Manager's Business Report™

Radio Business Report, Inc. 16 Years

November 1999

Clear Channel's Full House

News In Review™

Clear Channel and AMFM are merging to create the biggest radio group ever.
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Programming & Positioning

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Feature

Every radio station is searching for its Internet identity, it seems. Here's an updated look at the Web solutions companies which are targeting radio.
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Five AMFM execs get their Cluster VP stripes. Jerry Lee joins the Army. Find out who's gotten a new job.
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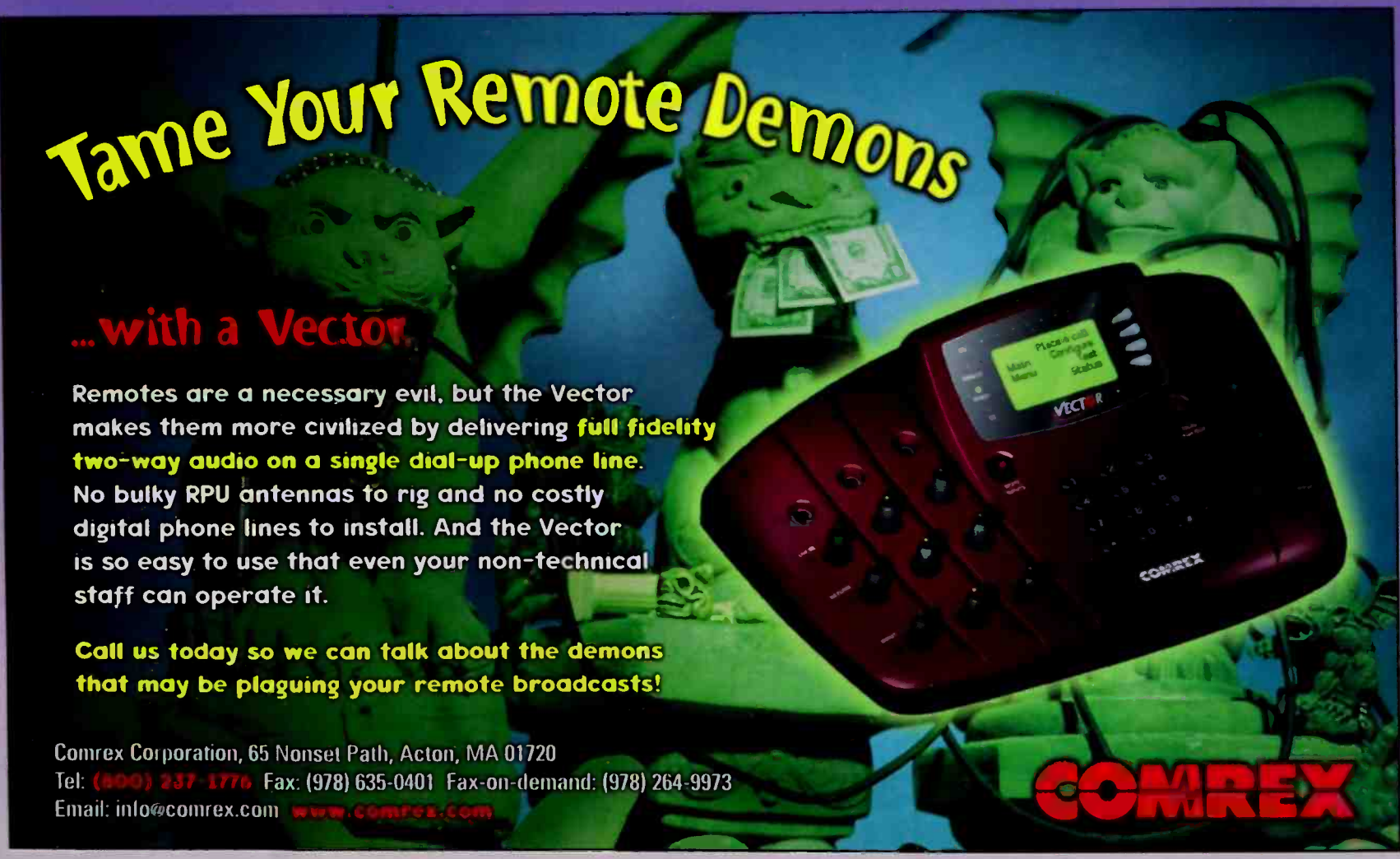

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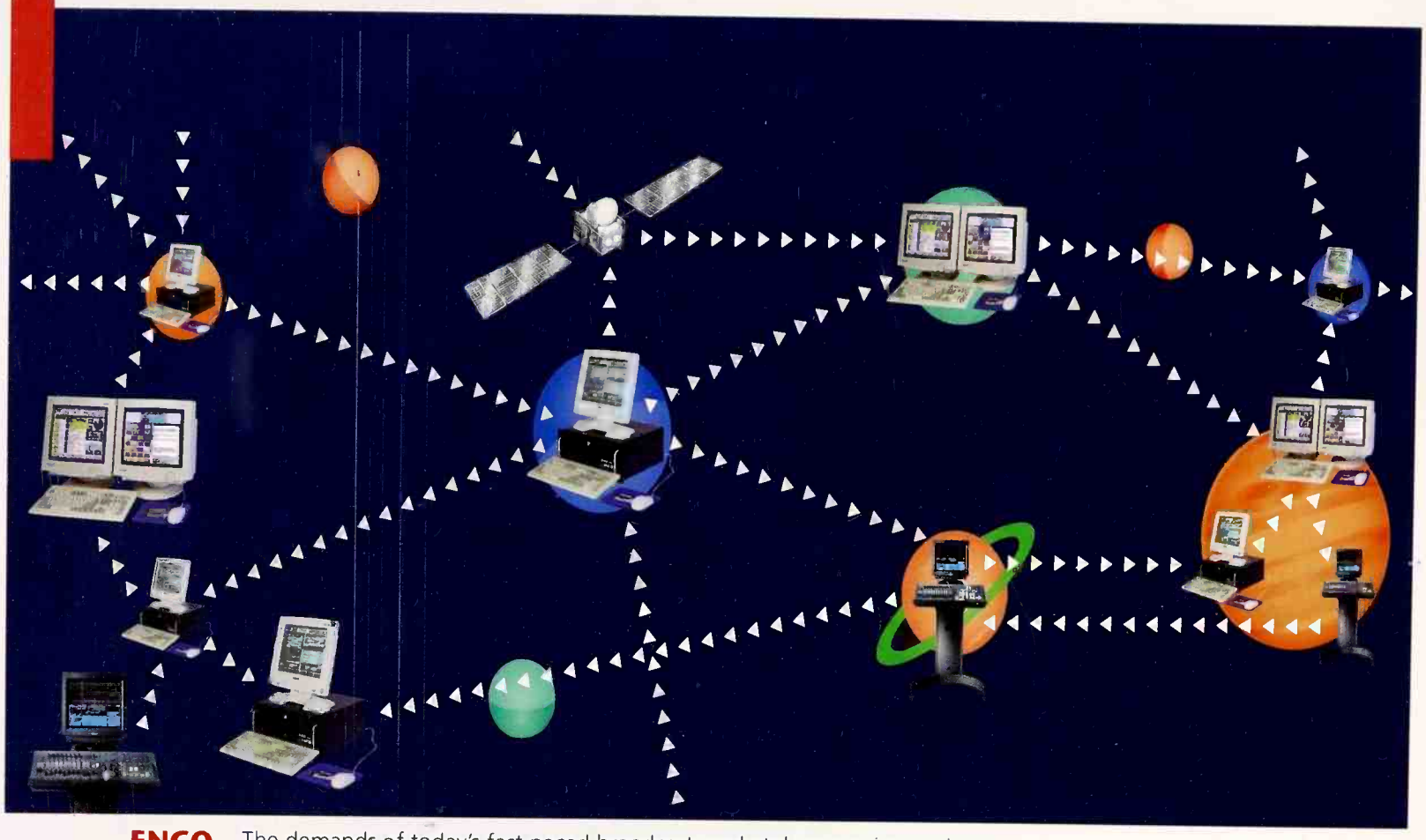

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Radio rockets into the next century

August revenues were 16% better this year than last, continuing a string of double-digit monthly gains for an industry which is improving dramatically on what was its record-breaking performance. Double surges (14% in local business, 21% in national) have brought radio's YTD gains up to 13%. If our spot pacing report is any indication, there is not the slightest sign of a slowdown any time soon, certainly not before the Romans will be starting with two "Ms" when they write out what year it is.

Superduopoly consolidation picked up by a full percentage point over the month, the first time that has happened in quite a while. The reason? the long-rumored, finally announced merger of AMFM into Clear Channel. The overlap between the two companies will create numerous spin-offs which may increase or decrease consolidation, but there were enough overlap markets which fell within the ownership caps to produce the overall consolidation uptick. We're pubishing a few stats on how the merged company will look in the top 50 markets on pg. 4.—Dave Seyler

Radio Revenue Index

Radio remains hot as Summer winds down

August was yet another banner month for radio revenue. It came in 16% ahead of the same month a year ago, riding a 14% gain in local business combined with an enormous 21% surge in national. Stations across the nation participated in the boom. In the local category, all five regions were tightly packed between 12-17% to the good. While there were wide variations in national, led by an eye-popping 30% gain in the East, no region did worse than a much-more-than-acceptable 16% gain.

August 1999	Local	National
All markets	14%	21%
East	12%	30%
Southeast	16%	16%
Midwest	14%	20%
Southwest	12%	24%
West	17%	16%

Jan-Aug 1999	Local	National
All markets	13%	12%
East	13%	18%
Southeast	15%	7%
Midwest	10%	12%
Southwest	12%	12%
West	15%	10%

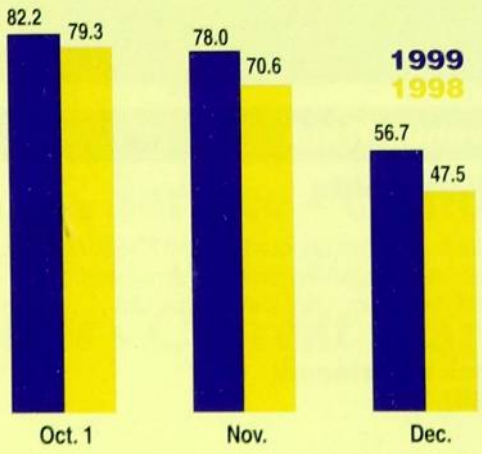
Local & Nat'l revenue Aug 1999
All markets 16%

Local & Nat'l revenue Jan-Aug 1999
All markets 13%

Source: RAB

Forward Pacing Report

If you're planning to buy some radio time before the end of the year, you'd best not wait around. November is over three-fourths of the way to a sellout, and December has gotten well past the halfway point.



Superduopoly Dimensions

Industry Consolidation
(as of October 11, 1999)

Superduopoly: 53.2%

Market	# of stns	percent
1 to 50	872	56.4
51 to 100	640	56.7
101 to 150	408	49.4
151 to 200	402	48.1
201 to 261	445	51.2
All markets	2,767	53.2

Total Industry: 74.8%

Market	# of stns	percent
1 to 50	1,212	78.3
51 to 100	851	75.4
101 to 150	589	71.3
151 to 200	603	72.1
201 to 261	638	73.4
All markets	**3,893**	**74.8**

Note: The "# of stns" shows the total count for stations in either a superduop or, in the case of total industry consolidation, in an LMA, duop or superduop. The "percent" column shows the extent of consolidation for each market segment.

