

Manager's Business Report™

Radio Business Report, Inc.

16 Years

October 1999



News In Review™

Clutter chatter and other news from the NAB Radio Show. Big deals reshape Viacom, CBS, AMFM and Cox.

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TechTalk™

They can't make a tin-voiced teenager sound like Barry White, but mic processors are important to every radio station's sound.

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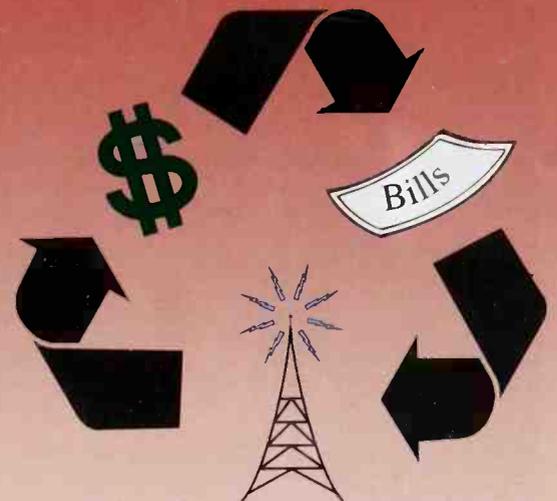


Programming & Positioning

His latest venture is more spiritual than Noble Broadcast Group, but make no mistake about it, John Lynch is still serious about the business of radio and he plans to make Catholic Family Radio profitable.

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It's the glue that holds a radio station together, making sure that orders become spots, spots become bills and bills become cash in the bank. Find out about the latest systems for traffic and billing.



Feature
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Tame Your Remote Demons

...with a Vector

Remotes are a necessary evil, but the Vector makes them more civilized by delivering **full fidelity two-way audio on a single dial-up phone line**. No bulky RPU antennas to rig and no costly digital phone lines to install. And the Vector is so easy to use that even your non-technical staff can operate it.

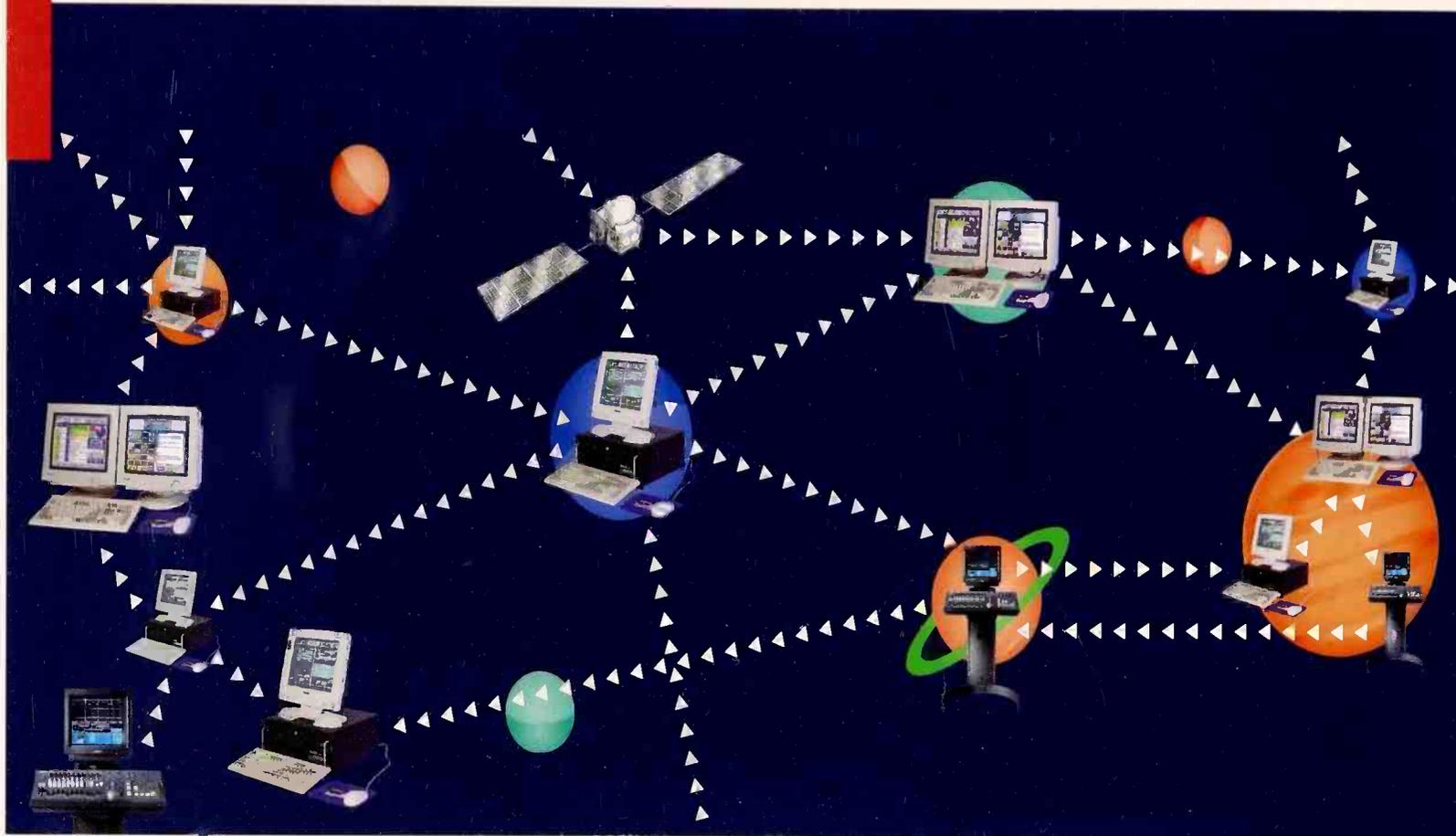
Call us today so we can talk about the demons that may be plaguing your remote broadcasts!



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The demands of today's fast paced broadcast marketplace require maximum utilization of resources to achieve cost effective performance. Thanks to the latest advances in digital technologies, multiple broadcast facilities can now seamlessly share audio inventories, news, scheduling and billing data, and often consolidate other redundant functions.

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HARRIS

Radio booming as Y2K approaches

July revenue estimates are in, and they maintained radio's streak of double-digit gains and kept YTD results at 12% to the good. Local gains YTD have been relatively uniform from region to region. The Southeast has the lead with a 15% gain, with the Midwest bringing up the rear at plus 9%. The results are more mixed when it comes to national business—the East has picked up 16% more revenue this year, but in the Southeast the gain is only 5%.

As we expected, pacing is picking up as Y2K approaches. Already, 61% of November inventory has been sold. If you are an advertiser, it's best not to wait around to book an end-of-the-year schedule. One problem with this kind of sales pace is increased advertising clutter. See the next page for a statistical look at this problem.

Station ownership consolidation is again on the increase. The biggest deal during the past month was a mega-swap which, strangely enough, sent a Los Angeles AM-FM to AMFM in exchange for 14 stations in five markets to Cox, a deal which did have an impact on the consolidation chart. Over 52% of all Arbitron market stations are in a superduopoly, with nearly 75% in some form of consolidated operation.—Dave Seyler

Radio Revenue Index

Summer's double-digit parade continues in July

The radio industry kicked off Q3 with a 14% revenue gain comparing July 1999 to the same month last year. The gains were the result of a 13% uptick in local business combined with an 18% jump in national. YTD, earnings are up 12%. Gains continued to be uniform throughout the country. Only the Southwest failed to register double-digit gains in local (just missed with a 9% gain). All regions clicked for double-digits nationally, with the East and Midwest topping 20%.

July 1999	Local	National
All markets	13%	18%
East	13%	23%
Southeast	15%	12%
Midwest	11%	21%
Southwest	9%	16%
West	15%	16%

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

Jan-July 1999	Local	National
All markets	13%	11%
East	13%	16%
Southeast	15%	5%
Midwest	9%	11%
Southwest	12%	10%
West	14%	9%

Local & Nat'l revenue Jan-July 1999
All markets **12%**

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. 61% of November already spoken for? Wow.



