

## My Story

When I said that I had my master's degree in television, radio and film and that I worked for one of the largest radio station owners in the country, it was all true. But what I didn't tell you was that my background and experience is in television, not radio. In fact, I had absolutely no experience in radio whatsoever. Even when I worked for one of the largest radio station owners in the country, it was in their television division and had nothing at all to do with radio.

When I came up with the idea for my talk show—which was a show about three sisters who grew up in the same house with the same parents but live three very different lives and have different perspectives on just about everything—it was originally intended for television. I put together what is called a treatment and pitched my idea to the top people in my company and to television networks with the hope that someone would love the concept and essentially develop and produce the show for me. Obviously, that didn't happen. No one wanted to take the risk and bank on the concept of an unknown without some sort of track record or following.

As you can imagine, the rejection took its toll, but I believed so much in my idea that I wouldn't give up. I thought that, perhaps, television was not the right fit for my show, so I shifted gears and decided to try radio. I pitched the idea to radio stations and got the same sort of feedback. Again, no one wanted to take the risk and bank on the concept of an unknown, so I finally made the decision to take on the risk myself: quit my job and started my own production company.

Since I had no experience in radio, I knew I needed to hire someone who did. I pitched my idea to a producer who was already working on a very successful

radio show. She fell in love with my idea and offered to work as a consultant to help me develop and produce the show. She charged me a hefty fee for her services, but I didn't think I could do it without her, so I agreed and brought her on board. She worked with my sisters and me, teaching us the ins and outs of radio. We practiced every weekend by doing three-hour mock shows over the telephone for almost a year.

After a while, my sisters started to lose their enthusiasm, so I needed to move things along and get into a studio as soon as possible. I made the decision to let our consultant go and use the money to pay for studio time instead. I began calling around to local radio stations to see if any of them rented their studios. I called one station, which happened to be a time-brokered station, and was told that not only could we use their studio, but we could broadcast our show live, and all for the same price! I met with the station manager, decided on the day and time slot, and signed a contract that would have us on the air for thirteen weeks. Once I signed the contract, I had three weeks to choose the music for the show, create the imaging, build a website, and prepare the first show. There was no way I could do all of this myself, so I hired an imaging, professional to do the imaging, and a web designer to develop the website.

To make a long story short, everything was ready and in place for the launch of our first show. Things were going smoothly and we were becoming very comfortable on the air, so we renewed our contract with the time-brokered station for another thirteen weeks. During that time I decided we were ready to go national, so I put together a media kit and a demo CD and began pitching the show to syndicators. We finally got the attention of a syndicator who loved the concept of the show and who was willing to take a risk on us even though we didn't have a ratings track record. We hired a lawyer, signed a contract with our syndicator, and, 6 months later, we launched our first nationally syndicated show...and the rest is history!

Wendy Wright