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YTD Stock Performance

Radio stocks soared in September, making the YTD gain for The Radio Index™ more than double that of most other market indices. That was even before Clear Channel and AMFM announced a merger, sending most radio stocks even higher.—JM

Company	9/30/99 Close	YTD Net Chg	YTD Pct Chg
Ackerley	12.313	-5.937	-32.53%
Alliance Bcg.	0.563	-0.437	-43.70%
Am. Tower	19.563	-10.000	-33.82%
AMFM Inc.	60.875	13.000	27.15%
AMSC	17.500	12.250	233.33%
Belo Corp.	19.125	-0.813	-4.08%
Big City Radio	3.750	-0.313	-7.69%
CBS Corp.	46.250	13.438	40.95%
CD Radio	25.500	-8.750	-25.55%
Ceridian	24.875	-10.031	-28.74%
Citadel	34.125	8.250	31.88%
Clear Channel	79.875	25.375	46.56%
Cox Radio	59.500	17.250	40.83%
Crown Castle	18.719	-4.781	-20.34%
Cumulus	32.688	16.063	96.62%
DG Systems	3.375	-2.188	-39.33%
Disney	26.000	-4.000	-13.33%
Emmis	66.063	22.688	52.31%
Entercom	36.000	13.500	60.00%
Fisher	59.500	-6.500	-9.85%
FTM Media	9.125	3.625	65.91%
Gaylord	29.500	-0.625	-2.07%
Harris Corp.	27.625	-9.000	-24.57%
Hearst-Argyle	21.500	-11.500	-34.85%
Hispanic Bcg.	76.125	26.875	54.57%
Infinity	29.313	1.938	7.08%
Jeff-Pilot	63.188	-11.812	-15.75%
Launch Media	12.000	-10.000	-45.45%
NBG Radio Nets	3.000	0.875	41.18%
New York Times	37.500	2.813	8.11%
Otter Tail Power	42.500	2.625	6.58%
Pinnacle Holdings	26.125	12.125	86.61%
Radio One	41.500	17.500	72.92%
RealNetworks	104.563	68.688	191.46%
Regent Pfd.	7.875	0.875	12.50%
Saga Commun.	23.000	2.500	12.20%
Sinclair	9.063	-10.500	-53.67%
SpectraSite Hldgs.	11.875	-17.690	-59.83%
SportsLine USA	29.563	14.001	89.96%
TM Century	0.875	0.563	180.00%
Triangle	0.065	0.033	103.13%
Tribune	49.750	16.750	50.76%
Westwood One	45.125	14.625	47.95%
WinStar Comm.	39.063	0.063	0.16%
Major Stock MarketIndices			
The Radio Index™	174.070	53.410	44.26%
Dow Industrials	10336.950	1155.520	12.59%
Nasdaq comp.	2746.520	553.830	25.26%
S&P 500	1282.720	53.490	4.35%

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Senior Editor ..... Dave Seyler
Senior Editor ..... Carl Marcucci
Associate Editor ..... Tiffany Stevens
Associate Editor ..... Karen Maxcy
Creative/Production Director ..... Ronald Greene
VP Administration ..... Cathy Carnegie
FCC Research Consultant ..... Mona Wargo
Administrative Assistant ..... April Olson

Publisher ..... Jim Carnegie
VP/GM, Associate Publisher ..... Ken Lee
General Sales Manager ..... John Neff
Account Executive ..... Sean Drasher

Editorial/Advertising Offices
6208-B Old Franconia Road
Alexandria, VA 22310
or
PO Box 782
Springfield, VA 22150

Main Phone: 703/719-9500
Editorial Fax 703/719-7910
Sales Fax: 703/719-9509
Subscription Phone: 703/719-7721
Subscription Fax: 703/719-7725

Email Addresses
Publisher: JCRBR@aol.com
Editorial: Radiobiz@aol.com
Sales: KenLeeRBR@aol.com
JohnNRBR@aol.com
SeanRBR@aol.com

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Radio on the web

There are 1,311 stations currently streaming programming onto the Internet, of which 1,088 are commercial. Here is how the commercial stations stack up by format group.

Rank	Format	Pct.	Rank	Format	Pct.
1	Country	18.8	8	ClsRock	5.6
2	N-T-S	16.7	9	Oldies	4.3
3	AC	13.1	10	Span/Eth	3.1
4	Religion	8.7	11	SmJazz	1.9
5	CHR	8.5	12	Urban	1.8
6	Alternative	7.8	13	Stds	1.3
7	Rock	7.4	14	Classical	0.8

Source: BRS Media

Clear Channel/AMFM in the Top 50 Markets

The group formed by the acquisition of AMFM by Clear Channel will be the most formidible ever assembled in the history of radio. It will be in 45 of the top 50 markets with an average of six stations in each. It is projected to be the leading in-market owner in 31 of them. All of the statistics below are MBR projections.

Total mkts	**45**
Overlap markets	**16**
Superduops	**39**
Duops	**5**
Kept AMs	**76**
Kept FMs	**186**
Divested AMs	**17**
Divested FMs	**41**
Projected 1st place	**31**
Projected 2nd place	**7**

Source: RBR Information Services Group

Non-Traditional Revenue Track

August NTR saw slight shifts

The Office sector recovered a bit from the mid-summer doldrums and accounted for 17.15% of NTR spending in August. Otherwise, the month saw only mild fluctuations in where radio found non-traditional revenues. Recruiting, we would note, is proving to be a solid category, not just a fad.—JM

% of Vendor/New Business by Category (August 1999)

	Feb	Mar	Apr	May	Jun	Jul	Aug	YTD
Automotive	17.84	12.16	9.42	16.01	4.29	16.09	6.76	10.03
Food/Grocery	42.19	21.06	18.83	23.20	49.33	25.44	30.62	30.73
Leisure	35.61	34.46	40.67	30.43	25.73	26.66	26.69	30.19
H & BC	4.24	9.37	6.94	9.26	2.67	10.60	3.31	5.88
Home Improv	5.39	8.02	9.08	3.57	5.50	5.58	5.58	6.02
Office	2.22	4.49	0.07	2.02	2.75	0.26	17.15	4.09
Clothing	0.15	1.41	12.35	2.75	6.38	7.62	2.88	4.84
Recruiting	10.21	9.03	2.65	12.78	3.36	7.74	6.99	8.24

Source: Revenue Development Systems; based on revenues from 76 stations in 32 markets.

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Clear Channel & AMFM merging

The latest mega-merger will combine the #1 and #3 billing radio groups, creating a new industry giant with over $3B in annual billings. Under the deal announced 10/4, AMFM (N:AFM) will be merged into Clear Channel (N:CCU), with AMFM shareholders receiving 0.94 shares of Clear Channel for each AMFM share.

Lowry Mays will continue as Chairman & CEO, AMFM Chairman & CEO Tom Hicks will become Vice Chairman of Clear Channel and Mark Mays will continue as President and COO. Current Clear Channel shareholders will own about 63% of the merged company and AMFM shareholders 37%.

Including about $6.1B in assumed debt, the Clear Channel acquisition of AMFM is valued at $23.5B-by far the largest radio transaction ever. After divesting an estimated 125 stations to comply with ownership limits, the merged company will have 830 radio stations in 187 US markets-roughly as many stations as the next 10 groups combined. The deal also brings Premiere Radio Networks and AMFM Radio Networks under the same corporate umbrella.

Ad agency reaction

On the advertising agency side, Kevin Gallagher, VP/Director of Local Investment, Starcom Worldwide, was surprised by the size and scope of the deal, but called it "a somewhat logical progression from all the mergers and acquisitions that we've been seeing from the radio side."

Regardless of the big players getting bigger (and fewer), Gallagher is confident that the ultimate leverage still lies with the media planners. If radio rates continue to escalate, he says he can always take his business elsewhere. With the influx of dot-com ad dollars into radio, Gallagher says he has already steered some money away from radio to TV in Q4.

At MediaCom Worldwide, Matthew Warnecke, Group Manager, Network Radio, says deals like this will help his shop become more creative. "We may be able to come up with opportunities across clients and brands to take advantage of single ownership," he said. "We could even do inter-media deals."—JM, KM

Candidates Get Leeway

Political candidates for US Presidency or Congress should have more flexibility when purchasing advertising spots and greater access to the media, the FCC has ruled. Previously, under a 1994 Declaratory Ruling, broadcasters were permitted to turn down political advertisements if they did not fall under the standard :30 or :60 spot length.

The FCC, acting on a petition filed by the Media Access Project and the People for the American Way, says this does not mean that broadcasters "will be required to provide five minutes or other non-standard lengths of program time to candidates in every particular instance." Rather, stations must now consider every request for time by a federal candidate on an individualized basis, weighing these factors: 1.) how much time was previously sold to the candidate; 2.) disruptive impact on the station's regular programming; 3.) the likelihood of equal opportunities requested by opposing candidates; and 4.) the timing of the request.

The Commission says it will leave discretion to each station and will only overturn a decision if the licensee has acted unreasonably.—TS

Interep files IPO

Ralph Guild's Interep National Radio Sales is the latest company to line up on Wall Street for an IPO. Interep has filed with the SEC to sell $74.75M in stock to the public. Interep, which already has public bonds, has not indicated how many shares will be sold, nor what percentage of the company's equity will be offered to the public. Underwriters will be Robertson Stephens, Bear Stearns & Co., HCFP/Brenner Securities and SPP Capital Partners.

Newspapers fear classifieds competition

Morris Communications CEO William Morris III, who is Chairman of the Newspaper Association of America (NAA), issued a call 9/28 for newspapers to band together to create a "national classified marketplace." The Internet-based service envisioned by Morris would allow users to search classified ads by city, state, region or nationwide.

"The power of computer databases deployed on the Internet clearly is a serious challenge to newspaper classified advertising," Morris warned in a speech to the National Press Club in Washington, DC. Classifieds, he noted, account for 30%-50% of total ad revenues for many newspapers-revenues he and other publishers don't want to lose to Internet upstarts, some of which are owned by or allied with broadcasters.

Rather than fearing the Internet, as many newspaper executives did when the Web first gained public popularity, Morris said most newspapers have begun to turn it to their own use, rather than worrying about competing with the Internet.

"We believe that of all the traditional media, newspapers are in the best possible position to use the Internet," Morris declared. "The Internet has given us two things we have always wanted and never had: 1) More space-infinite space for news and advertising; and 2) Immediacy of delivery. And, unlike cross-ownership, we did not have to go to the Federal Communications Commission for permission."—JM

WASHINGTON SCORECARD

by Tiffany Stevens

Low-power FM

A.k.a. microradio, it's one of Chairman Bill Kennard's top priorities of the year: to shoehorn in thousands of new, noncommercial 100 and 1,000 watt stations into an already congested band. The FCC boss says it's his remedy to industry consolidation that has left a void in diversity. The NAB is calling it a mistake waiting to happen. We're raising the red flag to the legalities of the issue—how can the Commission ensure that the licenses end up in the hands of the intended voices when Congress has mandated that all CPs are to be auctioned?

Complain: FCC and Bill Kennard

Casino Advertising

The DOJ and FCC have decided to abandon casino advertising restrictions in light of last June's US Supreme Court ruling that casino ad bans are illegal. Under former regulations, legalized casinos could only advertise entertainment, food specials and rates. Now advertisers are free to mention the real deal (gambling, slot machines, etc.) without fear of repercussions.

Praise: US Supreme Court, FCC, DOJ

Revised Ownership Rules

After years of stagnation, the FCC has finally adopted major changes to its broadcast ownership rules—allowing common ownership of up to six radio and two TV stations in larger markets and grandfathering existing waivers of the one-to-a-market rule for five years. But Kennard et al, so far, have failed to revise outdated restrictions on same market newspaper-broadcast crossownership. Reps. Mike Oxley (R-OH) and Cliff Stearns (R-FL) have introduced legislation to repeal the newspaper ban (H.R. 598, H.R. 942), as has Sen. John McCain (R-AZ, S. 1577).

Praise/Complain: FCC, Congress

FCC Review Deadline

Congress' impatience with the FCC appears to be growing. One provision of the Satellite Copyright, Competition & Consumer Protection Act (H.R. 1554), which passed the House this spring, would give the Commission 180 days to complete the biennial review of its broadcast ownership rules which was mandated by the 1996 Telecom Act.

Praise: Congress

Tax Certificates

Yes, they're staging a come back even though the original program was killed by Congress in 1995. Kennard and fellow Commissioners, even the NAB, have voiced their approval for a tax certificate program to expand opportunities and diversity in broadcast ownership. Sen. John McCain introduced legislation last month to bring back the program with safeguards against the practices which in the past were criticized as abuses.

