	_	_	35	36	39
Marc Morgan, Cox Radio	-	-	-	-	-	-	-	_	-	24	24	25	23	24	28	-	34	_	_	-	-	_	_	_
Ginny Morris, Hubbard Radio	6	8	8	8	9	10	7	11	9	-	-	_	-	38	40	_	_	_	-	_	_	_	_	_
Steve Morris, Arbitron	-	-	-	-	_	-	-	-	-	-	-	29	26	27	27	32	24	_	-	36	38	33	31	26
Bob Neil, Cox Radio	_	-	-	-	-	-	-	_	-	9	11	8	8	8	9	12	8	10	8	12	11	14	14	14
Steve Newberry, NAB	31	-	-	-	-	-	-	36	40	39	39	-	-	-	_	-	_	_	_	_	-	_	_	_
Matt O'Grady, Nielsen Audio	_	-	-		38	39	_	-	_	-	-	-	_	-	-	_	_	_	_		_		_	-
Kenny O'Keefe, AMFM	_	-	-	-	_	-	_	-	_	_	-	-	_	_	_	_	_	_	_	7	7	_	_	_
Stu Olds, Katz Media Group	_	-	_	_	_		_	_	_	8	9	17	15	16	15	19	22	22	17	22	23	24	27	18
Otto Padron, Meruelo Media	40	-	_	_	_	-	_	_	_	_	_	_	_	_	_	_	_	_		_	_	_		10
Ajit Pai, FCC	14	15	engare.	_	_	_	_	_	_	_	_	_	_	_		_	_	_	_	_		-		
Carl Parmer, Summit Media	23	32	35	36	39	_	_	_	_	******	_	_	_	_		_	_	_						
Lowell "Bud" Paxson, Paxson Communications	_	_	_	_	_	_	_	_	_	_	_	_		_										10
David Pearlman, Infinity Broadcasting	_	-	_	_	_	_		_		_	-							27	22	10	20	-	-	13
Jon Pinch, Cumulus Media	_	_	_	_	_	15	14	17	13	18	15	16	22	18	20	24	22	LI	23	19	20	21	_	30
George Pine, Interep	_	_	_				_	"	10	10	10	10	22				33	_	_	_	_	_	_	
Bob Pittman, iHeartMedia	1	1	1	1	1	1	1	1	1	_		_		32	35	40	and the same of th	_	_	_	_	-	-	-
Michael Powell, FCC		1	1	1	1	'	1	1	1	_	_	-	~	_	-	_	-	_	-	_	-	-	-	
Dhruv Prasad, Townsquare Media		0	_	_		_		-	-	_	_	-	_	-	-	6	-	-	38	_	-	-	-	_
Steven Price, Townsquare Media		J	7	-	_	_	_	-		_	-	-	-	-	_	-	_	_	-	_	-	-	-	-
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Roh Proffitt Aloha Media	10	31	30																					
Bob Proffirt, Alpha Media Mary Quass, NRG Media	19	34	36	-	_	-	_	-	-	- 40	40	- 40	- 37	37	38	_	-	-	-	-	-	-	_	_