Superduopoly Dimensions

Industry Consolidation (as of September 13, 1999)

Superduopoly: 52.2%		
Market	# of stns	percent
1 to 50	855	55.4
51 to 100	628	55.7
101 to 150	396	47.9
151 to 200	392	46.8
201 to 261	443	51.0
All markets	2,714	52.2

Total Industry: 74.4%		
Market	# of stns	percent
1 to 50	1,206	78.1
51 to 100	846	75.0
101 to 150	585	70.7
151 to 200	600	71.7
201 to 261	636	73.3
All markets	3,873	74.4

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

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YTD Stock Performance

Radio stocks continued to outperform the overall market. Pure-play radio companies are also doing much better than diversified media companies.—JM

Company	8/31/99 Close	YTD Net Chg	YTD Pct Chg
Ackerley	15.250	-3.000	-16.44%
Alliance Bcg.	0.375	-0.625	-62.50%
Am. Tower	22.750	-6.813	-23.04%
AMFM Inc.	49.250	1.375	2.87%
AMSC	19.500	14.250	271.43%
Belo Corp.	18.938	-1.000	-5.01%
Big City Radio	4.125	0.063	1.54%
CBS Corp.	47.000	14.188	43.24%
CD Radio	32.438	-1.812	-5.29%
Ceridian	28.000	-6.906	-19.79%
Citadel	37.125	11.250	43.48%
Clear Channel	70.063	15.563	28.56%
Cox Radio	53.000	10.750	25.44%
Crown Castle	15.125	-8.375	-35.64%
Cumulus	28.000	11.375	68.42%
DG Systems	4.219	-1.344	-24.15%
Disney	27.750	-2.250	-7.50%
Emmis	56.500	13.125	30.26%
Entercom	36.500	14.000	62.22%
Fisher	61.625	-4.375	-6.63%
FTM Media	9.125	3.625	65.91%
Gaylord	30.500	0.375	1.24%
Harris Corp.	26.250	-10.375	-28.33%
Hearst-Argyle	25.313	-7.687	-23.29%
Hispanic Bcg.	74.750	25.500	51.78%
Infinity	27.063	-0.312	-1.14%
Jeff-Pilot	66.750	-8.250	-11.00%
Metro Networks	57.000	14.375	33.72%
NBG Radio Nets	3.000	0.875	41.18%
New York Times	39.063	4.376	12.61%
Otter Tail Power	39.813	-0.062	-0.16%
Pacific R&E	2.250	0.625	38.46%
Pinnacle Holdings	25.188	11.188	79.91%
Radio One	41.688	17.688	73.70%
RealNetworks	81.750	45.875	127.87%
Regent Pfd.	7.000	0.000	0.00%
Saga Commun.	22.750	2.250	10.98%
Sinclair	16.250	-3.313	-16.93%
SportsLine USA	24.125	8.563	55.02%
TM Century	0.688	0.376	120.16%
Triangle	0.170	0.138	431.25%
Tribune	93.313	27.313	41.38%
WesTower	23.000	-13.500	-36.99%
Westwood One	38.375	7.875	25.82%
WinStar Comm.	50.813	11.813	30.29%

Major Stock Market Indices

Index	Value	YTD Chg	YTD Pct Chg
The Radio Index™	162.500	41.840	34.68%
Dow Industrials	10827.700	1646.270	17.93%
Nasdaq comp.	2738.200	545.510	24.88%
S&P 500	1320.410	91.180	7.42%

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October 21

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Jeff Smulyan, Emmis
Nick Verbitsky, United Stations

Contact: Kit Franke at 831.624.1536 or baylissroast@kagan.com



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The View from Madison Avenue

Rise in commercials means lower impact on consumers

The strong economy is leading more advertisers to radio, and it's not necessarily a good thing. A study conducted by Empower MediaMarketing is warning advertisers that increasing clutter on the airwaves is likely to turn away consumers and make their commercials less effective.

"Clutter means a lot of commercials and less programming," explains Julie Pahutski, Sr. VP of Empower MediaMarketing. "The stations are trying to accommodate as many spots as possible and therefore have to add units where music or talk programming was originally scheduled. If the consumers think they are hearing more ads than programming, they're going to turn the dial."

Pahutski also admits that the dot-com ads have had both a negative and positive impact on the industry. She emphasizes that radio has benefited from the infusion of dot-com advertising dollars, but that "stations in turn know they can raise the rates to accommodate as many spots as possible. Advertisers are paying for a more cluttered environment."

The study, based on Nielsen Monitor-Plus data in 16 markets, reports that the number of commercial units grew by 13% over the past year. Unit growth was highest in San Francisco with 104%. Other big gains included Washington, DC with 38%, Miami with 33% and Philadelphia with 32%. San Antonio was the only market studied in which units dropped (2%).—TS

Radio Advertising Clutter Index

Q2 1997 - Q1 1999
 Analysis Prepared by Empower MediaMarketing

Market	Q1 (99 vs 98)	Q2 (98 vs 97)	Q3 (98 vs 97)	Q4 (98 vs 97)	Avg. Index
Atlanta	116	121	120	112	117
Boston	132	119	122	121	123
Chicago	116	104	103	100	105
Cincinnati	101	103	102	96	100
Dallas-Ft. Worth	101	115	102	99	104
Detroit	118	117	123	108	117
Houston	92	106	102	102	101
Indianapolis*	96	102	101	99	100
Los Angeles**	99	103	102	104	102
Miami	138	131	134	128	133
Nashville	106	98	103	100	102
New York**	101	105	106	103	104
Philadelphia	142	123	126	136	132
San Antonio	99	97	101	93	98
SFrancisco	205	174	231	210	204
Washington, DC	134	134	141	145	138
Overall	107	117	105	114	113

*Monitored 6a-12a **Monitored 6a-11p All others monitored 6a-7p

Non-Traditional Revenue Track

July brought return to normalcy

What can we say? June's hot Food/Grocery promotions for summer picnicking dropped back to more normal NTR levels in July. In fact, pretty much every category was nearly in line with the year-to-date average. One notable exception: Office. After all, who wants to think about work in July?—JM

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

	Jan	Feb	Mar	Apr	May	Jun	Jul	YTD
Automotive	10.36	17.84	12.16	9.42	16.01	4.29	16.09	10.54
Food/Grocery	22.48	42.19	21.06	18.83	23.20	49.33	25.44	30.75
Leisure	33.56	35.61	34.46	40.67	30.43	25.73	26.66	30.74
Health & BC	7.62	4.24	9.37	6.94	9.26	2.67	10.60	6.28
Home Improv.	7.26	5.39	8.02	9.08	3.57	5.50	5.58	6.09
Office	2.42	2.22	4.49	0.07	2.02	2.75	0.26	2.03
Clothing	3.28	0.15	1.41	12.35	2.75	6.38	7.62	5.14
Recruiting	23.39	10.21	9.03	2.65	12.78	3.36	7.74	8.43

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

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Viacom Back into Radio as Mel's Empire Expands (Again)

Now we know why Mel Karmazin was too busy to come to the NAB Radio Show in Orlando. He was busy putting together a deal to merge CBS (N:CBS) with Viacom (N:VIA).

Under terms of the deal announced 9/7, Viacom will acquire CBS for \$34.45B in Viacom's non-voting Class B stock (N:VIA.B). Each CBS share will be converted into 1.085 Viacom shares. Viacom's Sumner Redstone will be Chairman and CEO of the combined company—which will be called Viacom Inc.—and Karmazin will become President and COO.

In addition to bringing Viacom back to radio, three years after selling off all of its stations, the deal is the first major TV group merger under the FCC's new TV duopoly rule (*MBR* September, p. 7). The merger will create TV duopolies in Philadelphia, Boston, Dallas, Detroit, Miami and Pittsburgh. Some other markets will have to be divested to get the combined TV group under the 35% national audience coverage cap. According to BIA Research, CBS and Viacom combined have a total of 40.48% (after deducting the 50% allowance for UHF's in several markets). That means that Viacom/CBS will have to swap or sell at least five stations to get into compliance.

Redstone and Karmazin will have plenty of options for swapping, rather than selling, stations in the TV markets they need to exit. Look first to possibilities for Viacom to swap with its 50% partner in UPN, Chris-Craft (N:CCN), to give it a UPN O&O in markets where CBS already has an O&O TV. Beyond that, there are some obvious swap possibilities with TV group owners such as Belo (N:BLC) and Tribune (N:TRB) which would result in both Viacom/CBS and the other group having TV duopolies.

Infinity's (N:INF) radio group (majority owned by CBS) will be little affected by the merger. The only radio divestitures required will be one station in Chicago and two in Dallas, due to the new TV-radio crossownership limits.