Praise: Sen. John McCain

End sought to crossownership ban

Industry representatives called on Congress to repeal, or at least revise, the FCC's outdated newspaper crossownership ban. Testifying before the House Telecom Subcommittee 9/15, officials representing groups such as the Newspaper Association of America (NAA) and the National Association of Broadcasters (NAB) asked members to finish the job that the FCC failed to complete when it revised the one-to-a-market and TV duopoly rules this summer (RBR 8/9, p. 3) but ignored the ban which prohibits newspapers from owning radio and TV in their market.

"The newspaper crossownership ban has always been onerous, and we have long opposed it," NAA Pres./CEO John Sturm testified. Calling the rules outdated, unnecessary and counterproductive, he noted that the Commission is in violation of the 1996 Telecom Act for failing to re-evaluate all broadcast ownership rules on a biennial basis to determine whether they are "necessary in the public interest."

NAB Joint Chairman James Yager added that the elimination of all crossownership regulations (radio, TV and newspaper) would actually produce economic and public service benefits without compromising diversity and competition in the local markets.

"We see no benefit to retaining the newspaper/broadcast crossownership ban, given the plethora of new voices [i.e. the Internet, direct broadcast satellite, open video systems] in the local community," commented Yager. "Indeed, such a lifting could help save a number of troubled newspapers who could be bolstered by merging with local broadcast stations."

Many of the officials attending the hearing also lobbied Rep. Billy Tauzin's (R-LA) subcommittee to raise the 35% national TV audience reach cap. But the NAB and the Network Affiliated Stations Alliance (NASA) held their ground, likening a raise to "throwing gasoline on an already raging fire of local television station consolidation," said Andrew Fisher, NASA's Chairman.

On the other side of the Capitol, Sen. John McCain (R-AZ), the powerful Commerce Committee Chairman, has introduced a bill which would eliminate the newspaper-broadcast crossownership ban, raise the national TV audience cap from 35% to 50% and allow the FCC to raise the cap again should public interest warrant it.

"The proliferation of alternative sources of electronic news and entertainment hasn't just made the old rules useless—it's actually made them harmful," McCain said.—TS

WW1's impending Hot Talk format

Now with the addition of yet two more all-Westwood One (N:WON), all-Talk stations leveraging an Infinity (N:INF) property—WNEW-FM NY, KYCY-AM San Francisco—*MBR* asked WW1 CEO Joel Hollander if indeed this is all leading to the launch of a new 24/7 Hot Talk net: "Yes, we look forward to growing the young Hot Talk format and we think we're getting the critical mass to do it."

Hollander says WW1 is currently thinking of a name for the new net. Would this net be aggressively offered to non-Infinity stations? "Absolutely," he said.—CM

Radio's share declines in midst of revenue explosion

By Jack Messmer

We can't explain it, but radio's share of local ad dollars declined slightly in June to 16.5% from 19% a year ago. This came as radio revenues shot through the roof and the industry's double-digit gains outpaced all other major media this year. An examination of the Miller, Kaplan numbers finds no big changes, just lots of little ones. Meanwhile, radio continues to claim a hefty share of the hot, new dot-com sector—36.3% in June. That's almost as much as TV (and likely a lot more gross impressions) and nearly double the share going to newspapers.

MBR/Miller Kaplan Total Media Index - June 1999
(Expenditures in 000)

Category	Radio	TV	Newspaper	Total Media	Radio % of Total
Automotive	40,546	165,784	217,041	423,371	9.58%
Restaurants	15,783	49,316	4,223	69,322	22.77%
Department Stores	7,973	17,414	75,761	101,148	7.88%
Foods	9,413	34,575	2,349	46,337	20.31%
Communications/Cellular	17,183	27,402	42,469	87,054	19.74%
Furniture	6,753	16,372	27,303	50,428	13.39%
Financial Services	13,702	16,452	41,724	71,878	19.06%
Movies/Theater/Concerts	5,904	15,453	17,507	38,864	15.19%
Grocery Stores	8,413	12,278	16,228	36,919	22.79%
Appliances & Elctronics	3,599	5,742	31,301	40,642	8.86%
Hotel/Resorts/Tours	6,109	12,812	38,228	57,149	10.69%
Drug Stores/Products	5,266	12,621	7,999	25,886	20.34%
Computers/Office Equipment	5,411	6,115	21,612	33,138	16.33%
Specialty Retail	12,925	17,465	29,039	59,429	21.75%
Health Care	7,703	12,738	11,821	32,262	23.88%
Auto Parts/Service	5,040	11,123	6,880	23,043	21.87%
Music Stores/CDs/Videos	4,512	9,108	2,583	16,203	27.85%
Transportation	3,207	4,807	11,409	19,423	16.51%
Entertainment-Other/Lottery	7,428	8,597	4,601	20,626	36.01%
Home Improvement	3,716	11,118	11,319	26,153	14.21%
Professional Services	7,967	10,788	9,385	28,140	28.31%
Beverages	17,828	22,559	2,317	42,704	41.75%
Television	6,850	5,467	10,094	22,411	30.57%
Personal Fitness&Weight Ctrs.	866	3,639	1,361	5,866	14.76%
Publications	3,030	2,195	29,897	35,122	8.63%
Internet/E-Commerce	12,342	15,008	6,681	34,031	36.27%
TOTAL	**239,469**	**526,948**	**681,132**	**1,447,549**	**16.54%**

*Based on Media Market X-Ray composite data for 15 markets (Atlanta, Charlotte, Cleveland, Dallas, Houston, Minneapolis-St. Paul, New York, Philadelphia, Pittsburgh, Portland, OR, Providence, Sacramento, San Diego, San Francisco, Seattle). Newspaper and television data compiled by Competitive Media Reporting and radio data compiled by Miller, Kaplan, Arase & Co., CPAs. For further information contact George Nadel Rivin at (818) 769-2010.

GM Talkback™

by Tiffany Stevens

Each month we ask a few general managers from around the country to share with us, and you, their views of the industry. This month we quizzed: Sinclair's Jerry Del Core of WROX-FM, WKOC-FM, WTAR-AM, WNIS-AM Norfolk, VA; Mid-West Family Broadcast Group's Rex Hansen of KOSP-FM, KKLH-FM, KCYO-FM Springfield, MO.

1

How much do you depend on national business to make your budget?

Jerry Del Core:
National business, obviously, makes up part of our total budget, so we depend on it to achieve our total goals. The Norfolk/Virginia Beach MSA is ranked #36, but national revenues are significantly less than the size market dictates. Last year, the market ranked #44 in national revenues. For our company, national revenues represent a little over 10% of our total annual budget. Our stations perform much better locally than nationally. In fact, our local share of revenue is over two-and-a-half times greater than our national share of revenue.

Rex Hansen:
We focus on building customer relationships that help our organization work through any fluctuations (up or down) in the latest rating. National business is only 10% to 15% of our overall gross revenues.

2

Are there any format changes or renovations in the works for your station(s), or have there been any changes in the last year?

Jerry Del Core:
Yes. In July, we changed 96X (WROX) from CHR to Modern Rock/Alternative. We believe that this format will carve out a sizable niche, particularly with men 18-34, that will prove to be very profitable for our company. 96X kicks off every morning with "Mancow's Morning Madhouse." His show targets the 96X lifestyle. The rest of the day is music intensive, featuring bands like Kid Rock and Limp Bizkit. The production elements are high energy with a splash of attitude and the jocks are very upbeat. The market's reception to the station has gone well from a revenue perspective. We do not have a rating book yet to show audience size, but September '99 outbilled September '98 by 27%. Additionally, 4th quarter pacing is extremely strong and the station is set up well for 2000.

Rex Hansen:
Our existing Oldies station has been in format for seven years. Our Classic Hits station has been solid for the last three. Since both stations are doing well, we do not plan any changes. We have recently acquired a CP for an FM and a Country station—KCYO. We will be reviewing our best options as we move ahead.

3

How did you get into radio and why did you stay?

Jerry Del Core:
While in college I worked for the ABC TV Network in news (as a desk assistant), and then in affiliate relations. There I noticed that network TV salespeople always went out to lunch and dinner, dressed to the nines, and had tickets to all the sporting events. I thought, "I can do that job!" I pursued sales positions in New York. Every radio station, TV station and rep firm I called on said to get some small market experience and come back in a few years. As luck would have it, I secured an account executive position in Phoenix and moved upon graduation. Over the years, I have lived and worked in great markets like Boston, Phoenix, Raleigh and Norfolk/Virginia Beach. I have remained in radio because I have a passion for the business. The speed at which our industry grows and changes is wonderful. Each day is different and presents a new challenge. Simply put, I love radio!

Rex Hansen:
I started college in electrical engineering with the idea of designing hi-fi stereo components. I ended up on the "people" side of the business rather than the electrical design side. I was fortunate to get started at Southern Illinois University, Carbondale with some great professors (1978-1980), which gave me the knowledge that I needed to start my career. I began with Mid-West Family Broadcast Group, Bloomington Broadcasting, Saga and now back to Mid-West Family again. I stay because I have not discovered any other job that is so much fun, full of people with great energy, excitement and passion for the business. I look forward to coming to work every day.

For the record
This photo was misidentified in September's GM Talkback. The correct name is Boyd Arnold of Marlin Broadcasting's WCCC-AM & FM Hartford, CT. All other photos were correctly identified.

Citadel Selects Scott Studios as "the Best" Digital System

Larry Wilson (at right), CEO of Citadel Communications Corp., shakes hands with Dave Scott as Citadel standardizes on Scott Systems for its 124 stations and future aquisitions.

Citadel Communications Corp., one of America's top 10 radio groups in 1998 revenues, selects Scott Studios Corp. as its sole supplier of on-air digital audio delivery systems for its 124 radio stations and future acquisitions.

"We thoroughly investigated all of the competitive digital air studio systems and decided upon the best one," says Larry Wilson, CEO of Citadel Communications. "Our regional Presidents and Vice Presidents of engineering and programming spent nearly a year analyzing different options. While no system or manufacturer is 100% flawless, it became obvious to us that Scott Studios is the very best. Their long history of excellent service commitment, the quality of their digital studio products and competitive pricing were our primary reasons for selecting Scott Studios."

Dave Scott, CEO of Scott Studios Corp. says, "It's an honor to be Citadel's sole digital audio vendor and take their other brands as trade-ins on our new equipment. Our systems are designed by announcers, for announcers.

"Of Scott's 61 employees, 43 are former jocks and PDs with 700 years collective radio experience. Competitors work more from the engineer's perspective, although we have 20 former chief engineers on staff also. Scott Studios' digital fits DJs like a glove."

After adding five Oklahoma City stations and other pending transactions, Citadel will own or operate 124 radio stations in 23 mid-sized markets such as Providence, Salt Lake City and Albuquerque.

Citadel is well known across the country for attaining topnotch competitive programming success, and the addition of Scott Studios announcer friendly technology will help Citadel announcers deliver superior information, entertainment and service to their 8,000,000+ weekly listeners.

Citadel's stations are not the only ones who choose Scott: *More* U.S. radio stations use Scott Studios' than *any other* digital system, with 5,046 Scott digital workstations in 2,202 U.S. stations. Nine of the ten ***top-billing groups have Scott Systems***.

Scott Systems are the ***easiest to use!*** They're intuitive, straightforward, simple, yet the ***most*** powerful!

The Scott System is radio's most user-friendly. You get instant airplay or audition of any song simply by spelling a few letters of its title or artist. You see when songs played last and when they'll play next. You also get voice tracking while listening to music in context, hot keys, automatic recording of phone calls and graphic waveform editing, all in one computer!

Scott Studios is famous for our *uncompressed* digital systems at a compressed price, (but we work equally well in MPEG and MP3). Scott Studios' audio quality is the ***very best*** and plays on laptops or PCs with ordinary sound cards. We pre-dub your startup music library free. Your PD can auto-transfer songs digitally in ***seconds*** with a CD-ROM deck in his or her office.

