

Manager's Business Report™

Radio Business Report, Inc.

16 Years

December 1999.



Turnover has been a nagging problem for many radio groups, with sales reps often leaving for greener pastures just as they were finally starting to learn their job. Citadel Communications thinks it's found the answer: start with good training.

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News in Review™

Broadcasters take up the challenge to fund minority/female ownership. FCC Chairman target of ethics probe.

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Programming & Positioning™

Is it a radio station or a web site? Surprise! KKZN-FM Dallas, "Merge933.net," is both.

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Agency Perspective

Unity Media's Jim La Marca doesn't mince words as he takes on the radio industry. Are we delivering less and charging more?

Page 10

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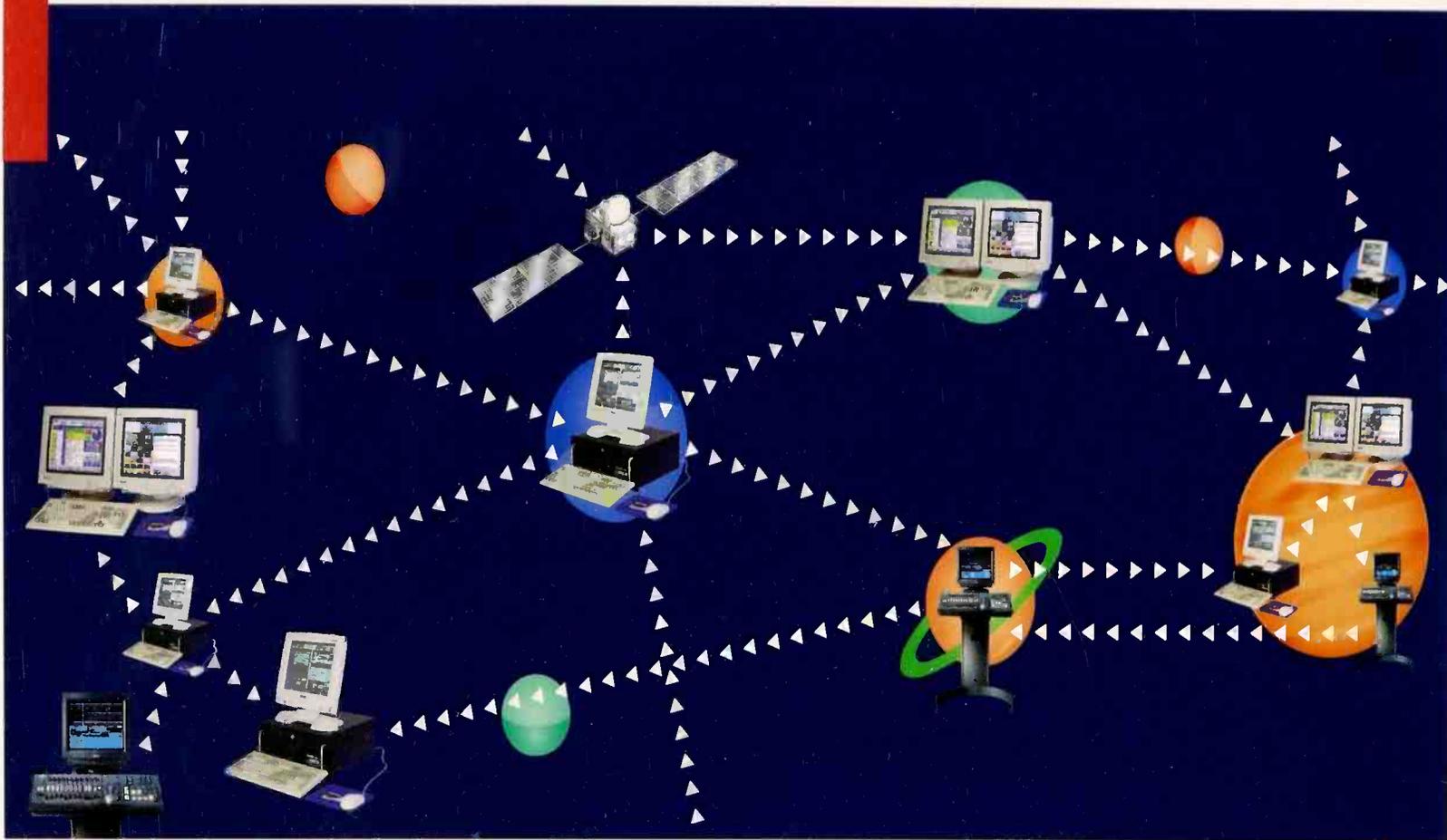
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Radio revenues on a record-setting roll

There is no doubt whatsoever that 1999 will be radio's best year ever, and to all indications it will be the best by a considerable margin. The September 14% overall revenue surplus, which was unthinkable in 1992, is just another month in 1999. YTD, the industry is at 13% to the good.

Early in the year, the tea leaf readers were talking about a Q4 surge in sales as Y2K brand positioning and product launches begin to fill media coffers with ad money. It's hard to tell if that is happening or not, because sales have been so good throughout the year. And our forward pacing report shows that radio will close out 1999 with more of the same.

Consolidation was flat for the past month. But watch for changes when the next MBR comes out. It should incorporate changes brought about by spin-offs from the Clear Channel-AMFM merger (which have the potential to increase or decrease the total consolidation figure).—Dave Seyler

Radio Revenue Index

Double digit revenue streak extends into September

Local September radio revenues were 12% greater than the same month in 1998, and surging national sales picked up by 20% for an overall gain of 14%. YTD, the industry is up 13%. As was the case in 1998, revenue gains are well on their way to outperforming the rosier predictions and setting a brand new record. It would take nothing short of a cataclysmic drop in Q4 to prevent it.

As usual, the gains were basically enjoyed from coast to coast and everywhere in between. All regions enjoyed double-digit gains in local business, with a spread from 10%-15%. The one anomaly in national business, which now must be called a 1999 trend, is the superior performance in the East, which had its second month in a row with a 30% or better gain good for plus 20% YTD, compared to the lackluster performance in the Southeast, which limped home with a mere 3% gain and 6% YTD.

Sept 1999	Local	National
All markets	12%	20%
East	11%	32%
Southeast	12%	3%
Midwest	10%	14%
Southwest	14%	22%
West	15%	25%

Local & Nat'l revenue Sept 1999
All markets **14%**

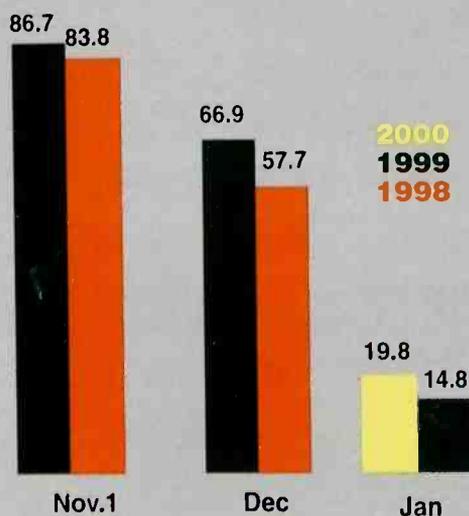
Jan-Sept 1999	Local	National
All markets	13%	13%
East	13%	20%
Southeast	15%	6%
Midwest	10%	12%
Southwest	12%	13%
West	15%	12%

Local & Nat'l revenue Jan-Sept 1999
All markets **13%**
Source: RAB

Forward Pacing Report

Forward pacing: Blowing the doors off 1998

1999 forward spot pacing has been running ahead of 1998 all year long (remember that 1998 was a record-setting revenue year). Now it is pulling ahead even more dramatically as we chug toward Y2K.



Superduopoly Dimensions

Industry Consolidation (as of November 8, 1999)

Superduopoly: 53.2%

Market	# of stns	percent
1 to 50	871	56.3
51 to 100	632	56.0
101 to 150	405	49.1
151 to 200	408	48.8
201 to 261	455	52.3
All markets	2,771	53.2

Total Industry: 74.8%

Market	# of stns	percent
1 to 50	1,208	78.1
51 to 100	849	75.2
101 to 150	591	71.6
151 to 200	606	72.5
201 to 261	639	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

It just doesn't get any better than this. Radio stocks are beating the broader market by a mile! Two IPOs, Radio Unica and Spanish Broadcasting System, debuted in October and shot to the moon.—JM

Company	10/29/99 Close	YTD Net Chg	YTD Pct Chg
Ackerley	16.688	-1.562	-8.56%
Alliance Bcg.	0.500	-0.500	-50.00%
Am. Tower	19.063	-10.500	-35.52%
AMFM Inc.	70.000	22.125	46.21%
Belo Corp.	20.375	0.438	2.19%
Big City Radio	3.563	-0.500	-12.30%
CBS Corp.	48.813	16.001	48.76%
CD Radio	25.500	-8.750	-25.55%
Ceridian	21.938	-12.968	-37.15%
Citadel	48.312	22.437	86.71%
Clear Channel	80.375	25.875	47.48%
Cox Radio	70.000	27.750	65.68%
Crown Castle	19.250	-4.250	-18.09%
Cumulus	35.875	19.250	115.79%
DG Systems	3.562	-2.001	-35.96%
Disney	26.500	-3.500	-11.67%
Emmis	72.125	28.750	66.28%
Entercom	49.813	27.313	121.39%
Fisher	58.000	-8.000	-12.12%
FTM Media	9.625	4.125	75.00%
Gaylord	32.562	2.437	8.09%
Harris Corp.	22.438	-14.187	-38.74%
Hearst-Argyle	20.313	-12.687	-38.45%
Hispanic Bcg.	81.000	31.750	64.47%
Infinity	34.563	7.188	26.26%
Jeff-Pilot	75.063	0.063	0.08%
Launch Media	10.875	-11.125	-50.57%
NBG Radio Networks	2.500	0.375	17.65%
New York Times	40.250	5.563	16.04%
Otter Tail Power	42.000	2.125	5.33%
Pinnacle Holdings	24.000	10.000	71.43%
Radio One	49.875	25.875	107.81%
Radio Unica	28.625	12.625	78.91%
RealNetworks	109.688	73.813	205.75%
Regent Pfd.	8.250	1.250	17.86%
Saga Commun.	24.125	3.625	17.68%
Sinclair	10.000	-9.563	-48.88%
Spanish Bcg.	26.625	6.625	33.13%
SpectraSite Hldgs.	10.000	-19.565	-66.18%
SportsLine USA	35.935	20.373	130.91%
TM Century	0.688	0.376	120.16%
Triangle	0.065	0.033	103.13%
Tribune	60.000	27.000	81.82%
WarpRadio.com	3.243	0.368	12.80%
Westwood One	46.120	15.620	51.21%
WinStar Comm.	38.813	-0.187	-0.48%
XM Satellite Radio	19.375	7.375	61.46%

Major Stock Market Indices

The Radio Index™	198.520	77.860	64.53%
Dow Industrials	10729.860	1548.430	16.86%
Nasdaq comp.	2966.430	773.740	35.29%
S&P 500	1362.930	133.700	10.88%

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December 1999, Volume 3, Issue 12

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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
Editorial Assistant	Amy Seyler
Editorial Assistant	Jane Morrison

Publisher Jim Carnegie

VP/GM, Associate Publisher	Ken Lee
General Sales Manager	John Neff
Account Executive	Sean Drasher
Account Executive	Susanna Pritchett

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
	SPritch28@aol.com

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Printed in USA.
Subscription: \$105 per year

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Top 10 radio spenders increasing expenditure on medium