Although the 1996 Telcom Act extended the Dual Network rule to bar ABC, CBS, NBC and Fox from acquiring UPN or WB, Viacom/CBS is expected to seek a waiver based on UPN's precarious status. Such a divestiture would be illogical in view of the recent TV duopoly change and could prove to be the final nail in the coffin for struggling UPN—leaving FCC Chairman Bill Kennard with the blame for killing a fledgling competitor in the network TV marketplace.—JM

How Many Spots Are Too Many?

One of the hottest topics tackled in the NAB Radio Show's "Group Executive Super Session" was clutter and whether the radio industry may be driving listeners away by adding advertising inventory.

"The spot load debate is overblown," said AMFM Radio (N:AFM) COO Ken O'Keefe, who insisted that "everybody" had increased inventory. That brought a chorus of protests from fellow panelists, who insisted that their four groups were holding the line.

"The increase in spot loads has potentially raised [radio's] vulnerability," declared Entercom (N:ETM) President David Field. Rather than add inventory, he said, radio stations should be able to raise rates, since the gap in CPMs continues to expand between radio and its two main competitors, TV and newspapers.

Although radio ad revenues are growing dramatically now, there are concerns about the impact that spot clutter may have for the future.

"The greatest impact of over-commercialization is with 18-24 year-olds," noted Cox Radio (N:CXR) COO Dick Ferguson. That's left an opening for New Media competitors to exploit and Ferguson said XM Satellite Radio is going to make "disaffected young people" a major focus of its marketing effort.

As was the case throughout the NAB Radio Show, the group heads had nothing favorable to say about LPFM and its potential to cause interference to existing stations. "It's terrible physics," said Randy Michaels, President, Clear Channel Radio (N:CCU).

Never one to mince words, Michaels didn't spare the NAB a bit of his barbed wit for the show's light attendance as he declared it the "first broadcaster- and vendor-free Internet convention."

NAB's "official" attendance tally was 6,000, but one wag suggested that the count included the various hotel housekeeping staffs. Independent estimates ran from 1,600 to 2,500, with most in the lower end of that range.—JM



Cox Radio's Dick Ferguson shares his views of radio's challenges and opportunities as Clear Channel's Randy Michaels looks on.

Kennard Makes Pitch for LPFM Support

"I want to explain to you why I believe we can work together to make low-power work," FCC Chairman Bill Kennard (D) told NAB Radio Show attendees as he made an unlikely bid for support from LPFM's most vehement opponents.

"We need cooperation, not confrontation," Kennard told the broadcasters. "That's why, in the coming weeks and months, our engineers plan to work closely with all interested parties on the technical questions."

In the Q&A period following Kennard's speech, small market broadcasters led the attack on LPFM as they had at an earlier appearance by Commissioners Gloria Tristani (D) and Harold Furchtgott Roth (R).

KHWY Inc. President Howard Anderson asked whether existing broadcasters would have to pay for the cost of regulating LPFM if the new service is, as many have advocated, restricted to non-commercial licensees who will pay no fees. Kennard said he didn't anticipate any increase in fees.

Noting that the reserved non-commercial section of the FM band (88.1-91.9 MHz) was created specifically for the churches, colleges and governments cited by Kennard as needing LPFM, Cromwell Group CEO Bud Walters asked "why can't we use those frequencies?"

"The key is that there is a huge amount of demand," said Kennard—too much to be accommodated only in the reserved band.

Although Kennard made no bones about his support for LPFM (it was his idea, after all), Tristani and Furchtgott-Roth insisted that they haven't made up their minds.—JM



Small market group owner Bud Walters asks the FCC Chairman to keep LPFM in the non-commercial band.

Cox and AMFM in Bicoastal Swapfest

Two of the nation's largest radio groups have agreed on a monumental station swap involving six markets and 16 stations. AMFM (N:AFM) will receive only two stations in one market, but what it is getting from Cox Radio (N:CXR) is extremely significant.

In Los Angeles, AMFM will add KFI-AM & KOST-FM to its already robust 1 AM/4 FM superduopoly.

"Adding two terrific crown jewels in the LA market where we already have such a dominant position is a wonderful opportunity for us to continue to demonstrate the power of the clusters," AMFM Radio CEO Jimmy de Castro told *MBR*.

What Cox gets in return is a third FM in Miami, WEDR-FM, a fourth station in its Atlanta headquarters market, WFOX-FM, five stations plus a JSA in Connecticut (Stanford-Norwalk and New Haven) and AMFM's six-station superduopoly in Jacksonville, FL.—DS, CM

Candidates Get Leeway

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

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

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

Marconi Winners Honored

Bob Kevoian and Tom Griswold had the unusual honor of not only hosting this year's Marconi Radio Awards (9/2), but winning as well. AMFM Radio Network's "The Bob & Tom Show" snared the honor for Network/Syndicated Personality. Here are the other winners:

Legendary Station: KOA-AM Denver

Personality of the Year

Major Market: Kevin & Bean, KROQ-FM LA

Large Market: Steve Kelley, KOA-AM Denver

Medium Market: Scott Innes,

WYNK-FM Baton Rouge, LA

Small Market: Scott Kooistra,

KYNT-AM Yankton, SD

Station of the Year

Major Market: KGO-AM San Francisco

Large Market: KUDL-FM Kansas City

Medium Market: WFBG-FM Indianapolis

Small Market: KTTS-FM Springfield, MO

Format winners

AC: KUEL-FM Fort Dodge, IA

CHR: WNNK-FM Harrisburg, PA

Classical: KFUE-FM St. Louis

Country: WDAF-FM Kansas City

NAC/Jazz: KZJZ-AM St. Louis

News/Talk/Sports: WBZ-AM Boston

Oldies: WWSW-FM Pittsburgh

Religious: WUGN-FM Midland, MI

Rock: WEBN-FM Cincinnati

Spanish: KLTN-FM Houston

Urban: WBLX-FM Mobile, AL

Steady As She Goes; Radio Holds 19% of May Ad Bucks

By Jack Messmer

In virtually a repeat of its performance of May 1998, radio claimed 19.01% of local ad spending in May 1999, off a fraction of a point from the previous year. The most noticeable changes were a decline in radio's share of TV promotional spending—69.1%, down from 84%—and radio's dominance of a category which didn't even exist a year ago—a 45.51% share of Internet/E-Commerce ad spending. Look for dot-com business to be an increasingly important segment of this monthly tally.

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

Category	Radio	TV	Newspaper	Total Media	Radio % of Total
Automotive	42,385	163,870	214,009	420,264	10.09%
Restaurants	14,136	45,548	3,870	63,554	22.24%
Department Stores	11,543	19,891	85,928	117,362	9.84%
Foods	10,637	33,539	3,038	47,214	22.53%
Communications/Cellular	18,262	27,826	40,319	86,407	21.13%
Furniture	8,485	16,625	33,250	58,360	14.54%
Financial Services	16,407	18,662	40,741	75,810	21.64%
Movies/Theater/Concerts	6,646	11,965	20,105	38,716	17.17%
Grocery Stores	10,003	12,516	17,449	39,968	25.03%
Appliances & Electronics	3,485	11,492	35,112	50,089	6.96%
Hotel/Resorts/Tours	4,811	13,661	37,148	55,620	8.65%
Drug Stores/Products	5,802	14,457	10,216	30,475	19.04%
Computers/Office Equip.	3,169	5,138	21,210	29,517	10.74%
Specialty Retail	16,793	19,954	30,002	66,749	25.16%
Health Care	8,746	14,842	11,989	35,577	24.58%
Auto Parts/Service	5,457	10,738	7,208	23,403	23.32%
Music Stores/CDs/Videos	4,262	6,171	3,365	13,798	30.89%
Transportation	5,428	5,942	14,634	26,004	20.87%
Entertainment-Other/Lottery	7,752	6,271	4,191	18,214	42.56%
Home Improvement	5,668	14,883	12,404	32,955	17.20%
Professional Services	8,878	9,723	11,137	29,738	29.85%
Beverages	17,632	19,924	2,510	40,066	44.01%
Television	37,669	5,521	11,322	54,512	69.10%
Personal Fitness&Weight Ctrs.	1,133	3,922	1,238	6,293	18.00%
Publications	3,764	3,567	31,538	38,869	9.68%
Internet/E-Commerce	10,503	7,703	4,872	23,078	45.51%
TOTAL	289,456	524,351	708,805	1,522,612	19.01%

*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 Rivlin 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: AMFM's Tim Link of KKRD-FM, KRZZ-FM, KRBB-FM, KZSN-FM Wichita, KS; Empire Broadcasting's Judy Buddensick of WRNR-FM Baltimore-Annapolis, MD; and Nassau Broadcasting's Don Dalesio of WJLK-FM, WOBBM-AM & FM, WBBO-FM, WADB-AM Monmouth-Ocean, NJ.