Scott gives you industrial quality 19" rack computers, but *nothing* is proprietary: functional equivalents are available at computer stores. You also get 24 hour ***toll-free*** tech support! Scott also lets you choose your operating system: Linux, Novell, NT, Windows, DOS or any combination. You also choose from *three* systems: Good, Better, Best. One's right for ***you!***

The Scott System 32 (pictured at the upper right) is radio's most powerful digital system. Your log is on the left side of the LCD touch screen. Instant access Hot Keys or spur-of-the-moment "Cart Walls" are on the right with lightning-quick access to *any* recording. Phone calls record automatically and can be edited to air quickly. You can also record and edit spots or voice tracks in the air studio or go on the air from production.

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by Karen Maxcy

MEDIACOM'S MATTHEW WARNECKE

ON HOW COMMON SENSE GOES A LONG WAY, BUT IT HELPS TO KNOW THE NUTS AND BOLTS TOO

Matthew Warnecke, Group Manager, Network Radio was brought in to do a specific job for MediaCom Worldwide. The newly created group and title is a testament to Grey Advertising's acknowledgment that network radio is in boom times. Before, the unbundled media group of Grey had a national broadcast department, so if someone wanted to buy network radio, then one of the TV buyers would negotiate the deal. Warnecke says that Grey "really saw the writing on the wall" when they created the new group and position for him in May.

Prior to unbundling, media buyers could only work on accounts that the creative department could win. Unbundling offers media buyers the unlimited potential to expand and grow without being hampered by the larger advertising agency. The buying group can generate all the business they want by telling clients they can do their creative assignments some place else.

Before MediaCom, Warnecke ran the national and local radio and local TV division at Campbell Media Alliance for three years. He was at The Media Edge for three years prior to that. While there, he managed spot business for several accounts and bought network radio and TV as well.

At MediaCom, Warnecke buys for Procter & Gamble, SmithKline & Beecham, American Egg Board, Days Inn (Cendent), Upjohn, Warner Brothers and Hasbro.

How has the upfront season been so far?

The upfront season has been highly active and challenging. All of the activity has served to extend its duration. There are advertisers who are seeing the activity over the course of 1999 as an indicator that they need to spend earlier and are doing so. However, there are also advertisers who won't be rushed or who spend their money a little bit faster then in previous years and as a consequence, the marketplace is extended over a longer period of time. This constant state of activity I won't say is more difficult to manage, but it is challenging to read the state of inventory and prices. I'm interested to see how the coming year plays out since upfront is being negotiated in the midst of a very active scatter marketplace. Some broadcasters can have short memories. Who's to say that in four months the marketplace hasn't completely altered? It will be interesting to see how the market plays out once the upfronts are done.

Do you think network radio is truly an emerging medium that will continue to gain popularity into the new millennium?

Absolutely. The rating base and audience size, if anything, has increased which is unlike network television whose audience has fragmented to the degree that there are diminishing available ratings. Network radio over the past several years has seen a new set of networks appear and that has increased the size of the rating pie. So we aren't seeing the existing audience chopped up into smaller pieces. An expanding rating picture is wonderful from a buyer's perspective. More ratings and increased inventory usually means lower rates and greater programming selection.

What else is driving the popularity of network radio?

Globally speaking, the US economy is healthy and advertisers are looking for places to spend their increasingly available advertising dollars. More importantly, people are finally rediscovering the reach implications of network radio. On reach curves, planners are taking advantage of radio's impact on the overall media plan when linked up with outdoor, print, traditional Network TV and even local broadcast. And CPMs are still enticingly low.

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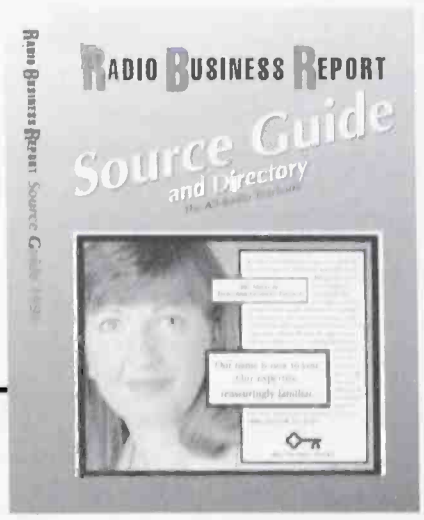

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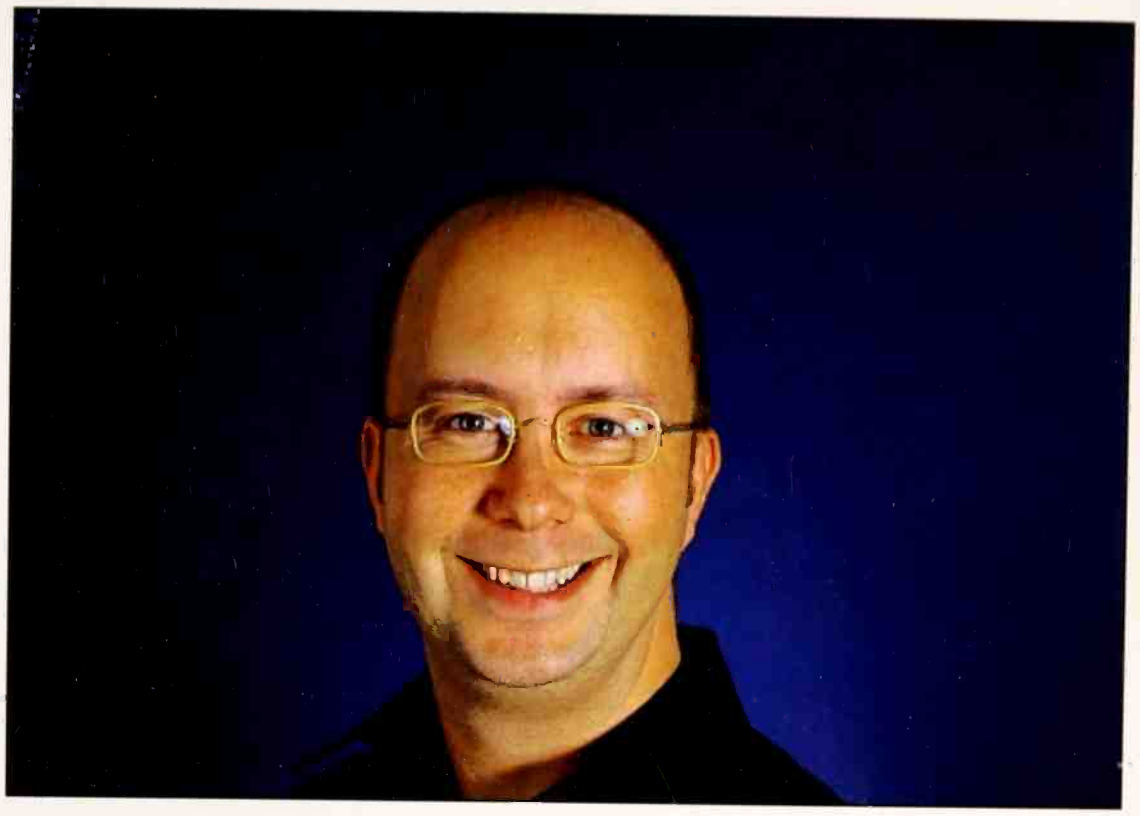


How different is the relationship between buyers and sellers now that the networks are also the big group owners?

From a purely executional standpoint, there are more salespeople per vendor. With larger network radio providers like Westwood and Premiere, they're forced to place multiple salespeople on one agency. There's simply so much inventory to sell that the volume of business (to say nothing of commission structures) practically demands that networks use multiple salespeople. This has advantages and disadvantages. Usually, there's always someone available when you call. However, multiple contacts can disrupt the speedy flow of info if you have to "cover off" a group of people. I will say that as these mergers settle, MediaCom will be looking for ways to structure deals that take advantage of single owners.

Who's at an advantage—buyers or sellers?

It's a balancing act. Most sellers pick their battles. I would say that most salespeople know which advertisers they can expect more profit on and which they can take less profit on. But at the same time, MediaCom buyers know when to push for the bottom of the rate and when that is less necessary. We've all heard "we can buy it cheaper." The point is not high prices or low prices, but effective schedules that deliver the most receptive audience to the advertiser's message.

What new trends do you see affecting radio and its continuing success?

There's Radio Disney, which is huge in terms of what they are able to open up to advertisers that previously wouldn't venture into network radio. They have funded ratings analysis for a demographic that previously had not been served at all. There are also more line networks. With consistency in clearance lists and continuity in daypart avails, network radio will make itself more understandable to clients with little experience in the medium. And that all speaks to continued success.

What do you enjoy most about buying network radio?

The process of negotiation. With the goal in mind of finding what the consumers of a product or service or client are like, and then finding the location for the message and stitching together the pieces. It's the give and take through the course of the negotiation that I enjoy the most.

What do you find the most challenging?

I would say the same thing. What makes it fun is what makes it challenging. You don't always get what you want, but knowing that you can get as close as the market will allow is the goal. It's important to recognize your place in the market and to be able to respond to that, as well as use that to your advantage.

> "The point is not high prices or low prices, but effective schedules that deliver the most receptive audience to the advertiser's message."

What would you like to change about the business?

Two things. The first is the disconnection between a clearance list and actual airings. Monitoring services often show us a disparity between lists as sold and lists as aired. The second is the need to use a variety of ratings services in the course of one schedule, indeed, in one vendor's submission. You usually have a buy with RADAR rated networks, Arbitron rated programs and even Bruskin or sports ratings. So there isn't one overriding way to quantify and pull all the rating information together. You have to piece the different services together. They all offer valid information, but the fact that you have to use them piecemeal is one of the quirks that the industry will have to address to move the medium of network radio forward.

How did you get into radio?

I started out in spot—my local background is an advantage. I think that those people who are successful in national radio often have a history at the agency level in spot or at a local station. If you have bought local radio, you understand the nuts and bolts of the media and you can understand, therefore, clearance lists and conceptualizing the entirety of the lineup from market to market.

What makes a good radio buyer?

Common sense goes a long way to achieving success in media, specifically national radio. Enjoying the process is important too. And it's not just about getting the buy finished; it's about the negotiation. Understanding and appreciating relationships is also an important skill. And that's all kinds of relationships—from the relationship between inventory and price, between one quarter's price and the next, between the buyer and the salesperson.

by Carl Marcucci

Internet Solutions for Radio II:
The latest on this fast-moving sector

Can radio compete with the Internet?

It's getting pretty competitive out there for the listeners' ear. As more and more people are becoming equipped to listen on the net, more and more choices are becoming available. Some of the latest include RhythmRadio.com, CosmicRadio.com, The Lycos Radio Network, DiscJockey.com, Imagine Radio, MTV's Sonic Net, Wired Planet, mp3.com, EMusic.com/EMusic network (partnered with Wired Planet), www.com and even www.ktel.com (famous for hit music LPs).

Where does all of this leave broadcasters? "I think this is the biggest red herring in the industry. While all the broadcasters are worrying about paying money to netcast, dot-com companies are taking over air time to drive listeners to their portals and newspapers are quickly establishing a presence on the Internet for the local community," said David Owen, President, WebPresence (see "New Internet Solutions Providers," p.20). "Stations would be wiser to improve their own Web sites as local, vertical portals and drive listeners to their Web sites."

For all practical intents and purposes, the Internet is broadcasting—just like radio. They both entertain, they both need a receiver and they are both becoming portable. The Internet has the advantages of being global and having much more interactivity. So, radio should use the net just as much as the net can use radio. They must support each other and invest into each other. "Ultimately, I think the distinction will become meaningless. Already, some of the major 'Internet Only' Webcasters—Spinner.com, Imagine Radio, SonicNet—have been purchased by major media companies," said Greg Verdino, VP/GM, Arbitron New Media, who co-wrote the third and latest Arbitron/Edison Media Research Internet study III (released 9/2), "Broadcasters vs. Webcasters: Which Business Model Will Win?"

"There will be both a need and market for both Internet-only and traditional radio broadcasting. The success of Internet-only broadcasters, NetRadio.com and Spinner.com, have shown the demand for serving targeted audiences. This will continue to grow as the Internet explodes," said Scott Zafran, Director of Marketing, WebRadio.com. "Traditional broadcasting will always be available to serve audiences in conventional listening atmospheres (i.e. car radio, home tuners) in addition to adapting and expanding to serve new audiences as well (i.e. work PC, home PC, portable devices, etc.)." WebRadio now has 150 radio stations under contract; 100 streaming live.