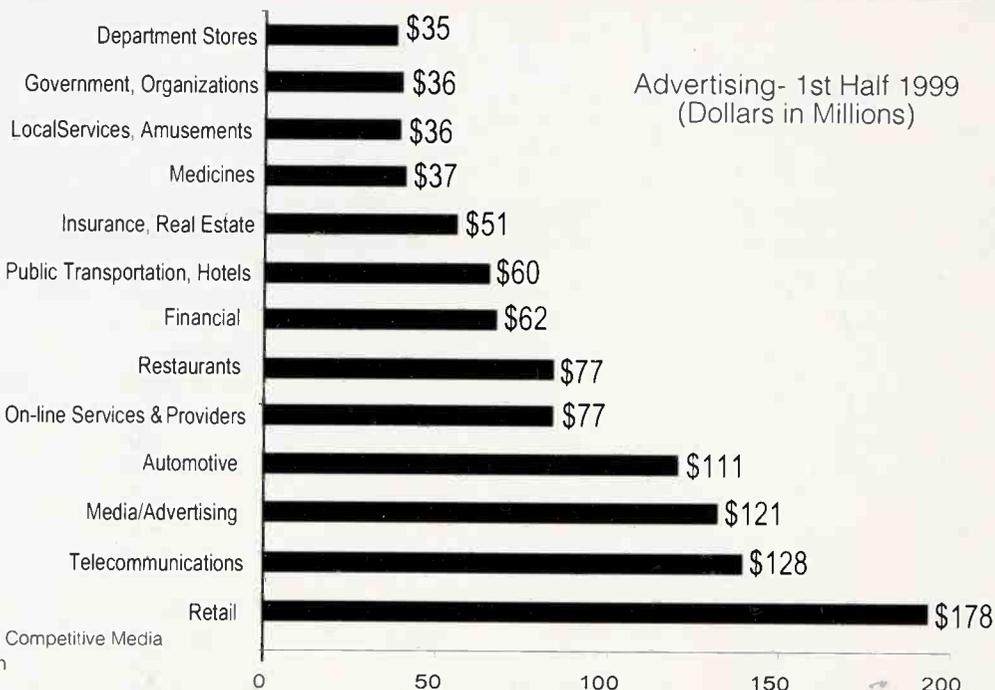
Interep Research's latest study, based on Competitive Media Reporting data, shows On-line Services and Providers as the fifth largest spender in national radio advertising for the first half of 1999. The dot-com businesses dominated radio waves with \$77M worth of ad time. Retail and Telecommunications were number one and two respectively for spending in radio. In terms of percentage increase, Restaurants led all categories with spending in radio up by 44% compared to year ago levels. In most categories, increases in radio expenditure far outpaced expenditures in all media.—KM

Top Radio Growth Categories by Percentage Increase

(Dollars in Millions)	Total Radio Spending		\$ Growth	% Increase/Decrease	
	1 st Half 1998	1 st Half 1999		Radio	All Media
Restaurants	\$53.6	\$77.0	\$23.4	44%	6%
Automotive & Accessories	\$81.8	\$111.1	\$29.2	36%	9%
Business & Technology	\$ 9.4	\$ 12.2	\$ 2.8	30%	37%
Insurance & Real Estate	\$42.2	\$ 51.4	\$ 9.2	22%	8%
Auto Dealers & Services	\$ 9.3	\$ 11.0	\$ 1.7	18%	3%
Dairy, Produce, Meat & Bakery	\$26.8	\$ 31.3	\$ 4.5	17%	0%
Liquor	\$ 5.4	\$ 6.3	\$.8	16%	12%
Media & Advertising	\$106.7	\$121.5	\$14.8	14%	4%
Public Transportation & Hotels	\$54.1	\$ 60.1	\$ 5.9	11%	14%
Local Services & Amusements	\$33.1	\$ 36.7	\$ 3.5	11%	(-1%)

Source: Competitive Media Reporting

Top 10 categories for National Radio



Source: Competitive Media Reportin

Non-Traditional Revenue Track

Automotive strong for September

New car model introductions meant lots of NTR opportunities in the Automotive category for September. Leisure, always a strong category, was even stronger. Since any percentage chart has to add up to 100, other categories were pushed down proportionately for the month.—JM

Non-Traditional Revenue Track % of Vendor/New Business by Category (September 1999)

	Mar	Apr	May	Jun	Jul	Aug	Sep	YTD
Automotive	12.16	9.42	16.01	4.29	16.09	6.76	19.67	11.15
Food/Grocery	21.06	18.83	23.20	49.33	25.44	30.62	13.31	28.71
Leisure	34.46	40.67	30.43	25.73	26.66	26.69	35.69	30.83
H&B C	9.37	6.94	9.26	2.67	10.60	3.31	11.53	6.53
Home Improv	8.02	9.08	3.57	5.50	5.58	5.58	6.41	6.06
Office	4.49	0.07	2.02	2.75	0.26	17.15	2.13	3.86
Clothing	1.41	12.35	2.75	6.38	7.62	2.88	2.24	4.53
Recruiting	9.03	2.65	12.78	3.36	7.74	6.99	9.03	8.33



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I N T E R N E T W O R K S

Prism Fund to help minorities see the light in ownership

Financially rewarding and socially responsible—that's what several industry notables who gathered at NAB's headquarters in DC last week said of their announcement on a major investment fund intended to increase minority and women broadcast ownership.

Early word of the announcement circulated in October, but the official introduction of the Prism Fund (officially to be called Prism Communications Partners, L.P.) came 11/3 from CBS (N:CBS) CEO Mel Karmazin, who was joined at the podium by Clear Channel (N:CCU) CEO Lowry Mays. The group heads made clear that the fund, to be worth up to \$1B in aggregate purchasing power, will be completely independent from the industry investors and is not driven by Clear Channel and CBS money only.

"It's possible to do things because it's the right thing to do...this has nothing to do with any decisions or deals at the FCC," said Karmazin, who came under criticism for setting up the fund as a way to help divest stations under the proposed CBS/Viacom deal. "Other companies have put up serious cash and could not care less about our deals."

Added Mays: "This initiative started over a year ago and has nothing to do with recent transactions."

Emmis Communications (O:EMMS), Bonneville International Corporation, Cox Enterprises Inc. and Disney/ABC (N:DIS), among others, have also pledged their support for the investment fund which will be managed by Chase Capital Partners; the private equity of the Chase Manhattan Corporation, and headed by Reg Hollinger, Chase's Managing Director/Global Media and Telecommunications Group.

"We're looking for business plans that make sense...and that will have above average returns," explained Hollinger. "The objective is to raise the bar so women and minorities can go after the bigger deals. The ideal candidate for this fund—it will be available to talented minorities and women entrepreneurs who already have experience in broadcasting."

According to Karmazin and Mays, approximately \$175M of initial cash equity commitments have already been received, which they translate into approximately \$350M of purchasing power. "It's kind of like a mortgage on a \$1B house. You don't put all of that money down at once," Karmazin quipped.

Additional equity contributions from other broadcasters, pension funds and institutional investors are expected to help establish a \$400M to \$500M equity fund, which would have \$800M to \$1B of aggregate purchasing power.

FCC Chairman Bill Kennard applauded the announcement, calling it a "critical first step" in solving the lack of diversified ownership. "At a time of rising prices for radio and TV stations," he said in a statement, "the fund will help women and minorities purchase and run their own radio and television stations, giving them the opportunity to participate more fully in one of the nation's most important communications mediums."—TS

FCC's handling of mergers criticized on Capitol Hill

One law. Two interpretations.

Once again, FCC Chairman Bill Kennard (D) and Republican leaders on Capitol Hill have found themselves at odds on whether the Commission is out of line in its handling of mergers in the radio and telephone industries.

"I question whether the [antitrust law] authorizes any additional reviews by the FCC," said House Judiciary Committee Chairman Henry Hyde (D-IL) before hearing testimony (11/3) on his own bill (HR 2533) which, Hyde said, "clarifies that the FCC is not an antitrust review agency."

In his appearance before the panel Kennard refused to back down from his contention that the FCC has broad authority to review mergers under the Communication Act's "public interest" standard for license transfers. He also denied allegations that the Commission is making the rules up as it goes and insisted that there are many rules in place which cover license transfers.

Stung by criticism of delays in some high-profile telephone mergers, Kennard told the lawmakers that

he is setting up a major merger task force to ensure that mega-mergers are dealt with efficiently and consistently. "I want to be sure that our competitive analysis is consistent," Kennard said.

Rather than mega-mergers, Cumulus Media (O:CMLS) Executive Chairman Richard Weening was on hand to complain about the FCC's handling of small market radio mergers. Weening contended that the 1996 Telecommunications Act specifically prohibited the FCC from reviewing market concentration in radio license transfers. When one congressman asked why Cumulus hadn't taken the FCC to court over the issue, Weening noted that he hadn't ruled that out.

Unlike a similar Senate bill, the House measure would not set specific deadlines for the FCC to approve transfers, but rather require the Commission to adopt deadlines itself and stick to them. That idea didn't sit well with Roy Neel, President of the US Telecom Association, the trade association representing the Baby Bells and other local telephone companies. Neel, who was once a top aide to Vice President Al Gore, urged Hyde to rewrite his bill to include strict deadlines.—JM

FCC considers DAB options with new rulemaking

After dropping DAB from its meeting agenda a few weeks ago, the FCC finally got the ball rolling last month when the federal agency officially launched its digital radio rulemaking proceeding (Docket 99-325) and asked for comments on whether IBOC DAB or a new non-IBOC spectrum model would best advance the industry's transition to digital.

IBOC proponents have been pushing their method at the Commission, proclaiming IBOC technology could allow radio stations to transmit both analog and digital signals on their assigned frequencies while providing near CD-quality sound on FM channels and FM-quality on AM channels. But the FCC is keeping its options open and will look into non-IBOC alternatives, including reallocating TV channel 6 (82-88 MHz) to digital radio service. The FCC says it will also entertain suggestions for other non-IBOC alternative plans.

The proposal, released 11/1, seeks comments on how the agency should test and evaluate both IBOC and non-IBOC methods and asks which bandwidth "is necessary for DAB systems to achieve CD-like audio quality...what power, interference and bandwidth tradeoffs should the Commission consider in balancing the needs of incumbents and potential new entrants?"

"We are pleased at long last that the FCC has moved this process along and we look forward to bringing this technology to the consumers," states NAB spokesman Dennis Wharton. "However, we are concerned about some of the wording in the NPRM, especially the impact that LPFM would have on this new service."—TS

IBOC proponents react

All three IBOC proponents—USA Digital Radio, Lucent Digital Radio and Digital Radio Express—were pleased with the NPRM for their own, as well as shared reasons. USADR especially so because of how closely the wording and objectives matched its Petition for Rulemaking. "I'm ecstatic. It's absolutely clear that if we can demonstrate that we can do what we say we're going to do, it's going to be a very easy decision for them," Bob Struble, USADR's CEO tells MBR. "We basically got a lot, if not all, of what we were looking for."

The Commission's Low-Power FM NPRM (Docket 99-25) was a real fear for IBOC developers—how it would affect the DAB NPRM? The wording was considerably more passive in that regard than some had speculated: "we ask here how a DAB system could be designed to protect a possible LPFM service." DRE President Norm Miller points out one way to achieve that goal is by keeping DAB signals strictly confined: "They did define a very important parameter and that was coverage."—CM

Dame returns to launch new group

A few months on the sidelines were more than Al Dame could take, so he's jumping back into the game. The former group owner, who sold Dame Media to Clear Channel (N:CCU) for \$85M, is firing up Dame Broadcasting Inc.