Here are this month's GM Talkback questions and the GMs' responses.

1

Revenue for 1999 has been phenomenal. How are your numbers heading into the 4th quarter? What are you doing different from last year?

Tim Link:

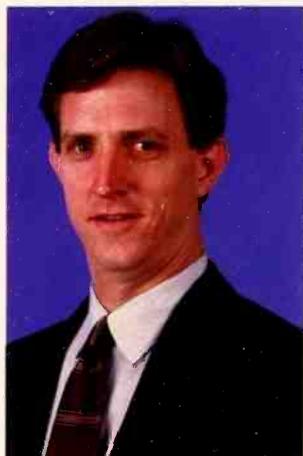
Our cluster is currently pacing 50% ahead of 4th quarter prior year. We attribute that to a variety of factors, including lots of team selling among our four different sales teams. In addition, our sales management team is compensated under a plan that rewards total cluster performance in addition to individual station performance. We're always pushing rates as well. Average unit rates on our leading station right now are 25% ahead of same month prior year.

Judy Buddensick:

This year we have a smaller, stronger and more focused sales force. We're pacing well ahead of this time last year. We're looking to grow with more qualified account executives, not simply more people. We expect a strong finish to the year.

Don Dalesio:

4th quarter pacing for us is great. For the quarter, the cluster is at 60% of 1998 and 45% of budget. Our three sales forces are continuing to work in advance. They're cultivating a lot of new businesses and they're placing most of their accounts on three-, six- and 12-month programs. In comparison to last year, we are increasing the size of our sale forces and really developing some great account executives. Other than that, we just continue with the systems that have always made us successful.



Tim Link



Judy Buddensick

2

What type of new accounts are advertising on your station?

Tim Link:

Several new categories have emerged this year. There has been an explosion in apartment construction in the last 12 months, and many of the new complexes are having great success with radio. Automotive aftermarket, particularly truck accessories, has been strong as well. With the deregulation of the telecommunications industry, we've benefited from a war that's raging between several local and long distance phone service providers. A couple of big car dealers have shifted their focus recently from TV to radio and are having great results.

Judy Buddensick:

Last year our client base was essentially entertainment accounts. Now we are generating more of a consistent retail base—automotive dealerships, shopping centers, supermarkets, insurance and financial services.

Don Dalesio:

The hottest new category for us has been optical—specifically lasik surgery. Professional services and health services continue to grow, and real estate has developed into a great category as well. In addition, our national team is doing a stellar job opening up the dot-com business for us. The Monmouth-Ocean market is so lucrative that it's really a function of how many salespeople we can get on the streets.

3

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

Tim Link:

I originally looked at media sales as a place to blend a background that included agency work and a stint as a partner in an entrepreneurial enterprise with my interest in sales. I found a radio GM that was willing to take a chance on me and found that it was a great fit. I stay in it because it's full of fascinating people and is always changing. I have a hard time picturing myself doing anything else!

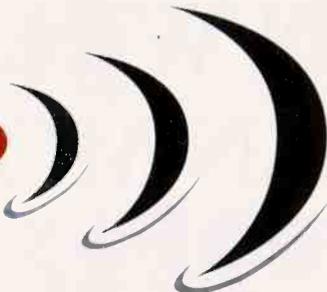
Judy Buddensick:

Prior to radio, I was the media director of a Manhattan ad agency. Radio always seemed magical to me—the intangible medium that always built up business for my clients. It still gives me an incredible rush to watch a new radio advertiser feel the power of a successful campaign.

Don Dalesio:

In college I studied marketing/management but had a roommate who was the PD of the college station. I did a fill-in shift one summer day with my own albums in tow, and I blended radio with my concentration. My roommate was *real* desperate, by the way!

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HOW GAMBLING CAN WIN YOU MORE THAN MONEY: JL MEDIA'S RICH RUSSO REVEALS ALL



Very few people can credit their success to a lucky streak at a crap table. But Rich Russo, a very singular Director of Broadcast Services at JL Media can. Russo was losing some money at a “very cold” dice table at a casino in Puerto Rico. But his luck was about to change. He got the dice and ended up rolling for a long time and winning a lot of money. Across the table was a guy winning “tons and tons” of money from his rolls. He recognized the man with the winner as someone from JL Media. Just before the trip, Russo had met the man at JL Media to set up a job interview with Jerry Levy. He wondered if the big winner was Jerry Levy and wanted to say hello. As luck would have it, it was Jerry Levy himself. Russo introduced himself. Levy looked at his chips and looked at Russo and said, “You’re hired!”

Six years later, Russo is still buying spot radio for clients such as Old Navy, American Movie Classics, About.com, NY Lugz, Great Foods, Lending Tree, WGN and a few Fox O&Os. Luck can only get you so far; Russo shares with *AdBiz* his perspectives on buying radio and what it takes to do it well.

What developments have most changed the landscape of radio buying in the last few years?

Obviously consolidation has changed the landscape in terms of the AMFMs and the Infinity/CBSs of the world having clusters or owning segments of demographics. In LA, CBS pretty much owns all the men. They own most of the men in New York as well. The whole consolidation factor helps the groups more than the buyers. Most buyers shouldn't be intimidated by consolidation but should get upset that the groups share the rates with each other and then use it against the buyers. The stations should worry about themselves and not how the rest of the group is fairing on the buy. Also there's so many layers of management now—director of this or manager of that. Who has the final say in cutting a deal?

I guess consolidation helps the weaker stations. It doesn't help the stronger stations. The stronger stations might get hurt a little bit by it because now they have to get absorbed into these other stations. Some people view it as a threat, but I think it's all right. I think the worst thing about consolidation has nothing to do with the sales in the buying side. The worst thing about consolidation has to do with the programming side. Consolidation has hurt radio for the listeners, not the buyers. There's very limited radio to listen to these days.

How has consolidation changed the way you do your job? Does it make it easier for you?

Honestly, it's the same. I buy on a station by station basis. We don't do big cluster deals. Each station is its own entity; I don't care who owns them. I know a lot of people who probably buy the whole group or the whole cluster just to make their lives easier. But if you buy each station on its own merit regardless of who's owning it and you negotiate the best deal, that's the way to go.

What other developments are impacting your job?

The fact that the economy is so good. Radio has been selling out at a quicker pace than normal. So the timing of when you place your buys is more important now than it's ever been. Especially in some of the West Coast markets, it's changing almost daily because of the influx of dot-coms and end of century advertising. The more stuff you do in advance the better off you're going to be. Right now, for the last two weeks, my job has basically been clearing stuff. It's almost not negotiat-

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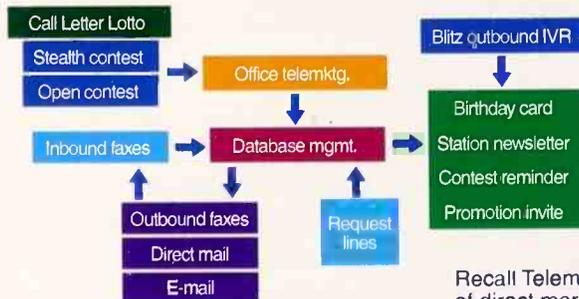
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ing; it's clearing rates and clearing schedules.

What aspects of your job do you enjoy the most?

The part I enjoy the most is when you see results. It's great when clients see growth in their sales in the week they're on. It's almost like you're grading yourself. Then the client comes back the following year or the following quarter and they believe in radio and they believe in the whole advertising plan. That's enjoyable because you know the job that you're doing is accomplished. I like a lot of the people; it's a good, interesting bunch of characters in this business.

What do you find most challenging about buying spot radio?

I think a lot of the managers are very short-sighted. Right now with the dot-com explosion, they're basically shutting out clients who have been good to radio. They've been on radio for years and find themselves, as they doing their Q4 plans now, being freeze out or paying higher rates because of the influx of the dot-coms. So you're taking short term business and you're not taking care of your old clients who have been driving your business all these years. I guess it's tough to see past what's in front of them when the money is coming in for all these people. I think it's short sighted to take the money and run at this point. In the end, it all comes around. At some point, radio is going to go back to where it was a medium you could get on at the last minute.

Do you think radio will continue to grow?

That's an interesting question. It should but it seems that the variable on this is the dot-coms. How much of that is going to continue to be a force. On paper, I would imagine we have at least another year of this before we see a slow down. I think it's going to at some point taper off. If satellite radio ever gets up and running, and if it's done correctly, that could put a little hit on radio as well. Once that comes out, people could tune in to commercial-free or limited-commercial radio. They could tune in to the same radio station across the country. Programming in radio needs to step up a little at some point.