"Radio will be on the net. To what extent do the broadcasters exploit and use this new medium? We believe, like always, some will take it to the next level and others will flounder," said John Sutton, co-founder, WarpRadio.com (see "New Internet Solutions Providers," p.20). "Cable didn't replace TV, it enhanced it—content is still king. TV didn't put movies out of business, movies are more prolific now than ever *on* TV! The new medium will create a hybrid of good radio and interactive content."

The net is going mobile

The key distinctions between Internet broadcasting and radio broadcasting used to be portability and mobility. Well that's changing—seen the latest Sprint Wireless Web ads? "Many now tout the ability to access web content anywhere via your cell phone. Similarly, 3Com's Palm VII offers wireless Internet. Or think about a new product called SonicBox which allows users to listen to so-called Internet radio over their actual radio," Verdino tells *MBR*. "Wireless Internet broadcasting is coming fast, and when that happens, I don't think the consumer will care whether the station they are listening to has a tower down the block or a server half-way across the world—they are just going to tune into the station that offers the best programming."

The fact is, the technology is already there for cellular modem, LMDS- or MMBS- based (*RBR* 10/4, p.2) receivers that would have 10 presets available for globally-selected streaming audio stations. Barring unforeseen circumstances, it's only a matter of time and not much of it. Radio can either take advantage of that or run from it. (My Internet receiver would include at least five radio broadcasters from around the country.) The big groups are investing rampantly in the sector, as they should. The Internet will end up being just like another frequency spectrum with video added to the mix.

Not to panic, radio will still have the mobile edge, for a while—streaming still has the disadvantage of bandwidth limiting the number of users and the sad relationship of the more people listening to a streaming signal, the more expensive it gets. "If every bit of the Web was used throughout the world for streaming audio, it could only support 3M concurrent instantaneous users. So the issue is, while it's a great enhancement to the radio station experience, it's still very difficult to support any large amount of listeners at any one time," said Chuck Armstrong, EVP/Chief Marketing officer, AMFM Interactive. "It's also expensive, but a lot less expensive if you buy your own bandwidth, like .0002 cents per megabit per minute. You multiply it out and a major station in NY could get a streaming bill in excess of $2M a year—today. But the compression technologies are changing, the delivery systems are changing."

What's the future of Radio Internet Solutions Providers?

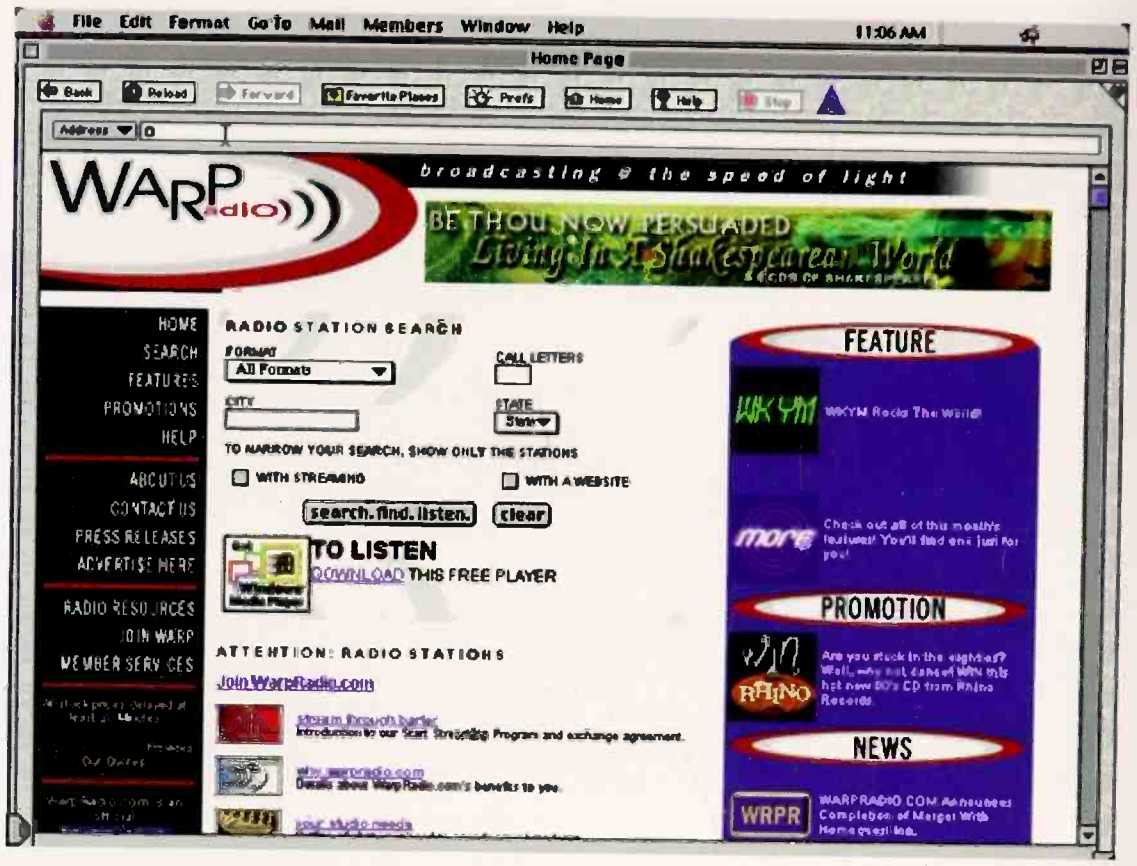
The Radio Internet Solutions Providers industry is constantly changing to meet the changing needs of broadcasters. Current of-

ferings range from one or more of the following: tech support, audio streaming, chat/online communities, entertainment content (i.e. BroadcastMusic.com's "Open House Party"—now with 250 signed affils.), e-commerce, networked ad placement, general applications (i.e. event calendars, yellow pages) and complete Web site management and development. One trend is these companies are partnering for a more powerful offering (i.e. WebRadio and Internet Community Concepts—*RBR* 7/26, p.3). Another trend for Internet Solutions Providers is away from a turnkey model and toward the a-la-carte. Says Verdino: "Some of the Solution Providers will evolve out of the 'turnkey solution' model into a 'syndicator' role—you want my music store, you can have it for $x; you want an online dating service, that will cost you $y—in an effort to more easily slot-into radio groups' in-house strategies."

Competition for big group clients is increasing. A signed contract for a group-wide Web site network can make all the difference to these companies. However, consolidation forces bottom-line thinking and economy of scale can be achieved across groups of station Web sites, just as across the stations. There will always be stations that want to focus on doing good radio and outsource the rest, but the bigger clients are going to want to manage in-house a network of sites that could potentially generate tens of millions of dollars a year. Says Owen: "As far as the nature of solutions goes, I believe there will be a shift to tools that enable broadcasters to manage online content in the same ways manage on-air content today. Broadcasters will want to control their content more closely than they do today, and keep the cost down. This will also be influenced by a wave of centralization of management and centralized automation of information systems that has only just begun to hit the industry."

"The Solutions Providers have had a tough battle to fight. For several years now, the early entrants into this field—Magnitude Network, OnRadio.com, etc... have been pitching their wares to a marketplace that was, for the most part, not ready yet. Now, the radio market is ready to embrace the web and many of the groups feel they can build successful Internet businesses without any outside help," said Verdino.

Armstrong, who helps run AMFM Inc.'s AMFM Interactive (*RBR* 5/17, p.3) under Steve Hicks is one prime example leading that charge. However, if a radio station does its



Web site completely in-house or allows corporate to manage it, it better take it seriously. If not, a site could do more harm than good. "It's a full-time job. When you start putting a name with a face, and closing the loop with your listener online, you have a pretty big responsibility. Because if they send you an email, you need to get back to them. The traditional marketing director and PD don't necessarily have time for that," said Armstrong. "That's one of the reasons we unbundled AMFM Interactive, and one of the reasons that we have an I-manager that we put at each radio station like we did in Philly, is because there really needs to be a full-time person whose job is to market the Web site online, to make sure that everything that's on-air gets translated to online."

However, many radio stations can't afford an I-manager or to do it all in house, especially without a fast return on the investment. Global Media's (see "New Internet Solutions Providers," p.20) VP, Winston Barta, believes this will only increase the need for Internet Solutions Providers: "The cost of maintaining and improving a computer network is very expensive. There are issues of hardware upgrades, software updates, Internet connectivity, and network engineering to consider. At the end of the day, it simply makes more sense for radio stations to outsource this service to a third party. From ubiquitous banner advertising to targeted event sponsorships, the Internet provides many unique advertising opportunities. For a small commission, radio broadcasters can work with an established ad serving agency to attract advertising revenue. There are a number of useful outsorced applications—such as chat services, free web-based email hosting, free homepage hosting—that capitalize on the communications potential. A broadcaster's Web site should take advantage of these tools. The programming possibilities are [also] enormous. Imagine a global audience interacting directly with giveaways, contests, requests. Rich, constantly updated content is the key to creating a compelling Web site that attracts visitors and encourages return visits. Much like a syndicated programming model, outsourced content should be acquired to create an interesting web destination."

Models like OnRadio, Internet Community Concepts and InXsys Broadcast Networks (July *MBR*) focus on a-la-carte applications and content. "We act as a strategic partner to radio affiliates, providing design, hosting, community building tools and streaming capabilities in conjunction with providing interactive multimedia content to client sites," said Doug Wyllie, Manager, Corporate Communications, OnRadio (now with 600 affiliates). "Our writers and editors are constantly updating content on a format-specific basis, in addition to the syndication of Vibe, SPIN and Blaze editorial that drives traffic."

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Online listeners most responsive to advertising

Chalk up one more for radio: One of the findings from Verdino's latest Arbitron/Edison Media Internet study says that people who listen on the net are much more responsive to advertisements and e-commerce on station sites. Why? Most online listeners are more experienced web users than the average—they need to download and install players and likely have a high-speed connection for quality audio. As a rule, the more experienced web users are, the more likely they are to engage in interactive behaviors like purchasing. Webcasting is also a more compelling experience than regular text-and-graphics Webpages. "While the majority of the web is flat and silent, Webcasting uses sound, video and motion to more fully engage the visitor. The rest of the equation is simple—engage the visitor with content and they will remain engaged through the advertising," says Verdino.

"Obviously this is a very good thing for advertisers, and a tremendous sales story for webcasters," Verdino adds. "Online advertisers have long been lamenting the decline in banner ad response rates, so much so that many dot-com advertisers now turn to traditional media to generate Web site traffic. The heightened responsiveness of online radio listeners is a great indicator that Webcast-related advertising represents a more effective means of advertising Internet brands. For radio stations, these findings may provide the hook that draws revenue from more traditional, banner-oriented online advertising sites."

"By constantly inviting and involving the listener in feeding back to the station, radio has made those consumers more predisposed to actively participate on the Internet such as clicking-through on a banner...Things like contests or request-hours have already made those individuals willing to take part of their busy day to converse with the station in some capacity," says Wyllie. "It is logical that those people would also be more likely to conduct such activities on the Internet. That's a great value for a station's advertisers. Not only can they get more frequent and better impressions, but they can also receive real-time feedback about the effectiveness of a given campaign."

"Sales is one area with great potential for radio to become the solution provider for the Internet industry itself. History is filled with brands that made a huge initial impact with radio, only to shift to TV and print after they became established. Radio is being embraced in a big way by dot-coms right now," says Bob Bellin, Director of Sales and Marketing, FastBlast.com (see p.20). "Becoming experts in their businesses and providing solutions to their unique marketing challenges vs. just riding the wave might prevent those dot-coms from moving their money to TV and print as they grow. That could lead to a permanent increase in radio's share of the ad pie."