His first purchase was an \$8.3M buy of WCHA-AM & FM & WIKZ-FM Chambersburg-Greencastle, PA from Sam Booth's and Margaret Ehle's Chambersburg Broadcasting Co. The three stations are in the Hagerstown, MD-Chambersburg, PA Arbitron market. Broker: Dick Foreman, Richard A. Foreman Associates

FCC head accused of breaking the law

Chairman Bill Kennard, under attack for his 4/23 decision to allow a racetrack to broadcast its event without the necessary license, is calling his action a "common sense" one not to disrupt an ongoing sporting event.

"I believe this decision was made in good faith by all those involved," Kennard said in a statement.

But according to a whistleblower complaint filed by an agency official, Kennard violated ethics rules and abused his power by allowing the unlicensed station to continue operating and urging officials to expedite a temporary license for the Ennis, TX racetrack's low-power TV broadcasts.

The allegations came from Richard Lee, chief of the agency's Compliance and Information Bureau.

Lee writes that the FCC head ordered the approval after Rep. Joe Barton (R-TX)—a member of the Commerce Committee which oversees the FCC—contacted Kennard on behalf of the racetrack operators. Kennard then ordered the Dallas field office to permit the LPTV broadcasts to continue even though the facility did not have the appropriate license.

Billy Meyer, the racetrack's owner, claims he was unaware of the need to obtain a license and did apply for one which was granted in August.

Sen. John McCain (R-AZ)—the man in charge of the other committee that presides over the Commission—has called on the FCC's Inspector General to investigate the matter. Kennard has also asked for an investigation into Lee's allegations.—TS, JM

Cumulus adds Jonesboro

Cumulus Media (O:CMLS) is now in all six of Arbitron's newest markets. It's buying KBTM-AM, KFIN-FM & KIYS-FM Jonesboro, AR from Larry Duke—paying \$26.5M for all of the stock of Duke Broadcasting. Jonesboro is Arbitron market #273.

This deal also marks Cumulus' entry into the outdoor advertising business. About \$5M of the total price is allocated to 451 billboard faces which Duke Broadcasting owns in the Jonesboro area and counties immediately south. Broker: Tom Gammon, Americom Radio Brokers

Emmis heads to South America

Emmis Communications (O:EMMS) is out to become a major radio player in Argentina. It's first investment in the South American country was the purchase of a 75% stake in Votionis S.A., which owns an AM-FM combo in Buenos Aires.

"We believe there is significant upside potential in this radio market," said Emmis CEO Jeff Smulyan, adding, "we hope to make additional radio acquisitions in the near future."

Although Emmis didn't disclose financial details of the deal, press reports from Argentina put the price tag at \$15M and said Emmis was close to buying another AM-FM combo for \$10M. In all, the Argentine reports said Emmis is trying to invest around \$100M to claim about 30% of the Argentine radio market.—JM

Radio's share held steady in July

By Jack Messmer

Despite an influx of dot-com advertising—where radio continues to be the medium of choice—radio's total share of ad spending in Miller, Kaplan's X-Ray markets was little changed from a year earlier. There were slight percentage declines in such categories as Financial Services and Movies/Theater/Concerts, but most categories held nearly steady. Overall, radio share slipped to 17.09% from 18.9%.

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

Category	Radio	TV	Newspaper	Total Media	Radio % of Total
Automotive	41,820	152,979	209,930	404,729	10.33%
Restaurants	15,313	56,851	3,608	75,772	20.21%
Department Stores	7,680	13,096	51,657	72,433	10.60%
Foods	8,096	31,006	2,567	41,669	19.43%
Communications/Cellular	14,827	26,479	34,969	76,275	19.44%
Furniture	7,971	22,348	30,888	61,207	13.02%
Financial Services	11,453	15,836	30,417	57,706	19.85%
Movies/Theater/Concerts	9,226	24,911	26,477	60,614	15.22%
Grocery Stores	9,362	12,761	13,883	36,006	26.00%
Appliances & Electronics	3,514	8,087	34,561	46,162	7.61%
Hotel/Resorts/Tours	4,454	7,484	29,399	41,337	10.77%
Drug Stores/Products	4,999	12,201	5,990	23,190	21.56%
Computers/Office Equipment	4,738	5,280	16,552	26,570	17.83%
Specialty Retail	10,538	16,759	22,354	49,651	21.22%
Health Care	6,655	13,463	9,179	29,297	22.72%
Auto Parts/Service	4,887	9,750	6,322	20,959	23.32%
Music Stores/CDs/Videos	4,078	9,532	2,255	15,865	25.70%
Transportation	2,082	2,537	6,253	10,872	19.15%
Entertainment-Other/Lottery	7,002	8,872	3,920	19,794	35.37%
Home Improvement	3,804	8,715	10,114	22,633	16.81%
Professional Services	6,991	9,978	6,617	23,586	29.64%
Beverages	16,802	18,907	1,694	37,403	44.92%
Television	6,181	6,377	6,595	19,153	32.27%
Personal Fitness&Weight Ctrs.	693	3,468	1,045	5,206	13.31%
Publications	2,901	2,754	17,412	23,067	12.58%
Internet/E-Commerce	11,160	9,884	7,472	28,516	39.14%
TOTAL	227,227	510,315	592,130	1,329,672	17.09%

*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 Rlvln at (818) 769-2010.

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: Milwaukee Radio Group's Tom Joerres of WKLH-FM, WLZR-FM, WJMR-FM, WFMR-FM, WJYI-AM Milwaukee-Racine, WI; Forum Communications' Bob Brink of WQXC-FM, WZUU-FM Kalamazoo, MI and Forever Broadcasting's Mary Jo Beach of WFRG-FM, WLZW-FM, WIBX-AM, WODZ-FM Utica-Rome, NY.

1

Critics of industry consolidation are saying that it has decreased program diversity available to listeners. What is your opinion, and do you believe this to be true with your community?

Tom Joerres:

The programming options available to listeners of our community are clearly more diversified today than prior to consolidation. Quality broadcasters with solid networking and solvency that allows continued research and development translates into better responsive and entertaining programming.

Bob Brink:

I do not believe that to be true, especially in our market. It was rumored that Cumulus would make significant changes in our market and operate as a large corporation from afar. But in this market that has not happened. In fact, they even broadcast high school football games when the local AM stations do not. If you own multiple stations you can reach more people and take more chances. It might be a fear of the unknown. I'm sure of one thing—no matter who owns a station, you'd better be a part of the local community or you are headed for trouble. In our community we have almost every format and talk show covered with only four ownership groups. Two of these are locally owned.

Mary Jo Beach:

No, not at all. Take a look around the country and you will see some of the newest and best programming ever. There's Jammin' Oldies, Alternative, R & B and the list goes on. If nothing else, consolidation has given us a great power to do more for the stations, clients, audience and community.

2

How does your radio station serve the local community?

Tom Joerres:

Recently WKLH's "Dave & Carole Morning Show" hosted a 65-hour marathon raising \$371,000 for Milwaukee's Children's Hospital. They also host a Christmas for needy kids event satisfying over 5,000 children annually. Lazer 103's Bob & Brian annually host a radiothon for the Leukemia Society of Wisconsin raising almost \$300,000 over five years. Plus we have ongoing programs including golf opens, best of morning show CDs and other research events that benefit the Hunger Task Force, the MACC Fund, Children with Aides, etc.

Bob Brink:

We provide a large amount of public service airtime to cover community events. There is no end to the sponsored events we take part in to promote our listening area and local causes. We always link activities in the local area to our music and overall station presentation. Our announcers are out in the public a lot. From event sponsorships to fund raising, we enjoy working within our listening area with a variety of needy organizations. WQXC-FM is the flagship station for the Michigan K-Wings IHL hockey team and WZUU-FM is a Western Michigan University Bronco sports affiliate.

Mary Jo Beach:

It is important that each station adopt one major charity. The community expects us to give back and when we do, we not only gain respect but also recognition as being the good guys. We let our audience know every day that we are behind the community. Our major ties are with the Heart Association, American Cancer Society, Children's Miracle Network and St. Jude's. We chose these charities because we can do promotions with them every month.

3

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

Tom Joerres:

Twenty-two years ago I sold advertising space on multicolor posters for NBA and NFL franchises and tied a radio station into my efforts—the radio manager appreciated my creativity and effort and invited me into the business. Staying was the easy part—aside from parenting, this has been the most fulfilling and rewarding effort of my life.

Bob Brink:

I began in sales in 1974. While looking for a direct sales position, I ran into a friend that was a sales manager of an AM station in Kalamazoo. He needed a salesperson and I got the job. Not only did I enjoy the job, but I was able to learn the non-sales areas of radio broadcasting. In 1978 I entered into management and in 1983 went into ownership. We have owned several stations in Michigan in the past 16 years. We now have two very successful FM stations in the Kalamazoo area. I stay because this is an exciting business and changes daily. We enjoy the success and we take pride in being able to survive even with all of the consolidation. It's as exciting now as it's ever been.

Mary Jo Beach:

After graduating from college with a degree in criminal justice I couldn't find a job. I applied for a radio sales position, and after the first month, I knew this was what I wanted to do for the rest of my business life. I had an instant passion for radio and today, 20 years later, still feel that same passion.



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Unity Media's Jim La Marca

on the economics of radio where free market policies do not work in a non-laissez faire marketplace



Higher costs transferred to media buyers and consumers, but with no appreciable improvement in the product—radio. Has consolidation overtaken content quality in the business? In this month's Agency Perspective, Jim La Marca, EVP, Media Director and co-founder with Bob Tassie of Unity Media, shares with *AdBiz* the implications of consolidation and the transience of the current white hot market. Sound business principles may be cast aside in extreme good times, but sound business principles should be adhered to in good times or bad—in fact, practice in good times makes austerity measures easier to implement during stormy periods.

Unity Media is the largest independent media service specializing in the Black and Hispanic market segments, although it does plan and place general market media as well. Its clients include Western Union and Kraft Foods. With over 40 years of experience in the media business, La Marca knows a POA when he sees one.

In general, how do you view the current state of the radio business?

The first word that comes to mind is "change." But the change is in the business of radio, not content. There have been convulsive changes in the business side of radio in recent years, but as far as content goes, it very much the same.

How have the changes in the business of radio affected your attitude toward radio?

Everybody talks about consolidation, but nobody does anything about it. We now have an oligarchy of just a few radio owner/operator companies that effectively control the radio industry, its pricing and what the advertiser gets for his money. Radio owners are driven by the need to meet extraordinarily high acquisition costs and accompanying debt. To date, there's been no effective counterbalance on the advertiser side to combat ever increasing radio costs. From the media, we constantly hear the nostrum that "it's a supply and demand business" as an excuse for exponential increases in costs. Unlike open markets, there is no objective measure of demand for radio time, only what sellers tell us. The supply and demand equilibrium works reasonably well in a free market. Radio is not a free market in the fullest sense of the word, with its limited inventory in a government-protected shared monopoly, exacerbated by owner consolidation. Competition that self-regulates free markets is largely missing. Managers of group-owned stations in a market regularly "consult" with one another over what accounts are active, cost-per-rating points, and other matters that previously were unknown by competitive stations. There is a huge temptation to "arrange" pricing, and a huge disadvantage to buyers.

But hasn't there been an increase in demand for radio advertising?

Yes. With an economy growing without a recession for nine years, there is bound to be increased demand as businesses, flushed with revenues and profits, seek to grow their business further. Now, there are the so-called dot-coms, spending like drunken sailors to shore up their IPOs and to gain a quick share of the rapidly growing Internet market. There have been other hot segments inundating the media in the past, notably the telecoms, but none quite like the dot-coms. They seem to have no concern for cost efficiency, and whereas only a few telecom companies were competing for share of voice, the stream of dot-coms

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seems endless. Some of the prices they are paying can only be described as marketing madness.

In this climate, isn't it reasonable for stations to raise their prices if they can get them?