So is programming the true loser amidst these changes?

I think there is so much money at stake now and so much Wall Street behind these companies. People are so leveraged out that they have to play it safe. There's no aggressive programming anymore. It's almost program-



ming for the masses. There are a few exceptions. Stations are cookie cutter and there's nobody taking chances. I live in the New York area and we're going to lose a rock station in a week or two. And there's going to be nothing to replace it. The legendary rock & roll station WNEW is switching formats to All-Talk. There's going to be a big void for a 28-38 year old person who listens to Rock & Roll in this market. So that's what upsets me the most. I feel that the programming has suffered a little because of the money. I guess that's partially my side of the business' fault as well. I don't do this, but many people are buying on ratings. So the pressure on these stations is to perform higher and to get higher revenue. I guess it's a full circle thing where we're at fault as well.

What is your philosophy?

Our philosophy is to buy the right stations. To buy the stations that make sense. We're obviously cost driven on what we want to do in terms of pricing. We're very aggressive in the rates we go after and the things we do with the stations. But we're not ranker buy-

ers. That's when you pull up a ranker and you just buy the top two stations. We buy the stations that make sense, or we try to—that's obviously our goal. We never give out our cost per points. We never give out our demographics. We don't want people influenced based on that information because that's going to affect the way they submit their stations or submit their rates. If they know that you're buying on teens, then the teens stations are going to charge you a little bit more. I have a big problem with what's called demo-pricing. I think the rate is the rate. If I got someone running at \$100 a spot, and another client, because they have a different demo is running the same week at \$300 a spot, that's ridiculous. Nobody charges you for milk at a supermarket based on need. If I'm more apt to buy milk or if I really need milk for my survival, the supermarket is not going to say "well, geez, it's \$6 for you but this guy really doesn't like it but he's going to give it a shot, he pays \$2." That's crazy. So we like to get to a point where we set up a rate structure with a station as opposed to getting into the whole cost per point deal.

Meeting the needs of 21st century radio:

The latest traffic and billing systems

Chances are the traffic and billing system that consists of laborious hand-written entries into a log book is all but extinct. Even mom and pop standalone stations use some kind of software to manage their traffic and billing. And in the age of consolidation, the big boys need big systems to manage their inventory. Also with big groups, access to integrated reports and analysis becomes all the more crucial. But how to incorporate the challenges of today's radio stations while making the product user-friendly? *MBR* spoke with five traffic and billing vendors and posed these questions:

1 What is your current top-of-the-line traffic and billing system? Highlight your best features including what makes your product stand out from the competition.

2 What do you have in mind when designing your system?

3 What phenomenon or existing problem drives R&D?

MBR also talked to user clients for a low-down on these systems.

CBSI

Founded in 1978, CBSI currently serves over three thousand radio stations worldwide. And it has been Y2K compatible since the 1980s, well before Y2K became the buzz word around technology circles.

A very basic system from CBSI starts at \$5K. Additional costs are incurred depending on system options, complexity and number of users. The scalability and interoperability of different levels provides opportunities for stations to expand and grow. Stations never pay for features they don't use and they don't have to struggle with a sub-standard system with little prospect of upgrading cost-effectively.

CBSI's VP Marketing & Sales Steve Kenagy answered our questions.

1 Since CBSI software is scalable, both the top end (Premier/Classic) and entry-level (Elite) systems have the same underpinnings: DeltaFlex III traffic engine. This brand-new release incorporates capabilities like full A/R data retention, expanded point-and-click reporting, and group-friendly invoicing.

2 Revenue Maximization, in the DeltaFlex III release, is something you will find in no other system—during log assembly, this feature analyzes all your scheduled spots and pinpoints the schedule which will make you the most revenue. Our test group of stations averaged an extra \$528 per day in increased income. Imagine if all your stations could achieve the same! And Revenue Maximization does this without rate hikes or added spots—it's all from commercials already sold.

3 A good traffic and billing system almost has to be all things to all people—you need to give GMs and financial departments reporting power and a very straightforward interface, and at the same time not detract from the speed and precision traffic departments require or the flexibility sales managers need. There's a wealth of strategic information in CBSI's traffic system, and our

emphasis is on making that data as easy to manage, access and interpret as possible.

Radio Unica's Director of Traffic Services, David Jay is looking forward to using the

DeltaFlexIII system. 10 stations from the group are currently on the DeltaFlexII system and will switch to the new one in coming weeks. One of his favorite features in the DeltaFlex system is the cart rotation. The system can rotate equally, by percentage or ratio. Jay claims that there is "almost no cart rotation the system can't handle." Jay is also looking forward to being able to add more sales

people to the tables. The DeltaFlexII allows for 64 sales people (he has 80) and the new DeltaFlexIII will incorporate as many as 512 sales people. Report consolidation is one of the main reasons why Radio Unica picked CBSI, Jay adds.



Steve Kenagy

DALET

Dalet Digital Media Systems USA, Inc.'s current top-of-the-line system is TeamRadio. This system is specifically designed for multi-station operations. The price for this starts at around \$10K but there are additional costs depending on the number of stations involved. Product Manager Robin Wang estimates that a typical 5-10 station installation can cost anywhere between \$20K to \$50K. Users pay one upfront fee and can have optional maintenance. If they don't want the maintenance, then there are no monthly service fees associated with using TeamRadio.

1 TeamRadio

2 TeamRadio was designed from the ground up to handle the needs of multi-station operations. Not only can TeamRadio be used to consolidate sales, traffic and billing but it can simplify operations, consolidate customer databases and provide multi-station reports. Furthermore, TeamRadio is designed with an open architecture using modern day technology. What this means is that we can, for example, offer innovative capabilities that allow the stations' personnel and their advertisers to exchange information and conduct transactions more effectively using the Internet.

3 The radio industry is in the midst of sweeping changes. Not only due to consolidation but also to technology and business needs. For stations to remain competitive, they must change and that means

their business systems must change as well—the systems that were installed five to 10 years ago may not support what is required going forward. For example, obtaining accurate and timely reports from clusters or regions was not required in the past. Today, it is and we've incorporated that capability into TeamRadio. At Dalet, we listen to our customers and stay abreast of new technologies and trends to develop a wide range of software products—including traffic—that allow radio stations to improve operations and optimize revenue.



Robin Wang

One of Dalet's clients is WorldSpace Corporation based in Washington, DC but with ongoing plans to reach listeners worldwide. VP of Sales Allan Ginsburg says that the ability to access TeamRadio via the Internet was crucial because of WorldSpace's global operation spanning three continents. Sales representatives need to be able to access information and place orders from the different channels they represent. A feature Ginsburg likes particularly is the automated order-entry approval mechanism that automatically processes the proposals to orders. A proposal has to meet a certain set of criteria before it becomes an order. If it doesn't meet all the criteria, it gets forwarded to the sales manager for review.

DATACOUNT

Datacount's Debbie Hamby, VP Sales/Marketing featured their D32 traffic and billing system and says price is based on market size. The categories are 1-50, 51-100 and 101+. There is a monthly system fee.

1 Datacount 32 (D32) is our new WIN/NT based system designed exclusively for modern technologies and the changing needs of radio. While incorporating all the latest traffic needs, D32 also targets all levels of information, both corporate, group and station. Information is easily gathered using ODBC (Open Database Connectivity) as the standard, while using a client/server static scheduler to provide immediate scheduling feedback.

2 Foremost, D32's open architecture provides outstanding capabilities for extensive data analysis thus creating an information cornerstone for a station or group of stations. Real time avails, up-to-the-second average price-per-spot reports, auto importing of AE (Account Executive) activity into spreadsheets, etc. New technologies also enable Internet reporting, improved network security, E-mail and superior integration to other products. We have also addressed our input screens to speed the workflow process and improve the reporting process to allow managers to get precise and accurate information to make decisions.