DO IT YOURSELF WEBCASTING EQUIPMENT

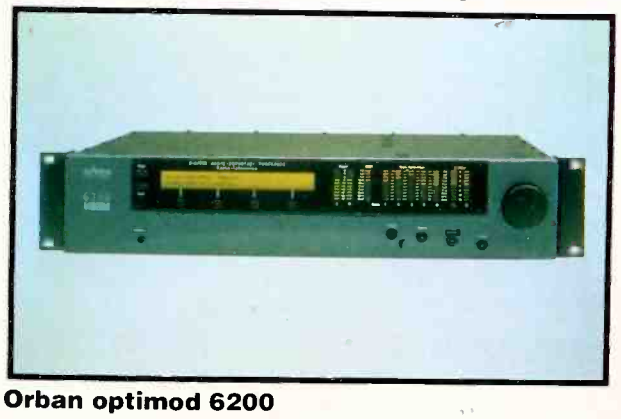
Radio Internet Solutions Providers offering audio streaming typically take the stations' signal off-air and send it directly to the net. The end-product sound quality can vary. But when a station wants to "beef-up" that feed (whether it be direct to the Internet from the station or by dedicated telephone line to a provider), a few companies offer the solution: streaming processors that allow the audio to be specifically tailored. Installation is typically easy, inserted between the console output and streaming audio encoder sound card.

Jim Wood, President, Inovonics, tells *MBR* about his "Webcaster" product: "Our Webcaster is intended for those stations which, themselves, originate "streaming" audio for the Internet. It affords slow, gain-riding AGC [automatic gain control] to erase long-term program level variations, a three-band compressor/limiter section, LF and HF equalization to suit a PD's fancy, and final control over program peaks."

In addition to equalization, the user can adjust the amount of compression and the action of the peak controller. These afford a range of adjustment over program density and loudness, respectively.

The Webcaster currently cannot be upgraded to stereo, though the top-end cutoff frequency can be extended for better audio response. As the majority of Internet listeners are using 56K modems and "stock" sound cards, audio quality is going to be limited, according to Wood.

Orban's Optimod 6200 is a unit deemed to work with streaming audio codecs, which encode only the portions of the signal that humans can hear. Says president Bob Orban: "As a designer, my philosophy is to work with, not against, this basic principle. What that means is that I want to ensure that important parts of the program are made audible (by multiband compression and limiting), and, more importantly, that I want to prevent the processor from adding garbage to the signal that will stress the encoder. This is why the 6200 uses look-ahead limiting instead of clipping for final peak control. The encoder operates only on the spectral components present at the input of the 6200 because the 6200 has dynamically re-equalized them."


Orban optimod 6200

And for those stations wanting more than just audio Webcasting, Dalet's (still in design phase) "VisionCast" may be the answer. "VisionCast enables the broadcasting of multiple objects or media such as audio, video, images, text, etc." said Dalet's Director of Marketing Robin Wang. "Because the core architecture of VisionCast is the Dalet Digital Automation System, radio stations can conduct their on-air radio shows just like they always do. When they want to start streaming over the Internet, they simply add the appropriate 'broadcast engine' and the same on-air content is available over the Internet with the addition of graphics, links, and text."

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NEW INTERNET SOLUTIONS PROVIDERS

In our first Internet Solutions story in July, we covered some of the top companies—Magnitude Network, WebRadio, Broadcast.com (now Yahoo!), OnRadio, BroadcastMusic.com (which recently partnered with OneOnOne Sports for online Sports Talk broadcasting network, www.BroadcastSports.com), Radio Data Group, RadioWave.com and others. As fast as we could go to print, more have launched—the space is still filling.

•FastBlast.com: Helps stations from the other end, using the net for forced listening/contesting, cume and TSL building, database creation. The company buys millions of impressions in local banner advertising and designs custom promotions. "We focus on the most popular sites and do local placement. We use those banners to entice people to sign up for a radio station contest and offer a bigger prize or better odds of winning (or both) to everyone who registers on the Internet. In return we ask for their email address, zip code and birthday," said Bob Bellin, Director of Sales & Marketing, FastBlast.com "We engage people with a banner, which has two advantages over telemarketing and direct mail: 1) There's no annoying intrusion...they click on it or they don't. 2) We can get a message (for instance, that a station is giving away $10,000) across without a click through. If a telemarketer gets hung up on, no message can be delivered."

•The BlueDot Network: Formed by broadcast veterans Joel Hartstone, Jim Champlin, Paul Rothfuss and Martin Beck, SiteShell Corporation's "Blue Dot" network manages station sites from A to Z, including streaming, ad serving, e-commerce and content. All material is directed and designed to be station- and format-specific. "Most stations have Web sites running, but they don't really have the personnel to keep them fresh daily. Many don't even have the personnel to keep them fresh weekly. Radio, the same way we have to be content-oriented for our on-air product, has to be content-oriented for their Web sites, and that's what we do," said Champlin, SiteShell President.

•WebPresence: Provides several applications for stations to add to their Web site under its webNTR.com™ brand: Advertiser Guide, Events Calendar, Listener Forum, Listener Registration, Programming Guide and Personality Guide. The station enters information using customized forms provided by WebPresence. Money is made by local advertisers sponsoring those content pages on the stations' Web sites. "Most other Internet applications lead listeners away from local advertisers to online malls, populated by big Internet brands and take business away from radio's main advertiser base. webNTR.com applications enable stations to strengthen their bond with local advertisers, not destroy those long-standing bonds," said David Owen, President, WebPresence.com

Radio groups enter the information once and it appears on multiple web sites. The pricing model is based on the station's rate card, and a mix of cash and bartered air time, according to the number of advertisers listed.

•Warpradio.com: Launched 6/99, this site provides audio streaming for stations and syndicators on a barter (two min./day) basis, a complete listing of stations, a link to their page, streaming and coverage of ASCAP/BMI fees. "We are broadcasters with over 30 years experience, Internet professionals and corporate executives from the finance, telecommunications and music promotion fields. Our revenue model is based on traffic and advertising. We are the toll road for radio."

To increase traffic for station clients, WarpRadio is rolling out an entirely new syndication department for well-known personalities and audio channels, including an all-Beatles channel with the approval of Paul McCartney himself.

•Global Media: Internet broadcast and e-commerce services, providing a turnkey solution, similar to Magnitude Networks and WebRadio (July *MBR*). "We offer a chance for broadcasters to adopt two business models simultaneously on the Internet—retail sales and broadcast advertising. To realize this vision, we have partnered with Real Networks to create our unique Global Media Player which integrates these two models. Through the player interface, the end user can listen to a stream of the radio station's broadcast and purchase products associated with the content being streamed," said Winston Barta, Global Media VP. "The Player also has an area reserved for banner advertising and an additional data screen which can be used for alternative advertising opportunities (such as commercials)."

Global Media's player interface and Web site is branded with broadcasters' logos and colors.

•Get Media: (*RBR* 5/10, p.4) An, an e-commerce provider supplying a real-time song title and artist display and purchase vehicle. It recently formed a strategic relationship with Microsoft that will deliver its technology to the tens of millions of users of the Microsoft Windows Media Player and Microsoft Internet Explorer 5. GetMedia will integrate its "What's Playing Now" functionality into the radio station guide on the WindowsMedia.com Web site. Listeners will know what's playing on each station and can click through to hear them live. With the deal, GetMedia offers a total of 1,200 stations its link.

•Interep Interactive: (*RBR* 6/21, p.3) A unit of rep and research firm Interep that Combines radio and Internet advertising to increase reach and frequency. Leverages sponsorships, banner ads and full audio/video streaming commercials. "We did a bunch of studies on radio and the Internet, and they are truly the perfect complements of one another. So we've been building campaigns and geo-targeting those campaigns with spot radio and spot Internet," said Interep Interactive CEO Adam Guild. "We are really building off of our infrastructure—we have offices all over the country that we can use, thanks to Interep. And we have the ability to manage that growth."

The company isn't radio-specific, serving clients like MapQuest for its first six months. However, Guild says numerous radio Web site contracts are in the works. "It's newer for the radio side—we wanted to get out there, we wanted to build our reputation inside of the interactive space, so people couldn't say, 'What do they know, they're a radio rep. They don't know anything about our business.'"

•HomeSeekers.com: A real estate portal partenered with BuySellBid.com (InXsys Broadcast Networks—July MBR) with a $7M investment. Clear Channel's 10% stake in BuySellBid (*RBR* 8/2, p. 6) brings HomeSeekers an exclusive spot on both Clear Channel radio sites and BuySellBid.

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On-air consoles: looking to go digital?

by Carl Marcucci

In this issue of *MBR*'s Tech Talk, we offer up the latest from some of the biggest names in consoles today. Digital consoles are all the rage, providing added control and ease of use, flexible interfacing and less wiring for easier installations. Some are actually "virtual consoles," using software-based controls on a PC. As a buying tool or quick education, here's what seven experts in the field say about their wares and the benefits of digital in general:

Jim Laird, Chief Engineer, Autogram
Ray Esparolini, VP, Sales and Marketing, Klotz Digital
Gary Snow, President, Wheatstone
Paul Anderson, Sales and Marketing Director, Logitek
Bob Groome, Senior, Technical Sales, Arrakis Systems
Jim Haupsteuck, Digital Products Manager, Harris Communications with Dave Pollard, Radio Broadcast Systems Group, Harris Pacific

How has console technology and ease-of-use improved over the years?

Laird: Audio consoles have changed mainly in reliability and features. Electronic switching and controls have provided the user with a fantastic array of ways to get more done faster and easier.

Esparolini: The current technology in consoles (control surfaces) now allow the operators to use any source in the broadcast facility and have it appear on any fader of a console in any control room. These modern consoles also allow morning show operators to recall their complex assortment of sources, bus assignments, voice processing, mix-minus, talk back, machine control, etc. and then allow the next shift to bring up the sources and settings they desire, all through the push of one button for each shift.

Snow: Two great leaps in technology in consoles came about with modular designs and of course, with the use of digital technology. Both advances have made consoles incredibly reliable and virtually eliminated the need for in-station maintenance. Digital technology has made consoles smarter and more flexible at the same time. It would be tempting to say they have made the actual quality of the audio better, but in fact, our analog consoles were already at the top end of the quality scale in dynamic range and signal-to-noise, so most of the benefits of digital fall into other areas.

As far as maintenance, like so many radio technologies, modularity is key. Wheatstone consoles are designed to allow "hot-swapping," which means that engineers can actually replace modules without taking the station off the air.

Anderson: The modular, building block approach, first in analog and then in digital, has made it easier to install, maintain and fit consoles to the needs of the end user. You don't have to be content with what someone at the factory thinks is a good arrangement of functions.

Groome: Current console designs from major manufacturers offer improved audio performance and ergonomic controls. Most are transformer-less to help with IM [intermodulation] specs [cleaner sounding]. Better audio "connectorization" has improved to help with long term noise and maintenance issues. New consoles install quicker, are more trouble free and sound better.

Haupsteuck, Pollard: As far as console ease-of-use is concerned, our main goal in designing new digital consoles has been to make them as similar as possible in 'look and feel' to proven analog models. From the technology perspective, we've had a great deal of success integrating our digital consoles with other digital studio and transmission equipment. Our consoles can communicate with and control hard disk systems and routing systems as well as vice versa. And we're continually adding integration capability with new types of equipment.

Why should stations consider switching to a digital console?

Laird: Analog consoles today, in many ways, provide a product that is superior to a fully digital console. The deciding factor for digital is the number of truly digital input and output devices used. A digital console is not necessarily the best choice just because it's digital. Digital consoles can be more difficult to install and vastly more difficult to keep working.

Esparolini: Amazingly not because the console is digital, but instead, because, regardless of the technology used, it gives the broadcaster flexibility and capability required in the continually changing landscape of radio. Digital consoles designed using an analog console as "the model" offer very little capability and in some ways have less flexibility and power than their analog counterpart. So why digital? Because it just so happens digital consoles which have been designed as a control surface to an open architecture audio platform can eliminate 80% of facility wiring and its costly installation labor, for example, replacing the master router and its audio and control wiring nightmare.

Snow: In most facilities consoles are the final control point prior to air in an integrated studio. Integration means the console must interface easily with automation systems, telephone hybrids, ISDN lines, routing switchers and STL paths. More of the audio sources and components such as STLs and exciters in the station signal chain—downstream of the console—have become digital. It makes sense for the console to be digital to eliminate unnecessary D/A and A/D conversions. Over-the-air digital radio (DAB) in the not too distant future will complete the loop.