I suppose so, if their view is strictly short term, which apparently it is. As soon as rational marketing takes hold in the dot-com business, these advertisers may see that they are paying through the nose. More likely, most of this ephemeral business eventually will be gone and there will be an inevitable dip in the economy. But we know from experience that prices never go down as quickly as they go up, so it will take some time for the correction in the radio marketplace to take hold.

Earlier you mentioned that radio content has not changed much. What do you mean by that?

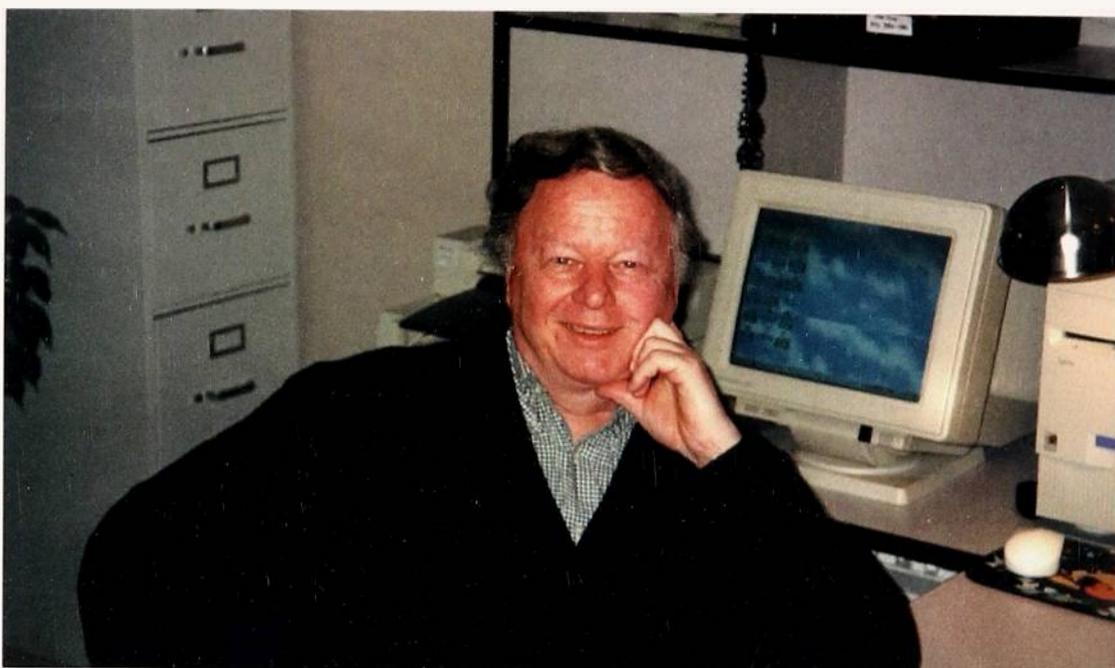
Radio programming is largely a "me-too" business. Programmers copy the leader, hoping to squeeze out a few more share points. Fine distinctions without a difference, often resulting in audience rating variations of just tenths of a share point. Radio programming is undisturbed by imagination or experimentation in developing new formats or ideas. In that sense, the radio business is very conservative.

Can you be more specific on how radio's current climate affects advertisers?

Yes. Bottomline—advertisers are getting substantially less for their money. Not a little bit less, but a lot less. This is the result of two factors. Unit costs over the past two years are increasing in some cases at a rate of 20% or more a year. Network radio cost per rating points have increased up to 40% in just a year. At the same time, those value-added benefits that used to magnify an advertiser's radio budget are fast disappearing. In radio lingo, they now fall under the euphemistic rubric of "Non-Traditional Revenue." In other words, what advertisers used to get as a value-added inducement to include radio in media plans, they now have to pay for. Out-of-station events are now packaged at a price, usually \$10K to \$50K, with very little on-air media value except short announcements promoting the event, not the advertiser's brand. Many of these "promotional packages" closely resemble what used to be value-added benefits to using radio.

Where do you see these trends going?

Short term, I see little change, barring an economic recession—which is not out of the question in the next two to three years. A little



further out, it's just an economic fact of life that radio cannot continue to increase year-to-year costs 20% in an economy that's growing at 3-4%. It will hit a wall when enough advertisers come to realize how much its value has diminished, or when media buyers do their own form of "consolidation," which is not a likely scenario. More ominously for the traditional radio business, new technology will vastly increase competition. It's already happening, but I see the real effect hitting in the next three to five years. The two main coming forces are digital radio, putting many more stations onto the band, and Internet radio. Audiences will fragment as listeners have more choices, and the business may become more competitive once again. It will also put a premium on media buying strategies that will require much greater selectivity.

How does Unity Media deal with the current radio climate?

Unity Media is unique. Bob Tassie and I founded the company on the premise of responding to a perceived need to better serve clients in reaching targeted market segments—the Black and Hispanic markets. Together, these two segments comprise about 25% of the population—60M people—and are growing faster than the overall population, not only in numbers but in consumer spending power. Our business model is designed to bring the disciplines of our general market experience to bear on the strategic use of media planning and buying tactics to reach these consumers.

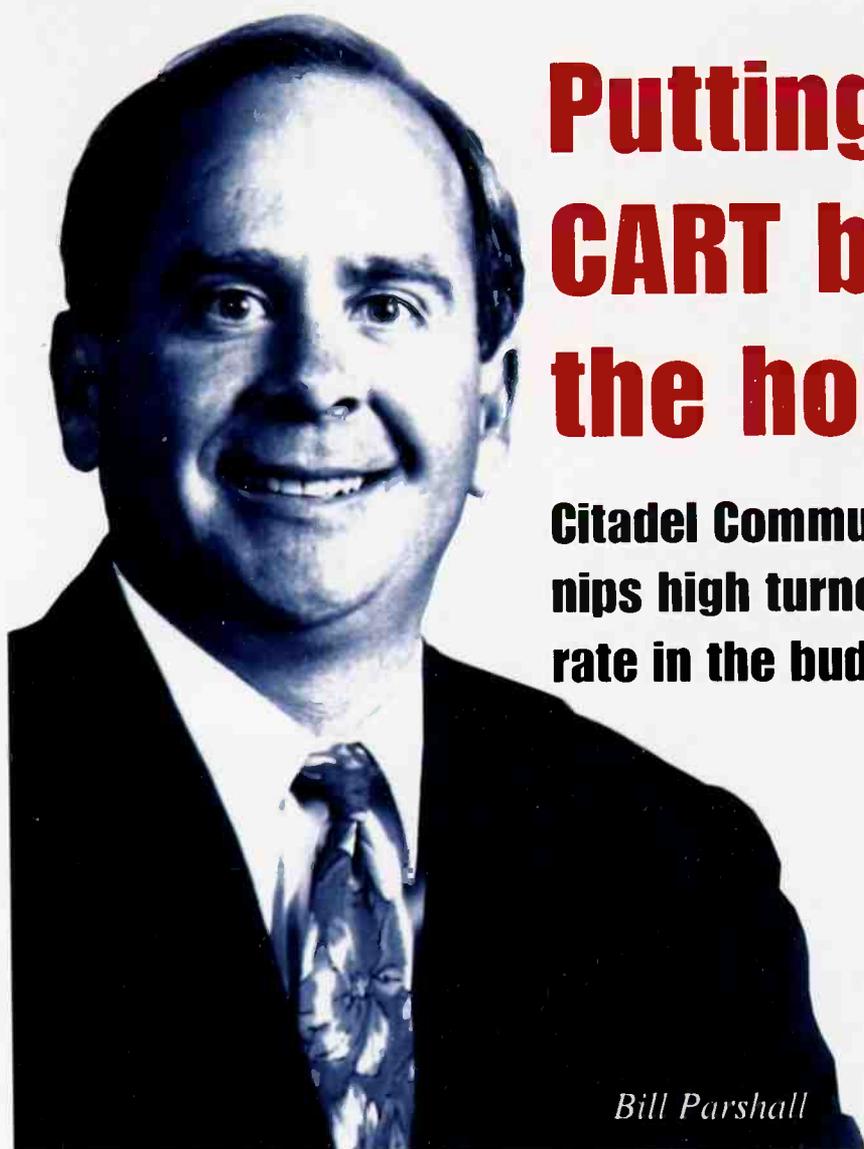
What does this mean to advertisers?

Advertisers are now realizing that no matter what products they're selling, these segments are critical to marketing success. In an ever-increasing competitive business environment, they can no longer ignore 60M potential con-

sumers. It's not social spending, but a real business goal—speaking directly to these segments, inviting them to buy your products. There are still advertisers and agencies contending that they are reaching these segments with their general market media, but general market media outlets are ineffective. Advertisers must speak to these groups in their cultural environments of choice—in their own language and media. Intuitively, advertisers know this. We just show them how to do it effectively and cost-efficiently.

What makes a good radio buyer?

The same thing that makes a good buyer of anything. A good buyer seeks value. I've spoken a lot about the rising cost of doing business with radio stations, because cost is an integral part of value. Cost is the thing that has changed most because overall radio listening is relatively static. Audiences shift from one station to another, but in the aggregate they are growing only about 2% a year, the same as the overall population. It is the cost factor that's grown out of whack. A good radio buyer works hard to contain costs. Even in this environment, it is still true that some advertisers pay more than others for exactly the same media. We've developed strategies insuring that our clients are in the lower realms of this cost spread. It is quite amusing to me that stations often object to the rates we offer to pay with the question, "Where did you get those rates from?" My answer is usually something like, "The same place you got them—POA—picked out of the air." Stations often react as if their "rates" are sacrosanct, not to be tampered with by buyers. Our attitude is very different. We believe that we have as much right to advance our rates, the price we are willing to pay, as the stations do. That's really what negotiation is all about, isn't it?



Putting the CART before the horse

**Citadel Communications
nips high turnover
rate in the bud**

Bill Parshall

Three words that general managers prefer to avoid: high turnover rate. But in a world where job choices are plentiful and so are the college graduates, it's inevitable that the front door is going to turn into a revolving one. New employees are constantly walking in while others are departing to "pursue other opportunities"—so, what's a GM to do but put the CART before the horse.

CART, short for Citadel Advertising Results Training, was designed to cut down on employee turnover before it happens while providing real-world skills to account executives. In less than a year, CART has gone from a mere idea on paper to an actual four-walled training center where account executives are put through a highly intensive training course.

Though the idea of a sales training center is not new, Citadel's version offers a lengthy program that can take up to a year to complete. Other sales training centers, such as the RAB's Training Academy, offer condensed, week-long programs.

"We want people making quality presentations when they hit the street," explains Stuart Stanek, Pres. of Citadel's East region. "That's what this is all about—so our new hires are sitting in a classroom for eight weeks, not just a day or two. But at the same time, there's a shorter course to help veterans who have been selling radio for a number of years. It's everything you need to know in a field situation to move that process along toward an order."

Great minds think alike

"I think the statistics that really got it going for us was that we heard, allegedly, workers at Disney World have to be off the street for five days of training before they are even allowed to sweep the streets," says Stanek. "There are a lot of radio sales reps that do not get five days of training. That's an eye-opener when you hear things like that. It's one of the reasons why we started this program. We spent a few months just gathering material—this program was not set up overnight."

Before Citadel ever had its own training center, the company relied upon the GMs and sales managers of each market to customize their own training program. In some cases, there were similarities in the training from market to market, and some cases not.

"What we did, in effect, was take the best of what everybody had to offer and put that into one system—put it into an easy to use and administer program so that everyone in the company is working off of the same page," says Stanek.

The regional presidents of Citadel got together at the corporate office earlier this year to hold a brainstorming session, according to Stanek. And out of that session came two dominant goals: to have better trained sales staffs and reduce turnover.