3 The broadcasting group drives our design in three areas: 1) reporting, 2) easy consolidation of data on multiple levels and 3) utilizing the latest technology for performance and connectivity. The groups are virtually re-creating the radio business and the traffic and

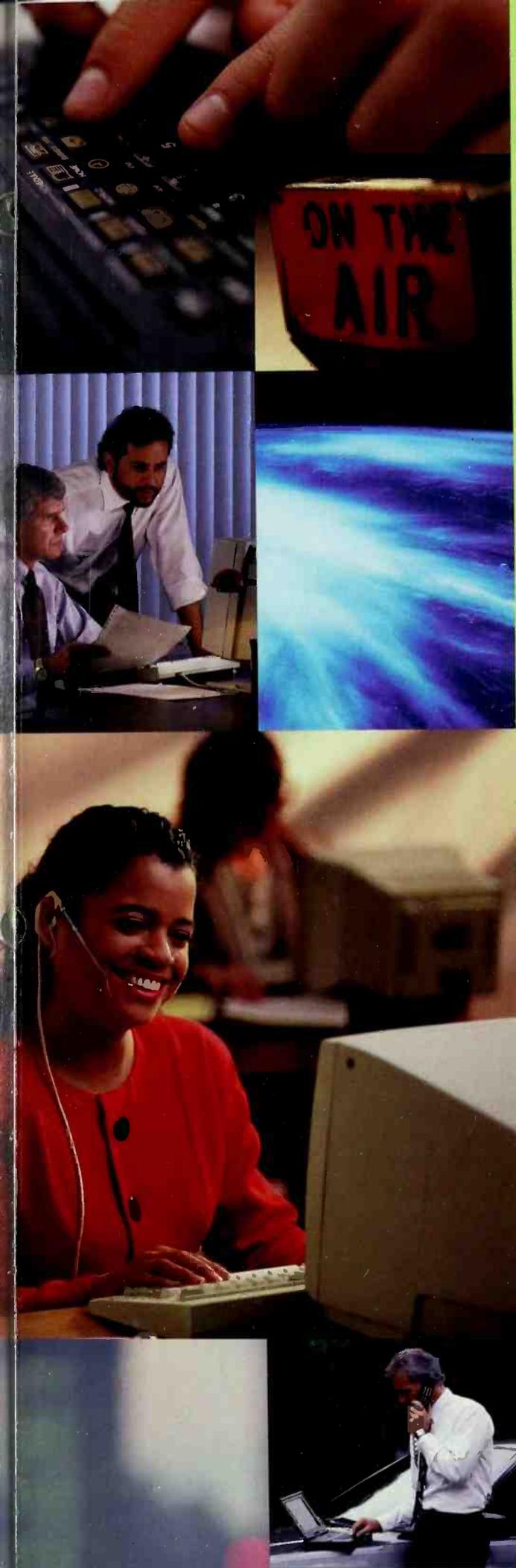
billing systems of yesterday don't have the capacity to cope with the demands, such as those listed above.

Client Premier Marketing just transitioned into the D32 this month and are very happy with the system so far. They run four stations (KFRU-AM, KPLA-FM, KOQL-FM and KBXR-FM) in Columbia, MO and all four are currently using the D32. Traffic Director Roberta Martin says the data analysis in D32 is outstanding. Extremely flexible and user-friendly, she can call up client activity for all four stations instead of looking at information from each station and then having to compile it into one report. D32 also imports easily into other spreadsheet programs like Excel for even more in-depth and specific analysis.



Debbie Hamby

Martin says there was a relatively small initial payment associated with the D32 and then there are monthly or quarterly fees (depending on which you choose) for maintenance and support. Datacount has been able to respond quickly to kinks in the systems and provide solutions and alternatives to their complaints. Martin adds that their long relationship with Datacount (they had previously used DARTS) really helps facilitate understanding and progress with problem-solving.



The GSM moved his big meeting up by a week, and he was desperate . . .

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She walked you through setting up report sequences that you could print with just a few keystrokes. Gave you hints and ideas you hadn't even thought of before. When you called back later with just one more question, you got right through – and she was as friendly, patient and knowledgeable as the first time.

**Thank goodness you had someone like that in
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CBSI's customer service team is full of people like Liz. Radio professionals who know your challenges through and through, because they've been there themselves. They're available toll-free, on a 24/7 basis, and they're ready to show you how to make your CBSI software a resource as well as a workhorse.

**Call and find out what CBSI can do for you, and ask
about our 30-minute customer service guarantee.**



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COMPUTER CONCEPTS

The base pricing for a single station starts at \$7K according to Computer Concepts' Southeastern Regional Sales Manager Obie Dixon. For three to four station groups, the range is usually between \$13K-\$15K. Fees are an average \$180 per month. This includes 24-hour, 7-day toll free phone and modem support, enhancements and upgrades. There is also an additional yearly licensing fee of \$300 per site and not per station.

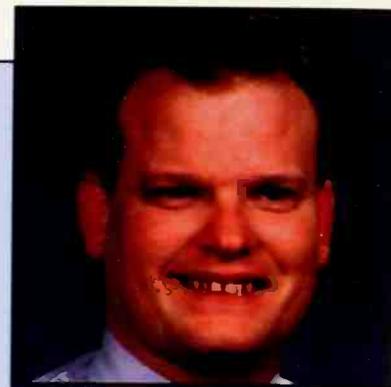
1 Visual Traffic (V.T.) is our current top of the line traffic and billing system for radio stations, available for more than two years.

2 V.T. is a native 32-bit Windows product which is designed from the ground up to take traffic operations well into the next century. It works equally well in complicated, small market setups to sophisticated major market environments. Our product has been in the field for several years, while many other NT-based systems are just beginning to get some experience—and some are still in Beta testing. If there's a single feature that stands out for many of our larger markets, it's Multiple Station Capability; V.T. is used in managing station combos, trombos, LMA's and Superduopolies. V.T. can effectively handle up to 128 different stations within one database.

3 We strive for a logical, user-friendly interface that permits an enterprise to handle multiple station, accommodating splits in billing, multi-tiered commission rates, and accounts receivable. The consolidation frenzy continues to drive R&D. The ability of a single

traffic system to support multiple stations under multiple ownership but keeping the operation of the traffic simple enough to quickly learn and operate is a driving force of V.T.'s R&D. We've also led the way in creating a WAN-based system that can be used to connect stations across the globe for corporate information purposes, and to share resources and ad placement. It is one thing to develop a system to do all the wonderful things needed in today's world of consolidated radio but it is quite another to present the application in a logical, usable manner. V.T. allows the radio station to have the cake, i.e. functionality and eat it, i.e. user ease.

President of McNaughton-Jakel Stations Rick Jakel had glowing compliments for Computer Concepts calling it a "first class" company. One of its first clients in the 1980s, the group has used the Visual Traffic since it was released. The group runs two stations in Elgin, IL (WJKL-FM and WRMN-AM), one in Aurora, IL (WBIG-AM) and one in Las Vegas, NE (KSHP-AM). Jakel says the group is able to run the stations from Elgin using V.T. His favorite feature is scheduling—the system doesn't allow the user to schedule more than there are avails. And graphically, you can see exactly what you did at each step.



Obie Dixon

COLUMBINE

Chief Operating Officer Mike Oldham tells *MBR* that pricing varies according to the number of modules required and by the size and number of stations using the system. Base starting price is around \$2K. There is a monthly service fee. Stations don't own the system but rather they purchase the license to the software. The fee buys 24-hour support and free updates from Columbine.

1 Columbine JDS has provided traffic and billing solutions to radio stations for over 30 years. CJDS currently offers several products including ColumbineNet, a web browser-based version of the Columbine system that is presently installed in 350 radio stations and JDS1000, a sales and traffic system which is installed in a number of large radio groups. We consult with clients to determine the solution that best suits their individual requirements.

2 ColumbineNet automates the management of inventory and provides the tools to make more money from available inventory. In addition, ColumbineNet offers a wealth of management reports including a three year trend, base rate, pacing etc. JDS1000 offers a complete credit management system as well as powerful inventory and yield management reports.

3 As the industry continues to consolidate, CJDS has been a leader in providing alternatives to the traditional, standalone systems. ColumbineNet was specifically developed to provide a lower-cost

yet feature-rich, Internet or WAN-based solution for an entire corporate group. Hardware costs are shared across the group and staffing costs can be minimized by consolidating traffic in one (or regionalized) location. CJDS is also at the forefront of delivering E-commerce solutions for radio including electronic contracting and invoicing. CJDS' Spotdata product (www.spotdata.com) allows radio stations to send invoices electronically to virtually any national agency and participating local agencies via the web.

Since ColumbineNet is a new release, there are no stations that are currently using the system. But in terms of software and functionality, the new release is similar to the old Columbine system. Jefferson-Pilot Communications' Continuity Associate James Smolich likes the system because it allows percentage rotation of spots. For example, when a client has 10 different commercials to run, Smolich is able to tell JDS1000 which commercial to run and how many times to run it. One thing that is a slight inconvenience is when the four-station group in Denver needs to duplicate instructions across the stations. If a client wants to buy two stations, Smolich has to fill out the instructions individually. But the contracts can be duplicated.