Anderson: Apart from the obvious, that digi-

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tal broadcasting will come at some time, switching to a digital console makes it easier to incorporate new technologies into the rest of the studio and air chain. It may not be common now, but there could be pieces of equipment in the future that don't have analog interfaces. Why be excluded from using those devices?

Groome: To my way of thinking, a station might move to a digital console if they have a digital audio hard disk system that has digital outs; an STL with digital ins/outs; audio processing with digital in/outs and an exciter with digital inputs. There will be a slow movement (maybe three to five years) for broadcast source gear to move to AES audio ins and outs. Many are available right now. Whatever console is purchased today should allow plug-in upgrade paths to digital mixing particularly for an air studio.

Haupsteuck, Pollard: There are several very compelling reasons. First, the radio industry is, like it or not, going digital. The new IBOC standard looms on the horizon, and stations will need to start thinking about making the transition soon. Switching to a digital console today is a future-proof investment for the future. Second, anyone thinking about building a new station or significantly redesigning an older one should keep in mind that a digital plant is actually less expensive to install than an analog station because of the reduced wiring. Finally, a digital console provides much more flexibility in configuring settings and working with talent than its analog predecessors do. Integrated with other digital equipment, you also do more in production and control with a digital console.

What are the most important considerations in choosing a console?

Laird: Autogram has always believed that the most important consideration is reliability. Whatever the features (and we have plenty) the console must be dependable.

Esparolini: Ease of operation for the talent without limiting the power and flexibility engineering must have to meet demands by programming and promotions. When talent can push one button and transparently and simultaneously create the proper mix-minus, activate the record device (wherever it is in the plant) and route talk back, this eliminates errors by the operator, yet gives engineering a powerful interface from source to destination.

Snow: There are several important things to look at. The first is features. A station should be looking for a set of features that is comprehensive. Another is certainly performance. "It's only radio" or "It's only AM" are no longer valid excuses in today's digital age. Wheatstone has always stressed the use of the most advanced technology and dedication to audio quality in every product.

Certainly stations will consider their budget restrictions when choosing a console. But more important than price is to consider costs and reliability over the life of the console. Current expectations are for a five-15 year life cycle. Finally, a station should consider the kind of support they receive from the manufacturer.

Anderson: Reliability, ease of installation, flexibility to meet the needs of users, easy to use and reasonably long product life prospects are all important points to consider when selecting a console.

Groome: Top of the list are functionality, quality components, good warranty protection and a large installed base of broadcast application mixers for the brand(s) being considered. There are many good consoles designed for radio and TV. So choose from a manufacturer who is stable and has been in business for a lot of years. Staying power for the brand you choose is important to give you some assurance replacement parts and service will be available in the future.

Klotz Vadis DC

Haupsteuck, Pollard: Flexibility, flexibility and flexibility. Ask yourself the question: will the digital console I'm considering support the programming mission of my station today, as well as the needs I can see coming down the road? Addressing this issue up front will help you choose the right technical features and save you from purchasing an oversized or undersized product. Of course, you'll also want to consider things like the console's reputation for reliability and service availability.

Does your company lay claim to any unique features/technologies?

Laird: Autogram uses mature technology built to last. The Pacemaker 2K series are designed using a "bi-modular" feature. This allows routine maintenance with minimum disruption of air personalities.

Esparolini: Yes, Klotz Digital was one of the first manufacturers in the world to apply fiber optics to live audio broadcasting applications. In addition, Klotz has a proprietary fiber optic audio transmission/receive software for live use trademarked DiAN. Ten years ago we implemented a plant-wide platform technology called Vadis, where all audio is on one layer of hardware throughout the plant while software and controls (mixing consoles, logic connection, touch screens, etc.) are on a completely separate hardware/software network for unlimited audio and/or control capability. Klotz also has a patent on the way audio modules address the Vadis platform's bus structure that

Harris Pacific's Integrity

directly relates to its use in live, real time, audio applications of our hardware in broadcasting.

Snow: The Wheatstone D-600 digital console has a complete and open serial communications protocol—what this means is any automation supplier can communicate with the D-600. Channel on/off, bus assign, fader levels, and other logic functions of the console can be externally controlled, yet the operator still maintains override capability without the need for any complex mode changes or an external PC.

Anderson: All Logitek digital audio consoles are built around a digital router, the audio engine, which can include up to 64 audio inputs and outputs. The "consoles" are just control panels for the router. This means that audio wiring from many studios can be centralized around one or more routers in a common location. Studio wiring is simplified because the "console wiring" is just a digital data cable. Multiple studios can have access to audio sources without extra distribution equipment and any studio can go "on the air" to any station in a group quickly and easily. The console is not attached to a router, the router IS the console.

Groome: Yes and Yes. We started the 'Auto-Cue' feature back in the mid 80s and this feature has been copied by several competitors. It allows the monitor and cue circuits to work for the jock not the other way around. Our modular consoles provide access to the audio in/outs and control wires without having to remove any modules. The built-in audio and

logic patch system helps with troubleshooting and easy source re-assignments. The Revolution allows the digital inputs to be "jumpered" for analog inputs while a station 'grows into the digital world. Just change the jumper back to digital when replacing analog source gear with digital.

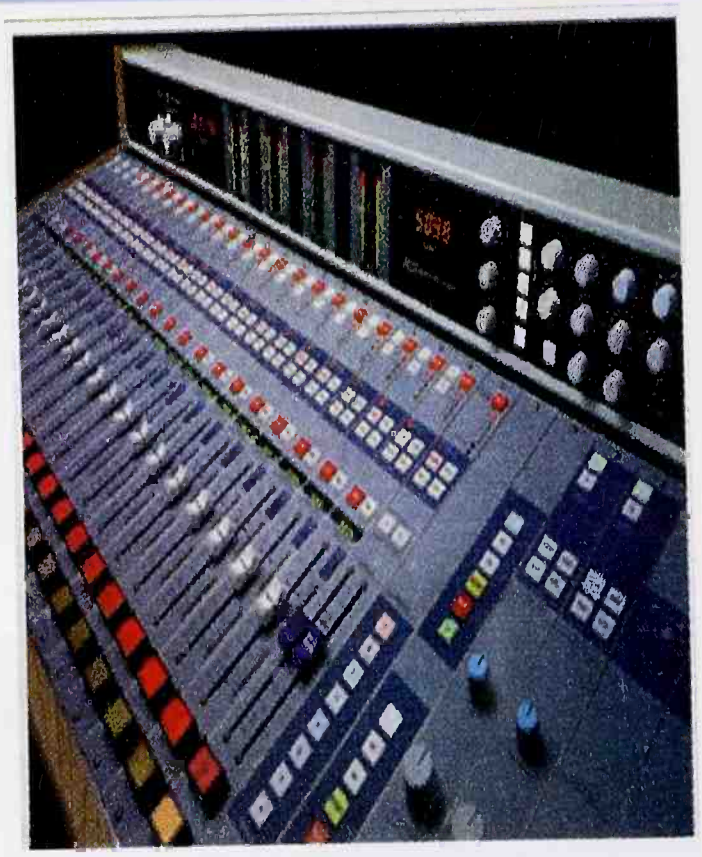
Haupsteuck, Pollard: Harris and Harris Pacific (formerly PR&E) offer a variety of digital consoles so customers have total flexibility in how they set up their boards and studios. Unique console features include: five-band parametric EQ per channel, built-in sample rate conversion for each channel and easy conversion from analog to digital sources.

Briefly describe the consoles you offer.

Laird: Autogram offers consoles for all applications. We start with the inexpensive Mini-Mix 8 and Mini-Mix 12 series. Next we have our classic Pacemaker series with six, eight or 10 channels. The new bi-modular Pacemaker 2K comes in 18 and 28 module mainframe sizes and is upgradable to digital inputs and outputs. The RT/V series consoles provide high performance and very simple operation. Finally, Autogram is proud to offer the "bullet-proof" AC/IC line of rotary consoles.

Esparolini: Klotz digital offers two series of control surfaces, the Spherion and the modular Vadis DC, which are quite traditional in button/fader location and meter bridge layout; looking very much like a typical "on-air" console with which operators are familiar. There are one or two slightly different features about Klotz surfaces such as an alpha-numeric display right above the fader for the source name to that fader. In the meter bridge there are a few LCD display push buttons for selection of a source to a fader or to select entire layout of the console (which includes all sources, bus assignment, voice processing, etc.) for the next operator's shift, either function is a simple "one button" selection. Klotz Digital control surfaces are in fact access "panels" or controllers to an entire plant's sources, destinations, DSP power, etc., however it operates and acts just like a standard radio "on-air" console.

Snow: Wheatstone D-600—award-winning modular digital console series with available DSP dynamics on every input. Extensive serial control and interface capabilities are standard. Wheatstone D-500—award-winning modular four stereo bus digital console with analog and digital I/O and multiple frame sizes. Audioarts Engineering RD-12, RD-20—three bus digital consoles with analog and digital I/O with a versatile feature set aimed at multiple market sizes and formats. Audioarts Engineering R-60—three bus analog console that has set the standard for mid-priced consoles and high end audio performance. Wheatstone A-5000—high performance four stereo bus analog console with mix-minus capabilities—the only analog console in the industry that can be converted to digital operation in the field. Wheatstone A-6000—multi-frame sizes, myriad input types, ten main output busses and Mix-minus. Auditronics NuStar—digital console with audio I/O located in a rack that can be hundreds of feet away from the control surface. Can simplify installations. Auditronics Comet—four bus analog console with available EQ and Aux Send options at a mid-price point.



Wheatstone's D-600

Anderson: Logitek console control surfaces that work with the Audio Engine include ROC-10—10 fader console that is a basic easy to use console yet is still flexible and adaptable; ROC-5—five fader little brother to the ROC-10 for places where space is critical but flexibility is still important. VMix Virtual Mixer software—turns a Windows PC into a console control surface for the audio engine. VMix can work by itself, in parallel with another control surface, or by modem taking full console control to a remote. Numix—a "roll-your-own" console that can be arranged to include from six to 42 faders. Large LCD displays can display text from computer automation systems along with console labels, timers and operation information. All the consoles and the audio engine are configured using PC software so a console can be set up now but future changes are easy to make without re-wiring.

Groome: Revolution digital-analog broadcast mixer—provides up to 60 total inputs for eight mixing channels. No switches or pots to wear out. Uses virtual controls on a user provided PC running our included support software. Also available is a mechanical console control surface for that "analog feel." Can be used to upgrade any of our 12,000 or 22,000 consoles ever built to digital. 1200 Series—compact, high quality broadcast mixers for today's mix of digital and analog sources. Traditional, true VU ballistic meters, telephone mix minus driver included with goof-proof set up, both table top and through the table mounting and an outstanding service record. 12,000 Series—easy upgrade to digital mixing. Smooth and quiet VCA mixing control, DC-controlled switching for easy remote control. 22,000 Series—same performance as the 12,000 but with deluxe through the table mounting, digital audio meters (three) with VU type decay and peak indicators.

Haupsteuck, Pollard: In addition to a full line of Harris Pacific and Autogram analog consoles, Harris is an industry leader in digital consoles. The Harris DRC Series delivers next generation, state-of-the-art, digital radio console capabilities in a simple, user-friendly design. The power behind their high digital sonic quality is 32-bit, internal, precision floating point DSP technology, which delivers maximum audio quality and processing power. There are three DRC models: DRC1000-10 fader, DRC2000-16 fader, DRC2400-24 fader. Harris Pacific also offers a line of rugged, user-intuitive digital consoles with the following special features: Integrity—advanced computer-controlled functions let you set, save and recall configurations and settings for different operating requirements; Alphanumeric channel readout for user-defined naming of each channel. AirWave Digital—available in 12 input and 20 input frame sizes; modular construction with analog and digital conversion modules available if all your sources aren't digital yet. Impulse—12+2 and 20+2 fader configurations' low cost digital mixing console with easily configured analog, AES-digital and optical input cards.