"We felt that a training center was the best way to accomplish both of these goals. So this idea actually came out of a brainstorming session. After that meeting, I hired Bill Parshall (VP of Sales/East region) to get it going and to introduce the program to the company," Stanek says.

Parshall came on board and CART was officially launched on 7/1 of this year.

"From a company point of view, the turnover in this business is deplorable and we want to stop some of it," agrees Parshall, who has been in the business for over 20 years. "It's no wonder that people are leaving radio, especially if they had the type of training that I had: here's a little bit about the station, here's

our rates, now go get 'em tiger!"

He continues: "We want to create true media consultants. In order to do that, we have to be able to help our advertisers grow their business. If we can help sales people be more productive, then job satisfaction will increase on both ends. We're also trying to get on par with some of our competitors in the hiring process. Bigger companies are out there competing for the same people that we're looking for. We want to be able to compete with them and offer something new and beneficial to new employees."

Pushing the CART along

"The people who are being invited to the training are simply those who got hired. They would have to pass muster during an interview at the local radio station level," explains Stanek.

Once new hires pass through the interview process, the next step is to ship them off to the training center in Wexford, PA, a few miles outside of Pittsburgh. To ensure maximum personal attention, class sizes are restricted to 24 persons.

"The students are primarily, but not exclusively, sales people," Parshall points out. "This program has training in it for production people, too—how to write more effective copy. It also involves the business office. We talk about billing and collections, which is a big part of the selling process."

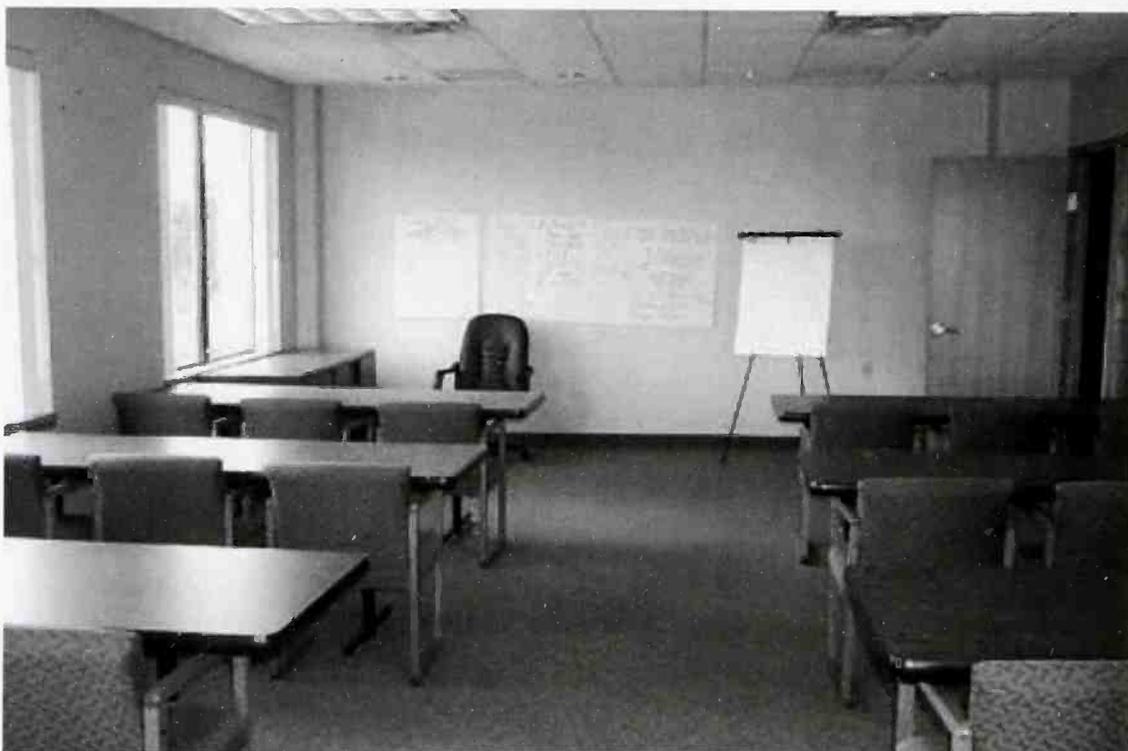
But the majority of the topics focus on the selling process itself. According to Parshall, the program is broken down into "manageable chunks" which are taught during the eight-week course—from the first call to building relationships, from getting the actual appointment to understanding the different types of advertising.

"There are sales activities that the new reps are involved in, but the actual pressure of going out and making their budget is removed for the first 30 to 60 days. They're getting a regular salary while going through the training. This allows them to focus more on the material and the correct procedures," says Parshall.

From an executive standpoint, the program does not require much administration, states Stanek. "It's more of a self-directed deal where they read material, discuss it with their peers



New Citadel AE's will hit the books before they hit the street.



Citadel's new training center in Wexford, PA

and then get tested on it. It's very comprehensive," he says. "After four weeks, the people are dying to get out of the classroom and start selling. But we are holding them back because we really want this to be a thorough plan."

The eight-week course is then condensed into a four-week course for new account executives that have previous radio experience

but are new to a Citadel station.

"The reps with experience are on the street selling at the same time as they are going over our material," Stanek says. "We teach them about strategic planning, prospecting, relationship building, recruitment advertising, ad budgets, etc. It's all pretty standard stuff but we've got to be sure that everyone knows these



"We're running Digital Universe in the studios 24 hours a day, and loving it!"

—David Brown at KALS Radio

KALS Radio needed to do more at their station without adding people. So they had some demanding criteria for their new live assist system. It had to be easy to use and maintain. Flexible enough to handle multiple program sources. And not something that would trash their audio quality with heavy compression.

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procedures. I have never seen so much put together into one system and paid so much thorough attention.”

After sales reps complete the eight- or four-week training program, they are exposed to the 24 training modules which teach everything from long-term business strategies to creative business solutions. Other elements of the training program include a CD-rom containing definitions of terms that a salesperson might run across, such as “cume-rating point”. The system also includes power-point presentations where sales reps are taught how to ask clients to switch their ads from television, outdoor or cable to radio.

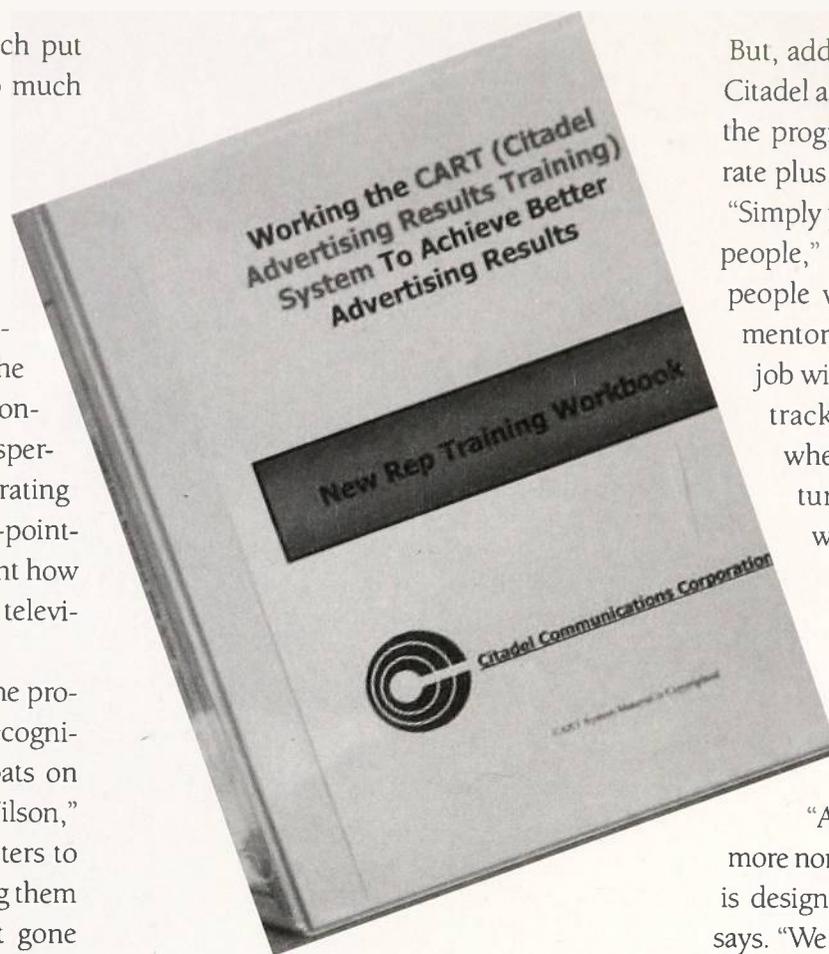
As an added incentive to complete the program, Citadel has also factored-in a recognition program where sales reps “get pats on the back from our president, Larry Wilson,” says Stanek. “We are going to send letters to all of the new people’s clients, informing them that their account executive has just gone through this system and we think you’re going to find them a great resource for your business. We want the community to know that our sales people are approaching advertising from an informed standpoint.”

But will people actually complete the entire training process? Yes, says Parshall, “but we have not had anybody do that yet as it just launched this past summer. It’s actually a year-long process to go through all of the modules. Then we would like to take the people who have graduated and passed the proficiency test and put them into a mentoring program where they are assisting the new hires.”

Although the entire Eastern region of the company is using the CART system, not every market is within reasonable driving distance to the center.

“We train at the radio stations and we train at the center here outside of Pittsburgh,” Parshall says. “But we also use regional training centers where we rent space. For instance, Wilkes-Barre, PA has a real nice center that we bring people in from Harrisburg, Allentown and Binghamton, NY.”

Adds Stanek, “It’s very inexpensive for us to get people in here. But it’s also viable for us to send Bill (Parshall) out as he is one of the principle instructors of the program. He will



make visits to Charleston, SC and Saginaw, MI. He’ll do on-site training for them. It boils down to if you’re close enough to Pittsburgh, then you will come here. If not, Bill will come to you.”

While the CART system was meant to combine various radio stations’ training techniques and topics, the program does encourage “individual in-house training,” states Stanek. “Much of what we are doing at the center is to augment or replace what was going on at the stations before. But we still want sales managers to conduct their sales meetings. We want them to continue to walk people through situations they need help with.”

Parshall reports that his company is also concentrating in areas outside of the East. “All markets,” he says, “are using the CART system. Gerry Schlegel, VP of Sales/West region, has been introducing the system to markets west of the Mississippi.”

Citadel Advertising Results...

“The ‘result’ part of this training is that we can prove to the client that radio is working,” Parshall explains. “And how are the ‘results’ measured? They are measured by the client themselves. In most cases, that means increased sales for their businesses.”

But, adds Stanek, it also means results for Citadel as well. The company is hoping that the program will lead to a lower turnover rate plus sellers who sell more.

“Simply put, we want more productive sales people,” he states. “I’ve heard that 41% of people who feel that they are not being mentored or trained want to leave their job within the next year. We are going to track how well our people perform when they first go out and how much turnover there was before and after we implemented this system.”

Stanek admits that the industry is continuously changing and that he and his staff will have to continue to update the program to keep it from getting outdated.

“As we get into Internet selling and more non-traditional revenue, our program is designed to evolve with the times,” he says. “We will go in and add teaching modules as necessary, such as teaching web advertising. One of the things that we know about our business is that it has changed a lot in the last five years. And I would venture to predict that it is going to change even more in the next five. We have to continually reinvent the way we put sales people on the street—to keep this a fresh system for many years to come.”

What Citadel is not doing is using the program as a smokescreen for inexperienced employees. Parshall says that Citadel does feel confident that its managers are up to par, but that there was simply not enough training taking place in the radio industry “inside and out of Citadel,” he says.