Mike Oldham

HEAD ON, "THE BEST TRAFFIC SYSTEM IN THE BUSINESS."



Computer Concepts' V.T. (Visual Traffic) is the "best traffic system in radio." And for good reason. Its Windows® based visual interface is easy to learn and V.T. offers multi station capabilities from one location. Add to that pre-defined management reports, station split functions for billing, A/R, commissions and more ... you'll soon discover why V.T. makes it safe to play in traffic.



It's the most flexible, fully integrated traffic system available today.

STOP and take a moment to evaluate your current traffic system. With V.T.'s management oriented approach, you'll keep pace with our rapidly changing industry whether you run one station or several groups of stations.

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Mic processors: “turn up the talent”

by Carl Marcucci

In this issue of MBR's Tech Talk, we detail some of the latest in mic processors—applicable to both the studio and production room. As a buying tool or quick education, here's what six experts in the field took the time to say.

- Jim Loupas, President, Air Corp.
- Richard Neatorur, VP Engineering, A.R.T. (Applied Research and technology)
- Tim Van Grove, Product Manager and Engineered Applications Manager, Rane Corporation
- Eric Mangum, Marketing Manager, Rolls/Bellari
- Jay Ubben, Director of Marketing, Broadcast Supply Worldwide
- Paul Roberts, Sales Administrator, Symetrix Inc.

What reasons do your clients use mic processors?

Loupas: Our clients use the Air Corp Model 500ph to make voices clear and understandable, while removing room reverb and extraneous noise.

Neatorur: Broadcast customers use our mic processors in post production to “sweeten” voiceovers on audio spots and in the control room mic to add warmth and control to the announcer's voice.

Van Grove: 1. Broadcast facilities that require vocal processing for on-air and production studio microphones. 2. Studios doing vocal recording (including voiceovers and “additional dialog replacement” (ADR) for film and video). 3. Live sound—including installed systems in churches, auditoriums, board rooms, and other systems requiring precise vocal microphone control.

Mangum: Digital recording.

Ubben: Two main reasons: To correct problems such as excess sibilance, “essing,” or extreme dynamic peaks and to color the voice quality—i.e. add warmth, beef up the low end, add punch, etc.

Roberts: Our typical mic processor client is using our 528E Voice Processor or 628 Digital Voice Processor in a radio broadcast application. The analog 528E and its digital counterpart, the 628 are used to give the vocal talent the broadcast quality sound listeners expect.

What adjustment options do mic processors offer and what improvements in voice quality can be achieved with each of them?

Loupas: The Air Corp. 500ph will allow for simple equalization to make voices rich and clear while providing level control and noise reduction. The 500ph offers a wide adjustment window to accommodate many voices, making individual setups unnecessary.

Neatorur: Input gain, compression range and ratio and response time, work together to get the mic signals' dynamic range under control to minimize clipping or excessive noise. By varying the amount of compression applied to a speaker's voice, you can control fullness, presence and intelligibility. On some mic processors, variable parametric equalization that is tailored to vocals is used to add character

and warmth to the voice and reduce some background noises like hum.

Van Grove: The type of adjustments on Rane vocal processors include:

1. Input Gain Control—adjusts mic level. Important to have this gain set up properly to maintain the best signal-to-noise ratio.
2. High and Low Cut Filters—can improve signal to noise performance. For example, rolling off some of the low end can get rid of the noise caused by wind blowing across your mic.
3. De-Esser—Used to control sibilance, that annoying hissing of “ess” sounds that appears in some peoples' speech.
4. Gate/Expander—extends the dynamic range of the signal by effectively lowering the noise floor. As the signal gets below a determined level, the expander lowers that signal even further.
5. Compressor—reduces the dynamic range of the signal. A great tool for fluctuating voice levels.
6. Parametric Equalizer—All of the benefits of tone control, with the added exactness of frequency and bandwidth control. Additional features include aux out, mic/line switch for main out, main and aux output level control.

Mangum: The functions we have on our mic processor are mic preamplification, compression and sonic exciter. The improvements in voice quality are better intelligibility, warmer and more naturally pleasing tone.

Ubben: The Mic preamp stage creates the proper level for the console. This stage can actually color the sound depending on the type of preamp used in the processor; a compressor/limiter section helps create a more consistent dynamic range; the EQ stage can make up for tonal deficiencies in the talents' voice or add highlights to certain frequency areas; a de-esser takes out excessive sibilance.

Roberts: Our 528E Voice Processor and 628 Digital Voice Processor combine high gain mic preamp (used to boost the weak signal that comes from microphones), Compressor/Limiter (used to make the voice sound big and full of presence), expander/gate (used to eliminate unwanted background sounds), three band parametric EQ (to increase or decrease low/mid/high-range frequencies, as desired) and de-esser (used to sense and regulate selectable high frequencies to reduce or eliminate annoying sibilance and “lip smacking”).



Air Corp. 500ph



Rane VP-12



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What trends do you see in differing mic processing by format and host?

Loupas: We find that all formats can profit from the use of good mic processing. Control, quality and noise reduction can all be achieved with modern technology.

Neatorur: When stations shift their focus to more Talk radio, call-in and voiceover applications, the need for mic processing that is flexible and easy to modify becomes a bigger issue. While most parameters stay the same, input gain and compression should be accessible for tweaking from host to host, depending on the application.

Ubben: It is easier than ever to have unique processing for each talent or host with the advent of digital processors. These new units can store patches that contain unique information for each talent, and can be recalled by the push of a button or even via automation commands.

Roberts: Stations, regardless of format, are looking to differentiate their sound from other stations in their market. Therefore they are looking for tools that will allow themselves the flexibility and power to be different. As always, louder is better.

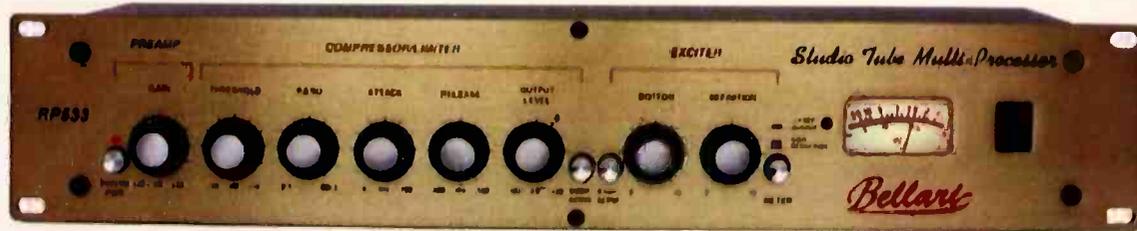
Does your company lay claim to any unique features/technologies?

Loupas: Air Corp. units may be coupled to eliminate "hollow room effects." Only Air Corp. provides this feature.

Neatorur: ART's mic processors have a unique blend of technologies that set them apart. We use a hybrid design that blends tube, electro-optical and solid state circuitry. The optical compressor's smooth and natural sounding response characteristics, when combined with the tube's warming and soft overload response, lets you do a lot of dynamic range work while still keeping the voice natural-sounding. Our latest compressor also includes Variable-Mu compression, where a tube is used as the gain control element, much like the old RCA and Fairchild compressors of the 60s.

Van Grove: Through extensive testing of currently available de-esser circuits in other manufacturers' products, Rane found that most exhibit unwanted artifacts such as "pumping" and "breathing." Some exhibit 180 degree phase errors as well as uneven frequency response at the de-esser corner frequency.

Deciding that there had to be a better way to control sibilance, Rane engineers designed a totally new circuit utilizing a revolutionary "adaptive servo-controlled sliding band" circuit. In English this means that instead of frequency-dependent compression, we designed



Rolls/Bellari RP 533

a sliding band filter that responds quickly and quietly.

In addition, all Rane products are manufactured at our factory in Mukiteo, Washington (just north of Seattle). This provides us with impressive quality control and equipment reliability. (The fact that it rains here most of the time keeps us from getting distracted by continual sunshine that haunt other parts of the world. Makes it easy to stay focused on our products.)

Mangum: Our main focus on this unit is that the circuitry is tube-based, giving the final signal a better, more natural sound.

Roberts: Voice Symmetry: 528E has a voice symmetry feature that corrects for excessive positive or negative signal peaks of the human voice.

Briefly describe the mic processors you offer.