AMFM's Jammin' Oldies:
Taking a notion nationwide

by Carl Marcucci

Earth, Wind and Fire perform at a Chicago Beat 103.5 event. Barry White meets fans at a Beat 103.5 event in Chicago.

AMFM Inc.'s Jammin' Oldies format launched in SF last year on KISQ-FM. Since then, the company has flipped 10 other stations over and hasn't finished yet: KCMG-FM LA, WUBT-FM Chicago, WTJM-FM NY, WOCL-FM Orlando, WZJM-FM Cleveland, WJMO-FM Washington, KTXQ-FM Dallas, WJJJ-FM Pittsburgh, KHYL-FM Sacramento and KDJM-FM Denver.

MBR asked AMFM Inc. Vice Chairman and Radio President Jimmy de Castro, Chief Programming Officer Steve Rivers and COO Operations David Lebow to detail the strategy behind the format, give a glimpse into what drove it and the kind of risks AMFM is willing to take with new formats altogether.

Tell us the history of how "Jammin' Oldies" was conceptualized and then developed.

de Castro: As you are quite familiar, success has a thousand fathers, failure is an orphan. So there are a lot of people who contributed to the success of Jammin' Oldies. In the initial stages, it was a concept in the minds, eyes and musical tastes and backgrounds of myself, Steve Rivers, Harold Austin [PD, KKBT-FM LA], with a little help quietly on the side from Keith Naftaly.

We began the process with a research project called "Project David," which is actually named after a brother of mine whom I lived with in SF when I was right out of college. David was gay and he ended up dying of AIDS. So, this was kind of a tribute project to me, because all the music that surrounded his world and my world when I got out of college was A Taste of Honey: "Boogie Oogie Oogie," "Best of My Love," the Emotions. All that great old Rhythm-Oldies music that took SF by storm—the women loved it, the Asians loved it, the gay population loved it, the heterosexual population loved it. I mean it was a crossover of music that basically made everyone feel good.

So that sort of stuck in your mind.

Yes, that is where Keith came in, because Keith knew the SF market so well, and I had always used him even after he went on to the record world when we built KTU. I always used Keith as a sounding board. Steve Rivers totally understood what I was talking about and agreed with it. He took the framework of the idea and suggested that if we delivered it with the Contemporary CHR-style approach that it could not be pigeon-holed in just the Oldies arena, but that it would have depth, breadth and life. You wouldn't have to just play two songs by Earth, Wind and Fire, but

that there are 200 songs in the genre that could give the format some breadth.

Jammin' Oldies differs from market to market. What is each market skewed toward and why?

Rivers: In each market, we've done research to find out particular musical tastes of people in each of these cities. The center of these radio stations is really 70s R&B. And, depending on the market, we may increase the number of 60s R&B per hour and reduce the number of 80s R&B per hour.

The ethnic base varies from market to market. In some markets, a Latino base is a lot higher than it is in other markets, so that may color the results of the music tests in that direction. The presentation also factors into this as well, too. Some of the radio stations are more compatible with black listenership than others. All the stations are targeted to 25-54. The narrow target is 35-44, 60% Women, 40% men.

How did your flanker attack strategy play into formatting some Jammin' Oldies stations?

de Castro: I think originally our flanker attack was that we wanted to come in many of the markets where we already had dominant positions in 25-54. If you take a look at Chicago, for example, we already had the top four 25-54 radio stations there—WVAZ, WGCI, WLIT and WNUA. So we wanted to come in there and we didn't want to attack our own 25-54 numbers. Specifically in that market, we had to be very delicate about some of the Urban product. When we first came up with the concept there and researched it, the GMs at 'VAZ and 'GCI were concerned that it may eat into their TSL and really hurt their audience. The first book on, the 'VAZ was one, 'GCI was two and The Beat was three. So, clearly, we had to carefully come in on a flanker attack to make sure that we were not going at our own radio stations.

You now have 11 stations now formatted to Jammin' Oldies. How has the new format affected projected cash flow?

de Castro: The projected cash flow between the years 1998 and 2000 will be an additional $50M on eight of those stations. For WTJM in NY we went from minus $2M up to $8M in flow this year. In LA, we went from $5M to $15M over that period of time, similarly in Dallas, Chicago and SF. A lot of them are much newer, we just flipped them, so they don't have that much impact yet—but they will.

New York's Jammin 105 van attracts a fan at a Hammerstein Ballroom concert featuring The Four Tops, Sylistics and Harold Melvin & The Blue Notes.

How are ratings doing in each market?

Lebow: The first and most important thing: in every market where we've [flipped] they are at the very least top 10 25-54, many are top five. For example, Kiss in SF has been top five very consistently 25-54. We had one wobble off that in the Spring because there was a month where Arbitron showed we had no listeners all of a sudden.

Perhaps the most important thing is the significant improvement there has been in every market. The average increase is 160%. For example, if you look at KTXQ in Dallas when it was a Rock station vs today, that's over a 200% increase. The good news is 1) They're all top 10 players 25-54 and many are top five. 2) There are significant improvements which means we are serving more listeners and more advertisers and ultimately our shareholders. These stations are up hundreds of percent. 3) The stations are right on their ratings projections—they are exactly where they projected them to be at this point in the revolution.

What are you doing to promote these stations to agencies and audience?

de Castro: To the audience, we are obviously promoting it with contesting and concerts. You need the ability to go out in the community and what better than to have the spokesmen of Barry White and "Earth, Wind, and Fire" for "Mega Jam One," or "Jammin' Oldies One." We feel that it is a wonderful opportunity for us to extend our brand and make money at it. In fact, that is what we are doing.

In many of the markets, we've done some very unique television. In most of the cases, when we've introduced new formats, we've used television to introduce the format as it relates to the agencies. The buyers love this music, because most of them all grew up with it. So as a tie-in to our promotions and parties, having the buying community loving the format. They also love the fact that in most cases they had a stale buy to have to make between the ACs the Oldies in the markets. They now can refine those buys, pick up much of the ethnicity of these growing markets.

How much does the bottom line affect risk-taking at AMFM Inc. when trying new formats?

de Castro: We can take greater risks now than we ever could before—the power of the clusters and the power of dominant broadcasters. You can take a look at our position in NY. When we came in to NY, we gambled the whole company. Actually, we gambled it twice. We gambled it when we changed KFAC [now KKBT] to Urban in LA and when we changed WKTU in NY to Dance. When we came in, Ginsburg and people above me were dead against changing the Country format. They thought they could make it work like Westwood One and Doubleday did here. We came in, made the changes in format, and went from making $3M in flow in '95, to making $20M flow this year. That enabled us to buy Z-100, to buy WLTW and to do the two turnarounds at WAXQ and Jammin'. Now we are going to do $87M. We budgeted $74M this year. We are going to do $87M in cash flow and over $100M next year. That is bigger than the sixth largest company, only because we took the risks.

But, that is why we took the risks. And we didn't stop there, if you really look at how we've continued to refine and do new formats. We have four or five new formats now: Spanish Talk, On-line Only, Rock-based Oldies and Rhythm Oldies. And those have all been within the last 12 months and are brand new, risky-type formats. So, I absolutely think that the current state of the business allows us to have much more freedom to experiment with stuff than we ever would have done as a company that had 12, 15 or 18 stations.

Upped & Tapped

Lending a helping Handa: "The Point" KZPT-FM Tucson has brought in Angie Handa to sit in the PD chair. She exits KSOF/KEZL Fresno.

We Brake for executives: Industry veteran Gary Lee has been named VP/Information Partnerships & New Media for group owner AMFM. He'll deal with information-based content and promotions across the extensive AMFM portfolio of radio stations. Additionally, Kristi Brake has been named Director of Communications.

Four pass muster for cluster: AMFM has named four of its station execs to the new position of Cluster VP. They are: Bob Visotcky (Los Angeles), Brian Ongaro (Dallas), Chester Schofield (Philadelphia) and Stephen Schram (Detroit). Also, in Los Angeles, KYSR-FM GM Ken Christensen is adding the same duties for KFI/KOST-FM, which AMFM is LMAing from Cox pending the close of AMFM's acquisition of the stations in a swap.

Chester Schofield

Brian Ongaro

Fries enshrined by IBA: RAB President/CEO Gary Fries has been inducted into the Illinois Broadcasters Association Hall of Fame. He was the long-time manager of WMAY Springfield IL from the late 60s through much of the 70s.

Harris gets Simonized: Two Harris veterans have been promoted. Dave Stephenson is now VP/Tactical Radio Business Unit, and Al Simon has been named VP/Operations.

New crews for Pugh: Clear Channel San Diego has added to the workload of XTRA-AM/KPOP-AM PD Bill Pugh. He'll now also oversee KSDO-AM/KOGO-AM with a new business card which reads Director of AM Operations.

Radio Disney subject to Murphy's law? It is in Philadelphia, anyway, where former WEEX/WODE Allentown GSM Fran Murphy has been tapped as GM for Radio Disney's recently purchased O&O WWJZ.

Fran Murphy

Shaken, not stirred? AMFM Houston Rockers KLOL-FM and KKRW-FM have a new PD. Eddie Martiny has exited Guaranty Broadcasting to take the position. It was not announced whether Mr. Martiny contains an olive or an onion, if either.

You're in the army now: Standalone stalwart Jerry Lee, president of legendary WBEB-FM Philadelphia, has been named to the Salvation Army's Advisory Board for Greater Philadelphia.

Movin' on in: Lori Rechin-Sheridan has been tapped by Cox Radio to oversee the transformation of WNGC-FM Athens GA into WYAP-FM Atlanta. In the recent past, the station was purchased by Cox and acted on a CP to move into range of the Atlanta MSA

Strategic is poor no more: Research veteran Deborah Richman has been appointed as Strategic Media Research's new COO. She formerly served as VP at Encore Media Group.

Deborah Richman

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Nov. 10-14
National Association of Farm Broadcasters Annual Convention. Kansas City, MO (612) 224-0508

Nov 19-20
Society of Motion Picture and Television Engineers 41st Technical Conference and Exhibition. Jacob Javits Convention Center, New York. (914) 761-1100

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December

Dec 6-10
PaineWebber 27th Annual Media Conference. The McGraw-Hill Building, New York. Contact: Amy Rosenberg (212) 713-8510

Dec. 10
NYMRAD Christmas Party, New York City (212) 808-4330

Dec 14-17
The Western Show, Los Angeles Convention Center (510) 428-2225

January

Jan 17-18
University of Las Vegas and Television News Center World Television Journalism Conference. Tropicana Hotel and Resorts, Las Vegas. Contact: Herb Brubaker (310) 340-6160

February

Feb 5-8
National Religious Broadcasters 57th Annual Convention and Exposition. Marriott Hotel, Anaheim, Calif. (703) 330-7000

Feb 16-19
RAB 2000. Denver, CO Contact: Gail Steffens (800) 917-4269

March

Mar 1-3
AAAA Media Conference & Trade Show Disney Contemporary Resort, Orlando. Contact Karen Proctor: (212) 850-0730

Mar 27-28
The Citizenship Education Fund "Minority Broadcast Advocacy: Turning the Tides for Minority Entrepreneurship" Conference. The International Trade Center, Washington. (202) 544-6708

Mar 27
Broadcasters' Foundation Golden Mic Award. The Plaza, New York. Contact: Gordon Hastings (203) 862-8577

Mar 30
National Association of Black Owned Broadcasters (NABOB) 16th Annual Communications Awards Dinner. Marriot Wardman Park Hotel, Washington DC (202) 463-8970

April

Apr 8-13
NAB 2000 Las Vegas, NV
(800) 342-2460

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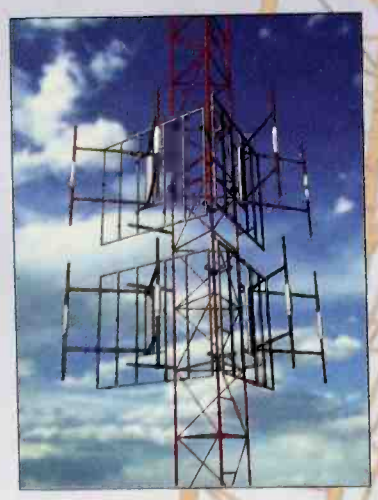

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