“What we have actually done is raise the bar,” Stanek points out. “The system has become a great recruitment tool for our company, but we still have standards for new hires. We just want to make them better at what they are doing—this just brings them into the next century.”

While the Citadel officials were not willing to disclose how much money the company had actually sunk into the training the program, they did admit that it was enough to keep the program alive and to “make an impact on the industry.”



Radio professionals have had to rely for way too long on web sites from record and engineering publications. It must have been quite painful.

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Radio's robotics: Digital on-air systems

by Carl Marcucci

In this issue of MBR's Tech Talk, we ask the experts about audio automation, specifically digital on-air systems. Able to run a station with or without a DJ at the mic, these systems have taken the radio industry by storm over the last few years—saving time, money, space and personnel. Whether a part of one or hundreds of stations in a group, digital automation offers broadcasters the control and economy of scale that benefit everyone from the GM to the jock. As a buying tool or quick education, here's what nine of the biggest companies in the field had to say.

Steve Kenagy, VP Sales & Marketing, CBSI

Mark Bailey, President, Computer Concepts

Kim Winking, Marketing Manager, Broadcast Electronics

Robin Wang, Director of Marketing, Dalet

Dave Scott, President, Scott Studios

Jackie Lockhart, Director of PR, Prophet Systems

George Thomas, President, CartWorks

Larry Lamoray, VP Sales and Marketing, Harris/Enco

Ron Burley, President, BSI

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

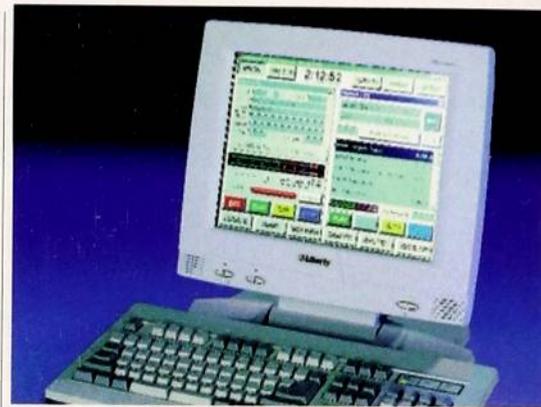
Kenagy: Naturally, issues like ease-of-use have evolved with time so that more functions are point-and-click rather than menu driven. But it's like Web sites, in a sense: you don't want to be confronted with so many graphics and so many choices crammed into one screen that it's a chore to navigate. We're seeing a shift towards the cleanest, most straightforward interfaces possible, rather than cluttered displays that get in the way of fast and easy operation.

Another big area of emphasis is infrastructure. What does your underlying network look like, what does it take to maintain it, do you really need two or three or even four PCs in each studio to make it happen? Y2K has brought these kinds of issues to the fore, and stations that are making the investment in digital technology now, or thoroughly upgrading a past system, are looking for foundations they can live with well into the next decade. IBOC/DAB readiness is an increasingly important element of this.

Bailey: The digital technology today has become more reliable and easier to use over the years. Technical advances in chip manufacturing and the advent of highly structured LAN and WAN capabilities allows just about anyone access to anything, including audio and

management tools.

Winking: There have been significant enhancements in the technology world which have been incorporated into digital automation technology over the years. Examples include: Larger, faster, cheaper hard disk technologies: Allowed for full music libraries to be ripped or recorded for music stations. This pool of music accessible from any terminal and has eliminated many of the non-value added tasks associated in program production and on-air execution. These included searching the paper log for the next selection, searching the wall of carts or CDs and allowed for efficient off-air voice tracking. Cheaper drives also allowed many major market stations to run with uncompressed music. Multi-tasking Operating Systems: Previously, every PC workstation could only run one application. With the emergence of multi-tasking operating systems and development standards for those, many applications can now run on a single PC. Wide Area Network and Remote Access Technologies: The name of the game today in radio is efficiency. How can you get the most out of your organization's talent and other assets? The decline in bandwidth costs associated with the expansion of the Internet, along with remote access software has allowed for an expansion in remote operations. Stations are voice tracked



Enco's DADPro 32

remotely, shifts are scheduled from other facilities or from corporate, and group resources are used more efficiently. Graphical User Interface Improvements: Ease of use has improved with the deployment of more user friendly graphical user interface technologies.

Wang: Digital automation has evolved over time from individual, autonomous systems (digital storage, cart replacement, audio editors, etc.) to fully integrated solutions that make it easier for radio personnel to share information and work together. The net result is that radio stations can reduce the time it takes to take something to air and can do more with less by becoming more efficient.

Scott: User-friendliness has improved dramatically. Digital audio systems started in the radio industry as automatic ways to insert spots in satellite formats. These machines were robots, designed to be controlled by contact closures from a satellite. Once the logs were set up in the first place, there was little or no human interaction with the digital system in the earlier years.

Now that live stations are not wasting money with analog cartridge tapes any more, digital audio systems have gained touchscreens and simple methods of programming and control. Most systems are integrated smoothly with consoles, using remote start buttons on the console to start the decks.

Most digital systems are also integrated smoothly with traffic and billing logs, so jocks don't have to spend time stacking up their spots or their songs: everything is instant access from hard drive. The system returns exact times for exact spots back to the traffic system so reconciliation of the log is automatic (in most cases).

Now, with Scott Systems and most other modern systems, it isn't even necessary to spend any time dubbing music into a digital deck's hard drive. Scott Studios pre-dubs the start-up library at no cost.

Lockhart: No longer are broadcasters satisfied with the limitations of outdated carts and old fashioned editing techniques. Instead, they

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demand the tools to help them create the finest on-air product, with the highest quality audio that's possible.

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Thomas: Systems are more stable and have more useful features today. On some systems, audio files are interchangeable between other systems and consumer and Internet applications.

Lamoray: New and faster hardware technology and more user friendly true multitasking operating systems, coupled with a significant increase in "User Expertise" regarding computers and network technologies, have enabled implementation of features that were only dreamed of just a few years ago.

Burley: In the early years (1985-1994), automation manufacturers were hampered by having to create entire operating systems along with functional automation software. Today, we can leverage the Microsoft Windows environment and off-the-shelf hardware to provide more power for far less money than ever before.

Why should stations consider switching to a digital on-air system?

Kenagy: We're finding that most of them are. It's certainly no longer an approach restricted to the small station wanting to do unattended automation: the quality that uncompressed systems like Digital Universe makes possible has made digital systems more attractive to major markets, and of course there is a whole range of satellite programming available now that stations want to take advantage of. Digital systems are a way to increase your station's programming flexibility without sounding "canned," and that's an attractive prospect across the board.

Bailey: It's obvious. Convenience and lower operating costs. With a digital on-air system, all of a station's audio (spots, liners, music, news, wire, etc.) can be immediately available within a station's operations or routed among various locations. With such a system, it enhances the overall efficiencies and operations for a station or group.

Winking: Many industrial engineering studies have shown that many non-value added tasks are eliminated with networked digital systems. No longer are high-priced talent looking through paper to find a concert schedule. Nor are they searching the walls for the next CD. Continuity departments associated with traffic have been eliminated. In general, these



Prophet Systems' NextGen control room screen



CartWorks' LiveAssist and Music on Hard Drive

systems free up people assets to do more creative things. Many are taking more listener phone calls, recording them, editing them and putting them to air. In addition, remote capabilities allow for efficiencies to be gained across a group's talent pool. Rather than having a part-timer run a board for a night shift, or during a satellite show, these systems allow for talent to voice track off-peak hours.

Wang: Two reasons: efficiency and the Internet. Dalet's on-air broadcast and news systems, for example, allow stations to increase efficiency by integrating the production, scheduling, broadcast, and storage functions together.

The Internet, as we all know, has already changed the way businesses operate and radio is no exception. The Dalet digital on-air systems have some unique capabilities that allow stations to take advantage of the Internet without requiring a station to add significant resources and staff.

Scott: User friendliness is now very high. Logs come in automatically and exact-time logs go back to the traffic automatically. Maintenance costs are much lower for hard drive digital than for cartridge tapes. If there are several radio stations in one building, with digital audio systems connected via local area network in the facility, it is no longer necessary to dub the same spot to eight cartridges for eight stations. One spot input can instantly be in all the station's air studios.

Another approach is not for every station or every market, but under certain circumstances voice tracking is very popular. With a Scott Voice Trax system, an announcer hears telescoped song endings and intros in his/her headphones while he/she records what they are going to say. Voice Trax lets a local announcer pre-record a four hour show in about 10-15 minutes.

Hub and spoke voice tracking is also popular under certain market conditions. It takes the local voice tracking equipment and adds an Internet connection so announcers in other markets can pre-record a local sounding show

with trivia, PSAs, weather, etc. For certain market situations, Scott Studios has time announce and temperature announce done by the same voice talking about the music for a particular shift.

Lockhart: Digital on-air systems allow a station to run more efficiently in terms of support, maintenance, utilization of talent, and integration. Spots, logs, and information flow can be mastered in a paperless environment while allowing multiple access and increased ability to manipulate the information as needed.

Because today shared music libraries, news sources, and news stories are a reality. Station operations can be streamlined with traffic and billing centralized at one site for all stations. The new technology allows for maximization of manpower and talent. And things once considered impossible are now the standard, such as voice tracking shows in other markets, sharing programming talent across stations and handling creative production for any number of stations simultaneously.

Thomas: Analog tape systems require constant maintenance and do not offer the audio quality that professional digital audio systems have. Also, many digital systems ease the traditional burdens placed on operators.

Salary savings from automating part or all of the day can be substantial. Many systems today offer voice tracking modules that allow an operator to prerecord voice tracks while listening to the music. Therefore stations can sound fresh and live even during automated hours.

Lamoray: Digital audio systems have evolved from "pioneer" status to a "must have" for all facilities, from small to major market. It must be noted that such systems now are the heart of any broadcasting facility, tying into sales, production, scheduling, billing, and the Internet, as well as air operations.

Burley: Digital systems greatly improve reliability, ease-of-use and performance. I'll take them one at a time. Reliability—PCs and hard

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 acquisitions.

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!*

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.

Options include seamless redundancy, self-healing fail-safes, newsrooms, 16-track editors, time and temperature announce, and auto-transfer of spots and voices to distant stations over WAN or Internet. Check our web site and call us toll-free.

The screenshot shows a digital interface with a song log on the left and a control panel on the right. The song log lists songs and artists with their start times and durations. The control panel includes buttons for 'Stack', 'Auto', 'Back', 'Pop', 'Pre-View', and a large ':04' timer. Below the control panel is a row of letters A through Z.