Charlie Rabilly, Premiere Badio Networks Dave Ramany, Ramany Solutions	38	us		8	15				36	15	20	35		-81	-									
Bruce Reese, Borneville International	- 00					10	7	п	9	-12	13	п	-	10	12	17	27	33	22	281	34	34	38	40
David Rehr, NAB	1000	-	-	-	-	-	1	-	-	-	and I	19	385	21	-	-	-	-	-	- 401		-24	- 100	10.0
James Robinson, ABC Radio Networks Doyle Rose, Emmis Communications	-	-	-	-	-90	-			-	-	28	28	27	25	28	14-		-	-	-	-	_		
Stu Rosenstein, Townsquare Media	18	20	21	20	20	19	23	-	_		-	-	-	-	-	-	-	-	28	21	25	-	-	-
Mark Rosenthal, Katz Media Group	_	-		18	19	18	20	_	-	_	_	_		_	-	_	_	_	_	-	_	- Date	-	_
Dr. Laura Schlessinger, Premiere Radio Networks	_	_	_	_	10	-			_			_	_	_		_	_	-	_	-	-	-	-	-
Neal Schore, Triton Media	_	_	_	_		_	22	19	24	23	30			_	-	_	-	_	_	_	_	19	34	_
Tom Schurr, Clear Channel Radio	_	_	_	_			15	12	21	16	40			_	_	_	_	_	_	_	-	-	_	-
Rod Sherwood, Westwood One							10	12	35	35	20	_	_		-	_	_	_	_	-	-		-	-
Robert Sillerman, SFX Broadcasting								_	99	30	29	_	_	_	_	_	_	_	_	-	_	-	-	_
Jeff Simpson, Bonneville International				_	_	_	-	07		_	_		_	-	-	_	_	-	-	-	-	-	10	8
Gordon Smith, NAB	17	10	10	10	- 10	10	36	37	-	-	-	_	-	-	-	-	-	-	-	_	_	-	_	_
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Steve Smith, Journal Communications	-	-	-	_	-	34	31	38	38	-	-	-	-	-		_	-	-	-	-	-	-	_	-
Jeffrey Smulyan, Emmis Communications	24	19	14	7	8	8	10	8	6	6	7	7	7	7	7	10	11	9	10	8	16	17	25	17
Peter Smyth, Greater Media	-	-	-	11	10	11	8	9	7	11	8	10	12	13	20	26	28	33	_	_	_	_	_	-
Bill Stakelin, Regent Communications	-	-	-	-	-	-	_	_	_	_	26	21	19	20	_	_	_	_	_	-	_	_	_	_
Howard Stern, Infinity Broadcasting	_	-	_	_	-	-		_	_	_	_	-	_	_	_	_	_	_	_	_	_	37	11	9
Gary Stone, Univision Radio	-	-	_	_	-	_	_	_	_	10	14	13	13	_		_	_	_	_	_	_	_		_
Farid Suleman, Citadel Broadcasting	_	_	_	-	_	_	_	_	_	4	10	3	4	4	8	11	12	11	Λ					
John Sykes, Infinity Broadcasting	_	_	_	_	_	_	_	_	_	_	_	_	_	_	_	3	5	7	**			_		_
Julie Talbott, Premiere Radio Networks	21	24	24	26	27	24	24	20	23	_	_					U	U	,		_	_	_	_	-
Mac Tichenor Jr., Hispanic Broadcasting	_	_	_	_	_	_	_	_							_	10	10	17	14			-	-	_
Christine Travaglini, Katz Radio	35		_	_	_							_	_			18	16	17	14	13	12	13	15	28
Jose Valle, Univision Radio						7	6	7	10	_	_	_		_	_	_	_	_	_	_	-	-	-	_
Nick Verbitsky, United Stations Radio Networks	37		20	07	-	7	0	7	19	-	_	_	_	-	_	-	-	_	-	_	-	-	-	-
Wayne Vriesman, Tribune Co.	31	_	38	37	36	38	_	35	36	_	-	_	-	_	-	-	_	_	-	_	-	_	-	-
Charles Warfield, ICBC		_	_	-	_	-	_	-	_	-	_	_	-	_	-	_	_	_	-	-	-	-	-	38
Jeff Warshaw, Connoisseur Media	-	_	-	-	-	-	-	_	26	25	34	34	34	34	37	-	-	_	-	-	-	-	-	_
	33	_	34	35	31	35	36	_	-	_	-	-	-	-	-	_	-	-	-	-	-	-	-	-
Richard Weening, Cumulus Media	_	-	-	_	_	-	-	_	-	-	-	-	-	-	-	-	_	_	_	18	17	_	-	_
Michael Weiss, CBS Radio Sales	-	-	-	-	14	14	13	13	-	-	-	-	-	-	-	-	_	-	_	_	_	-	-	-
Ken Williams, Dial Global	-	-	-	-	-	-	-	21	28	30	33	31	-	-	-	_	-	-	_	-	-	-	-	_
Jeff Wilks, Wilks Broadcast Group	-	_	_	-	-	-	39	40	33	-	-	-	-	-	-	-	-	_	-	-	-	_	-	-
Bill Wilson, Townsquare Media	9	9	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	_	_	_	-	_	_	_
Larry Wilson, Alpha Media	-	11	10	10	18	29	-	-	-	-	-	-	-	-	_	-	-	_	9	14	14	16	20	35
Frank "Bo" Wood, Secret Communications	-	-	-	-	-	-	-	-	-	-	-	_	-	-	-	-	-	_	_	-	-	_	_	24
Skip Weller, NextMedia Group	-	-	-	-	-	-	-	-	-	_	-	-	-	36	36	39	40	-	-	_	_	_	_	_
Steve Wexler, E.W. Scripps	-	33	33	34	38	-	-	_	-	-	-	-	-	-	-	-	-	_	_	-	_	_	_	_
Duke Wright, Midwest	22	29	31	32	33	33	-	_	_	-	-	-	-	-	_	_	_	_	_	_	-	_	_	_
Sam Zell, Jacor/Tribune	-	-	-	-	_	-	-	-	-	_	-	_	_	_	_	_	-	_	_	_	_	7	12	_

TWO LEGENDS

Radio icons Wolfman Jack and The Real Don Steele are seen here sharing a laugh, back when they both worked at then-Oldies KRLA/Los Angeles (1983-1987). After becoming well known during his stint working on Mexico-based "border blasters" in the early '70s, Wolfman Jack moved into TV and movies and was famously mentioned in The Guess Who's hit "Clap for the Wolfman." Steele, a Hollywood native, became a Los Angeles legend during his time at Boss Radio KHJ and worked in L.A. radio for the rest of his life. Steele passed away in 1997, and Wolfman Jack died in 1995.



IN THE NEXT ISSUE OF RADIO INK MAGAZINE



TOWNSQUARE CEO BILL WILSON

What's next for Townsquare?
CEO Bill Wilson answers that
question and many others in
our cover story in the August 12
issue of Radio Ink. Wilson joined
Townsquare in 2010 and has been
co-CEO and chief content and

digital officer for the company. Before joining the ranks of radio, Wilson was president of AOL Media.

PODCASTING SPECIAL REPORT

To help radio thrive at the shiny new toy called podcasting, we've lined up a panel of podcasting experts and picked their brains about how radio can snatch up the ad dollars moving into the podcasting space. Our panel of podcasting experts includes Tom Webster, Dave Beasing, Lisa Orkin, Mark Asquith, Tina Nole, Elsie Escobar, Rob Greenlee, and Matt Cundith.



OUR AUGUST ADVERTISER SUCCESS STORY

Stevens Point Orthopedic in Wisconsin changed its name. The way the company made that change without losing any patients was by using radio and the team at Midwest

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Branding Powerhouse
Shares Winning
Strategies

Thursday, Sept. 26

Get in the Game. Gain insights into building a world-class brand around the customer experience.

Charlotte Jones Anderson

Executive Vice President and Chief Brand Officer Dallas Cowboys







At Compass Media Networks, we know sourcing, developing, supporting, and marketing great content and programming is hard and expensive. That's why we do the dirty work on behalf of our affiliates—hustling to find the best and brightest stars, and making the investments necessary to unleash their talents for the benefit of the radio industry. The free Beer & Hot Wings Morning Show exemplifies this credo.

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