8:15:38A On-Air 2	R-E-S-P-E-C-T Aretha-Franklin :11/3:30/F HIT HM9834 8:15 The Queen of Soul!	1-2-3 Len Barry L 7/7 4p N 7/10 2a	409 Beach Boys L 7/1 5a N 7/8 10p	96 Tears ? & Mysterians L 6/27 2p N 7/9 5p
Start 3	Ferry 'Cross the Mercy Gerry & the Pacemakers :17/4:13/F HIT HM2608 8:18	A Beautiful Morn. The Rascals L 7/8 4p N 7/12 7a	A Day In the Life Beatles L 7/6 11a N 7/18 8p	A Groovy Kind of Mindbenders L 7/4 2a N 7/12 7p
Start 3	Home Depot Q: Better at Home :00/0:30/F COM DA2214 8:22	A Hard Day's Nite Beatles L 7/2 3a N 7/9 3p	A Little Bit Me, A Monkees L 7/2 7p N 7/13 8a	A Little Bit o' Soap The Jarmels L 7/5 5p N 7/13 6a
Start 3	McDonald's Q: Prices may vary :00/0:06/F COM DA2215 8:22	A Lover's Question Clyde McPhatter L 6/29 5a N 7/13 9a	A Summer Song Chad & Jeremy L 7/2 8p	A Teenager in Lov Dion & Belmonts L 7/4 3a N 7/11 5p
Start 3	Bob's Bargain Barn Q: Sale Ends Saturday :00/2:45/C COM DA1234 8:23	A Thousand Stars Kathy Young L 7/2 9p N 7/15 4p	A Town W'out Pity Gene Pitney L 7/2 10a N 7/15 3p	A Whiter Shade of Procol Harum L 7/1 3p N 7/13 7a
Start 3	Cool 105 Fast Jingle Q: Cool 105 :00/0:30/F JIN DA4315 8:23	A World W'out Lov Peter & Gordon L 7/4 10a N 7/12 11	Abraham, Martin & Dion L 7/1 9p N 7/20 10a	Act Naturally Beatles L 7/2 2a N 7/14 3p
Stack	Auto	Action Freddie Cannon L 7/5 8p N 7/13 5a	After Midnight Eric Clapton L 7/5 12m N 7/9 11	After the Gold Rus Neil Young L 7/5 7p N 7/18 8a
Auto	Back	Afternoon Delight Starland Vocal Bar L 7/3 1p N 7/17 9p	Ain't No Mountain Diana Ross L 7/3 7p N 7/12 5a	Ain't No Sunshine Bill Withers L 7/1 11p N 7/12 3p
Pop	Pre-View	Ain't No Woman Four Tops L 7/6 1p N 7/14 8a	Ain't Nothing Like Marvin/Tammi L 7/4 12n N 7/13 8p	Ain't She Sweet Beatles L 6/27 1p N None
:04		Ain't That Peculiar Marvin Gaye L 7/5 2a N 7/12 7p	Ain't That A Sham Fats Domino L 7/2 3p N 7/16 6p	Along Again, Natu Gilbert O'Sullivan L 7/1 10a N 7/15 6p
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z				

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

13375 Stemmons Freeway, Suite 400
Dallas, Texas 75234 USA

Internet: www.scottstudios.com

(972) 620-2211 FAX: (972) 620-8811

8 0 0 7 2 6 8 8 7 7
(800) SCOTT-77

drives these days are very reliable, despite their bad rap. Just compare them to the old cart machines with their rollers and tape carts with tape that would jam and get noisy. Ease-Of-Use—Digital Systems such as our WaveStation automation software leverage the ubiquitous Microsoft Windows environment. This means that anyone who knows Windows can almost intuitively know how to use our software. No longer does an automation company need to send two engineers and a trainer to a station site.

Briefly describe the systems you offer.

Kenagy: Digital Universe is a centralized, uncompressed, nonproprietary system built on a Windows NT foundation. Centralized means that it operates from one central server feeding multiple studio workstations (one PC per studio) simultaneously, in real time: there's no need to store separate audio libraries in each studio, it's all centralized and streamlined. Uncompressed, linear audio gives Digital Universe exceptional audio quality, but also delivers a channel capacity that is practical for a station's real world needs: dozens as opposed to five or six channels from a single server. Nonproprietary hardware makes the system affordable and easily maintained, and also gives you a choice of audio card from the many which run under the Windows multimedia driver, so it's cost-effective to put a SoundBlaster in the sales manager's PC for auditioning spots and save the heavy-duty audio card for studio use. And, finally, we feel CBSI's exceptional customer service sets the product apart in terms of responsive and knowledgeable support.

Winking: The AudioVAULT suite of products includes: On-Air: Both for automated and live, live-assist operations production. Cut and paste editing, multi-track production suites. Scheduling: Traffic and music schedule integration, voice tracking, remote scheduling and automatic reconciliation. Remote Operations: Remote production, remote voice tracking, traffic reconciliation, scheduling, audio and file transfer. Copy Management: Through AirBoss, our multi-user database, provides music notes, concert schedules, weather forecasts, live reads all without the use of paper. News Management: Through NewsBoss. Our multi-user news system. Manage news text and audio, both locally gathered and from national services. Internet Webcasting: Through our AudioStream product, send your audio to the Web, with schedule and log presentation on your Web page.

Wang: Dalet5.1 is a full featured digital audio

system that provides a set of powerful yet simple to use integrated tools that help radio stations and groups acquire and produce audio, schedule programming, broadcast, and manage audio libraries. TeamNews is a powerful newsroom management that offers a set of integrated tools to help journalists acquire, produce, schedule, and broadcast news. TeamRadio is a traffic and business management system designed to help groups and multi-station clusters with order entry, inventory management, scheduling, reconciliation, and billing. InterWeb offers stations and groups an easy to use means to exchange and preview audio and text files with other stations, affiliates, and advertisers using a standard Web browser. Dalet Web Publisher allows radio stations to automatically update their Website with information—playlists, title and artist information, news stories, etc. from their Dalet5.1 system. Stations running DWP can take advantage e-commerce capabilities and offer services to improve listener loyalty. **Scott:** Scott Studios offers four product lines: Good (Spot Box, our cart replacement), Better (AXS Jr., pronounced ax'-cess, software for use with nonproprietary computers and sound cards which runs satellite formats and music from hard drive), Better Still (AXS 3, which is a complete hardware and software system that runs satellite formats and music from CD juke boxes or music on hard drive), and our Best (touchscreen Scott System with all the bells and whistles). This allows stations to tailor a system efficiently to their needs and budget. **Lockhart:** Prophet Systems Innovations latest product offering, NexGen Digital Broadcast, takes the features of AudioWizard (PSI's current digital automation system) and programs it in a more powerful language to offer the industry the next generation of digital radio automation.

WANcasting allows stations to send copies of system data and audio such as spots, songs, traffic logs and VoiceTRACs between linked sites via frame relay networks of any speed. The success of WANcasting is readily apparent in Capstar's Star System central hub where this has become the foundation for their broadcasting.

NexGen Digital is known for its greater scalability, affordability, and virtual radio options. With the large number of hardware and software configurations NexGen Digital Broadcast supports, we can customize any installation to fit a station's needs and budget with the strength of the product lying in its ability to anticipate future growth needs and user preferences. Our digital audio systems allow you to do voice tracking concurrently with

programming, handle customization of reports and default configurations, and control multi-site/multi station management with ease.

CD/Extractor is PSI's answer to how stations will build their musical libraries. CD/Extractor and its stand-alone counterpart CD/Extractor Pro are examples of incorporating new technology to meet the needs and exceed the expectations of our users. CD/Extractor takes the latest WAV and compression technology to load cuts and music notes with ease across multiple CD-Rom devices concurrently. This is done in a fraction of the time and cost, while built-in levelers and tones assure that you retain the song's original integrity.

Thomas: Live Assist: Simple, robust, the perfect replacement for those aging cart machines. Operates like a cart machine plus many additional features to provide the ultimate live jock operation. Satellite Automation: The power to easily handle simple music formats or complex talk formats with multiple networks. (Designed for affiliates or head end use.) Music-On-Hard-Drive: Reliable, hassle free music operation. Live assist, automated, or both. Record voice tracks while listening in-context and many other premium features. Easy operation, reliability, 24 hour technical support and reasonable pricing have made CartWorks a favorite.

Lamoray: The DADpro32 digital audio delivery system provides complete on-air, production, and inventory management. DADpro32 is based on the Windows NT/98 operating systems, and utilizes commonly available off the shelf computer hardware and network architecture. A DADpro32 system may be configured as anything from a stand alone workstation capable of performing simultaneous automated on-air and production duties, or part of a multi-workstation system, with each Workstation optimized for specific duties and all sharing data via a dedicated file server and LAN or WAN.

Burley: WaveStation—Our affordable digital audio automation system. WaveCart—A PC based replacement for the traditional radio station cart machine. WebStation—Internet broadcasting automation system. WebConnect—Remote E-mail control - powerful file transfer control via regular e-mail. STINGER—An instant access audio player for disk jockeys and audio production professionals. Speedy—Automated audio CD-to-PC recording. Call Master—Powerful, user-friendly on-air call management. STREAMER—Advanced audio logging software, allowing instant access to hundreds of hours of recorded audio. We also offer several turnkey systems.

Digital Audio Just Got Easier !

CartWorks File Edit Scripts Options Recorder Help

346	Marines	:30	1	Stop
218	Coca Cola	:60	2	Rdy
398	Pizza Hut	:60	3	Rdy
			4	Stop
			5	Stop
			6	Stop

00:02:03 Loop Trip Unload **Pause**

12:16:35

On The Air

Tools

Recorder Files

Spot Sets Rotation

Instant Switcher

Meter Help

Navigation: << < > >>

Music Log [06-06-2006]

Time	Cart	Title	Artist	Length	Intro	End	Type
12:13:07	L002	Liner # 2		00:05			LC
12:13:12	M1012	Photograph	Def Leppard	04:54	:22	F	MUS
12:18:06	M2174	Friends	Elton John	02:20	:05	C	MUS
12:20:26	M1732	Dance The Night	Van Halen	02:47	:13	F	MUS
12:23:13	V026	Voice Track 26		00:12			VTK
12:23:25	DALIVE	SPOT SET		03:00		I	COM
12:26:25	J011	Jingle / Fast		00:06			Jin
12:26:31	M0713	Listen To Her Heart	Tom Petty	02:48	:11	C	MUS
12:29:19	V027	Voice Track 27		00:15			VTK
12:29:34	M2214	Black Friday	Steely Dan	03:40	:12	F	MUS
12:33:14	M0015	All Day Music	War	04:04	:19	F	MUS
12:37:18	L015	Liner # 15		00:15			LC

AUTO **STOP** **EDIT>** 00:03:23

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MERGE933.NET: RADIO AND THE INTERNET BECOME ONE IN A DALLAS STUDIO

by Jack Messmer

When Susquehanna Radio re-launched KKZN-FM Dallas-Ft. Worth 8/31, shifting from Adult Album Alternative to Adult Alternative Rock, a lot more changed than the music playlist. With the ever-growing role of the Internet in American life, station management decided that the repositioning should include an integration of KKZN's on-air and online operations. The result: Merge933.net, at 93.3 MHz in Arbitron market #7 and at www.merge933.net worldwide.

In addition to the on-air talent, Merge933.net has online talent—Internet mavens called Webjammers™. The Webjammers work in the same studio with the air talent, but are off mic about 15 feet away—interacting with both the audience and the DJ. The jock, for example, can ask the Jammer to grab the latest information off the web about the artist whose song is going to play next and the Jammer can relay e-mailed questions from listeners to the DJ. While



the air talent is focused on music, spots and the clock, the on-line talent has responsibility for interacting with the audience, surfing the Internet for interesting, informative or just plain weird stuff to post on the web site and making sure that the site is up-to-date and accurate.

Most of KKZN's Webjammers had no radio experience before landing their current gigs. The skill set, after all, is not the same as that of a DJ. So where does one go to find Internet-savvy talent?

"We found the Art Institute of Dallas to be a tremendous asset," said **Andy Lockridge**, Marketing Director, whose duties now include supervision of the Webjammer staff. The key attributes he sought in applicants for the Jammer jobs were 1) being a good writer and 2) having an awareness of the world and pop culture.

Most of the Webjammers come from the low end of KKZN's Adults 25-39 target demo, or even a bit younger—people who are completely comfortable with the Internet as a communications medium. Lockridge figures the average age of his Jammer crew is around 25.

"Just the fact that someone responds to your e-mail immediately surprises most people," Lockridge said of audience reaction to the station's 24/7 Webjammer staff.

I-Spots mean more money without adding inventory

Although adding a full staff of on-line talent has increased KKZN's payroll, station officials say the financial impact was negligible because of the new sales opportunities created by fully integrating the web site with the on-air operation.

By using RadioWave.com's proprietary player for its audio streaming, Merge933.net is able to synchronize the music playing with a picture of the CD cover. The picture is also a web link which, when

clicked, gives the Internet-listener the option of immediately buying the CD. That transaction is handled by Amazon.com.

What's really new though is what happens in the same space between music cuts. Advertisers can buy visual images that KKZN calls I-spots. "These are spots that have a visual presentation that runs at the same time their spot runs on the radio," said **Dan Bennett**, VP/GM of KKZN and three other Susquehanna stations in the Dallas-Ft. Worth market. "This obviously creates more revenue and costs 20% additional. Merge933.net is now getting over 2M hits per week and has an average TSL of 56 minutes, which is huge."

In addition to the current deal with Amazon.com, Merge933.net is planning to add more e-commerce to its site, plus a place to sell station merchandise to loyal listeners.

Keeping it fresh

Just as dead air is death for radio, stale content is death for the Internet. The role of the Webjammer is to keep the Merge933.net site fresh for online listeners who, after all, are viewers as well. That means constantly surfing the Internet and traditional media sources for interesting material to post under the "Cool," "Smart," "Rock" and "Pop" headings (see screen shot, POSITION). Cool is self-explanatory. Smart is useful information. Rock, of course, deals with music and Pop is pop culture.

For example, here's a recent posting under Smart:

Vending machines with brains?

10.28.99 — Looks like the folks over at Coca-Cola have something new up their sleeves. They have been experimenting with a new computer chip that will be placed in their vending machines. This chip allows the machine to change the price of a soda as the temperature changes. If it is hot out, you will pay more for a Coke. Another use for the chip would be lowering prices after hours. A soda may be cheaper at 8pm than at noon. That is all the world needs.... smart vending machines.

— Chip (1pm)

The same Webjammer filed this under Pop:

Hasselhoff is an idiot

10.29.99 — Going from Speedos to a cat burglar outfit? David Hasselhoff, after 10 years, has decided to leave *Baywatch* for his new syndicated show *AKA Picasso*. Can you say lame title? The new show features David as a high-tech thief employed by a government agency. I think he just made a bad career move.

— Chip (9:30am)

4.1
MILLION

THOUSAND

53

MINUTES

56

Bigger Numbers. Still No Secrets.

It is no longer a secret that Merge933.net is scoring huge numbers. Not just radio numbers, but big, impressive Internet numbers. Here's the biggest one: Merge933.net fans are spending an average of 56 MINUTES per session on the station's Website — qualifying it as one of the longest "time spent viewing" websites on the Internet. That's a big number; here are the other ones.

- 4.1 million Web pages served weekly
- 53 thousand unique user sessions per week
- 56 minute average time spent listening/viewing

RadioWave.com can't keep a secret in Dallas, and now it's happening again in San Francisco at KSAN. RadioWave.com and Susquehanna have joined to create an intrusive, cool and ultimately sticky Website for this great San Francisco station.

We'll say it again — longer time spent listening/viewing, ultra-sticky Website, and advertising interaction — all as a result of RadioWave.com's Internet solutions.

www.merge933.net
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Programming & Positioning

Not only are the Webjammers posting under the four hot-buttons, they're also making sure the material is fresh on the more traditional web links—Concerts, Tickets, Forum, News, Links and (the latest Internet fad for music fans) MP3s. Of course, there's an e-mail link so Internet listeners can communicate with the Webjammer or DJ.

Constant updating of the site is made possible by software designed by BlazeNet, an in-house operation of Susquehanna Media at its York, PA headquarters. The site itself was designed locally in Dallas by Radcliffe Web Design, which also designed the sites for sister stations KLIF-AM, KTCK-AM & KPLX-FM.

Merge933.net's Internet Service Provider is Coolink, which bills itself as "a national 'Tier 1' Internet Service Provider whose backbone is designed for high speed connectivity."

While it's not likely that every radio station is going to have full-time Internet communicators working shoulder-to-shoulder with DJs anytime soon, we doubt that Merge933.net will stand for long as the only one. Whether they're called Webjammers (a name trademarked by Susquehanna) or something else, having staffers working around the clock to communicate with listeners and keep the station's web site up-to-the-minute current is a logical extension for any major market radio station that's made the Internet a target for growth.

The Merge933.net Theory

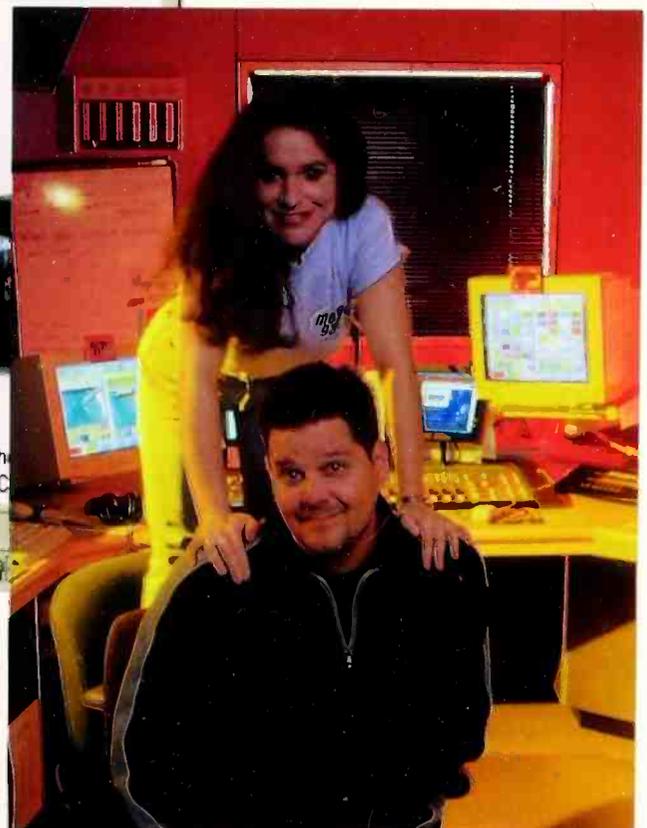
Merge is the nation's first commercial New Digital Media Station. Basically, whatever you hear on Merge, you'll be able to see and explore!

Breakthrough technology is important, but Merge 933.net people drive this project. We're staffed with full-time "Webjammers" who'll interact with listeners and air talent. They will be able to make zero-time updates and changes in content from their studio work stations. E-mail us any question about music, trivia, tour schedules, or where to find a rare CD or MP3. We promise to get right back to you.

We hope you'll indulge the urge ... to Merge.

Source: Merge933.net web site

Webjammer™ Kacy Harrison clowns with mid-day host Jeff K as Webjammer™ Chip Adams tends to business at his computer screen.



Merge933.net updates its content constantly through the use of Webjammers™ who surf the Web, interact with listeners by e-mail and post new material under the various clickable headings at the top of the station's main page. The RadioWave.com player at the left of the screen merges audio and video to display the artist being played or the video component of an I-Spot.



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Upped & Tapped

Jack be nimble? He'll have to be. **Jack Hutchinson**, that is, who replaces **Tom Baker** as VP/Market Manager at the Portland, OR station cluster owned by Entercom. Hutchinson, who rises to his new post from the Director of Sales slot, will also oversee Entercom stations in nearby Longview-Kelso WA.

They're breeding veeps like RABbits: Four picked up VP stripes recently at the RAB. The are **Renee Cassis**, VP/Corporate Marketing, **Wendy Frech** VP/National Marketing, **Milicent James** and **Dolores Nolan**, each VP/Stations.

Root Communications has named **Jonathan Brewster** General Manager for its six-station cluster in Brunswick, GA. Brewster had been working on the other side of the state as Director of Sales for the Cumulus cluster in Augusta.

Cox stops YAPPING, names some Atlanta execs: Atlanta move-in WBTS-FM, which was recently known as WYAP-FM (and WNGC-FM before that), has begun to fill its executive roster. Previously in-stated VP/GM **Lori Rechin-Sheridan** has brought in **Mike Abrams** as Program Director and **Katie Reid** as General Sales Manager.

WJMO knows where it's coming Frohm: Washington, DC's Jam'n' 99.5 has named **Michael Frohm** to its National Sales Manager post. He'll report to General Sales Manager **David Howard**.

In Tulsa, the Buz is about the Powers that be: Shamrock Communications has named **Buz Powers** General Manager for Modern Rock KMYZ-FM and Classical KCFM-FM. Powers exits ABC's Mickey Mouse operation in Dallas.

The beat goes on: **Ann Minotillo** has risen from Local Sales Manager to General Sales Manager at WKTU-FM "The Beat of New York." She'll report to VP/General Manager **Scott Elberg**.

Munk-y business at AMFM? AMFM President **David Kantor** has a new phalanx of Senior Vice Presidents. Among the upped: **Marla Bane**, SVP/Operations, **Karen Childress**, SVP/Affiliate Marketing, **Rhonda Munk**, SVP/Advertising Sales and **Martin Raab**, SVP/Marketing & Promotions. All were on board as VPs when the network started up in early 1998.



(l-r)
*Kantor, Childress,
Raab, Bane, Munk and AMFM Inc. COO Ken O'Keefe*

Fine hour for Stinehour: AMFM has created a new title to operate the helm of its Chicago station cluster. **Kathy Stinehour** is Market Executive Vice President, and will also serve as interim General Manager for WLIT-FM.

Bushey league? Jefferson-Pilot has tapped industry veteran **Mike Bushey** to handle programming chores at its KBTZ-FM San Diego.

The Cremona of the crop? **Vince Cremona**, who is currently SVP of Aurora Communications and General Manager, WICC/WEBE, will operate all Aurora radio properties in Fairfield and Westchester counties on the outskirts of New York City.

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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

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NAB State Leadership Conference, Washington DC (202)775-3527

Feb 16-19

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

March

Mar 1-4

CRS 2000 - Country Radio Show Nashville, TN (615) 327-4487

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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 Mike 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

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Apr 7-10

Broadcast Education Association 45th Annual Convention. Las Vegas, NV (202) 429-5354

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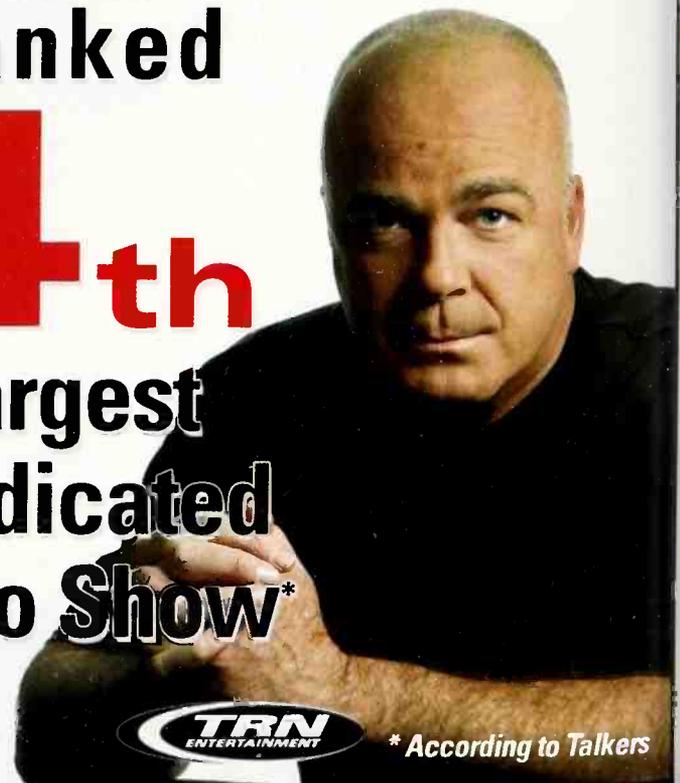


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