Loupas: The Air Corp. 500ph features an input that will accommodate any input from +0 dBm to -50 dBm. The voice is corrected in a symmetry network that assures maximum loudness with the least compression. The voice is then tailored in a three-section equalizer that is carefully tailored to minimize room noise. Many units can be set identically by setting the controls to the same positions. The 500ph then features a compression control and full dynamic metering. The downward expander permits maximum talk power while reducing room artifacts.

The Air Corp. Model 500ph is a professional unit, providing both line and microphone level outputs and 48 volt DC phantom power for condenser microphones.

Neatorur: Our mic processor line includes our Tube MP (personal tube mic preamp), Tube PAC (compact preamp, compressor), Tube Channel (preamp, compressor, equalizer), and our Pro Channel (preamp, optical/vari-mu compressor, equalizer in a 2 rack space with big "British" metering). We also have a number of dual/stereo preamps, compressors and equalizers that are designed for pro audio applications.

Van Grove: VP-12 Voice Processor—All of the features described above including: Studio grade mic preamp with processing. 48 volt phantom power switch, input gain, high and

low cut filters, 2 band parametric EQ. De-esser, gate/expander and compressor, each with separate threshold. Processing order is rearrangeable; output is mic or line level switchable.

DMS-22 Dual Channel Mic Preamp—Studio grade dual channel Mic preamp with switchable 48 volt DC phantom power. Patented accelerated-Slope EQ sections with parametric midrange. Direct and stereo mixer outputs with level and pan controls. Switchable 15/50/100 Hz low-cut filter; XLR mic inputs; Balanced 1/4" TRS & XLR outputs.

MS 1 Mic Preamp—Compact; ultra low-noise, low distortion, single channel 48 volt dc phantom power switch. Variable gain control from 20 dB to 60 dB. Balanced XLR connectors.

Mangum: We manufacture several tube mic preamps, compressor/limiters and sonic exciters. However, we only claim one unit as a "Microphone Multi-Processor" and that is the RP533 Studio Tube Multi-Processor. As mentioned, it features a smooth and quiet mic preamp, optically controlled compressor/limiter and a unique tube-based sonic exciter which uses our own Spectrum Correction Encoding circuitry to restore signal clarity and presence.

Ubben: We offer a wide variety of mic processors, mic preamps and other signal processing to help improve a station's audio.

Roberts: 528E Voice Processor: An analog multi processor for voice work in recording, broadcast and sound reinforcement. It is an upgraded version of the original 528 Voice Processor; the first all-in-one "voice processor" to hit the market back in 1985. It performs six separate functions that can be used simultaneously: microphone preamplification with phantom power, de-essing, compression/limiting, downward expansion, parametric EQ and voice symmetry. 628 Digital Voice Processor: A programmable digital processor for voice work in broadcast and recording. Features high gain direct coupled mic pre amp with phantom power, compressor/limiter, expander/gate, de-esser, parametric EQ and up to 128 programmable presets with midi controller option. The 628 combines proven digital signal processing and an easy to use analog-like interface (it has knobs instead of all buttons!).

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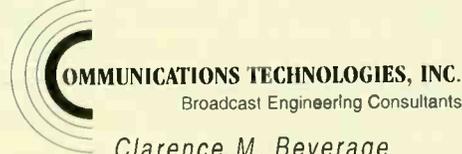
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CATHOLIC FAMILY RADIO— PUTTING THE FAMILY BACK IN BUSINESS

by Karen Maxcy

Inception

John Lynch said no initially when he was approached to start an all-Catholic radio network. He thought it would be an incredible task and an overwhelming challenge. After all, he was in semi-retirement with a pretty impressive list of accomplishments—a successful career as a Pittsburgh Steeler linebacker and an equally successful career in radio. Lynch was last Vice-Chairman at Jacor after selling Jacor his Noble Broadcast Group. Maybe he said no because the original plan of the founders was to “start small, then go big.”

The founders, which include prominent figures such as Tom Monaghan (founder of Domino's Pizza), Frank Hager (Morgan Stanley) and Father Joseph Fessio (Ignatius Press), felt there was an incredible need for a values-based Catholic network for the 70 million Catholics in the country. The Pope had talked about the need to use the media to evangelize during a speech in Rome in 1997. The group thought the time was right to give back a little to the country. Besides, a Catholic radio network could be a real refuge and comfort to people—and not necessarily to win converts. Research showed that 20% of non-Catholics said they would listen to Catholic Family Radio.

A study was floated in early 1998 in Chicago, New York and Los Angeles to determine if there indeed was a market for such a network. It found that a Catholic radio station would generate between a two to three rating share in those markets.

With those encouraging results, Lynch thought, “Why not just start big? It's just as easy to start big.” And with that auspicious declaration, Lynch (appointed President/CEO) left his momentary misgivings and plunged head on to what has been one heady first year for Catholic Family Radio.

Network takes off with a blast

Seven stations launched 1/4/99 in LA (KPLS-AM), Chicago (WAUR-AM), Philadelphia (WPWA-AM), Minneapolis (WWTC-FM), Kansas City (KCNW-AM), Denver (KKYD-AM) and Milwaukee (WZER-AM). Those seven stations were bought from Children's Broadcast Corp. for \$37M last year.

Lynch says the group plans to own stations in 40 of the top 50 markets by the end of the year. Thereafter, it will look for affiliates in the below-50 markets. The big picture is to ultimately become the “largest 24-hour talk network to be assembled.”

A religious network doesn't spell non-profit for the group, many of whom are bottom line-oriented by virtue of their jobs. “Do good and still make money,” is the mantra for Catholic Family Radio according to Lynch. “They're not mutually exclusive,” he explains when asked if profit or philanthropy was more important to the network. Making money and doing good share equal standing in this network.

Family-friendly programming

To prove that, CFR has pursued its aggressive business plan and to date, has acquired 15 O&Os (see chart) plus an LMA with KDIA-AM (San Francisco), with an option to buy. The network is negotiating a sale of WAUR-AM in Sandwich, IL after its recent acquisition of WYPA-AM in Chicago.

All the stations carry the same programming during the work week except short breaks for local news, sports, weather and traffic. The weekends are different for the individual stations. They are sold in block time to local programmers, mainly family in content. Apart from these programs, weekend shows also feature sports, fishing and gardening programs.

So the mainstay of this network is talk programs aimed at parents age 35-54. “Everyday problems and everyday challenges with a Catholic family values answer” is how Lynch describes his network.

A popular program is the “Dr. Ray Guarandi Show” featuring the Catholic “Dr.

Laura.” The former stand-up comedian and psychologist is a parent of two adopted children and knows a thing or two about the challenges of raising kids. He comes on at 9-12 in the morning.

Starting the day is one of two politicians who provide an interesting contrast to the network—Ray Flynn. The former Mayor of Boston and Ambassador to the Vatican provides the liberal Democrat point of view. (He was recently in Northern Ireland covering the peace talks for the network.) Then at 12 noon, Dan Lungren, the former Attorney General of California, comes on for his shift for the conservative Republican take on issues.

Throughout the day are five short commentaries which are springboards to further discussions for the longer talk shows. Commentators for Catholic Family Radio run the gamut from church luminaries to corporate bigwigs. The cardinals include John O'Connor of New York; Francis George of Chicago; the Vatican's J. Francis Stafford, President of the Pontifical Council for the Laity and Archbishop John P. Foley, President, Pontifical Council for Social Communication. Promi-



John Lynch



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Programming & Positioning

ment Catholic business people have also done their rounds. One of them is Steve Forbes, who is off the air for now while he runs for President.

Centrality is key, for now

EVP/CFO Frank DeFrancesco tells MBR that Catholic Family Radio sells 14 minutes an hour—four of those are reserved for network and 10 are local spots. Network deals are negotiated in New York, LA and San Diego. Local spots are sold locally. Local sales executives write up an order and then enter it on-line or via fax and then it is logged into a central system—CBSI's DeltaFlexII (they will switch to CBSI's new offering, DeltaFlexIII, soon).

Spots are produced in three production centers—LA, Chicago and Boston. Local copywriters send copy to the production centers where they are produced and sent back to the local stations to air. Billing is done out of San Diego.

Who buys?

Lynch says that when the network first started out, a whole new group of Catholic businesses were anxious to go on board as advertisers. Cemeteries, insurance companies, health care providers that were Catholic-owned were anxious to reach the Catholic consumer. One of the first national advertisers was El Al Airlines—the Israeli air carrier that flies to the Holy Land.

But Catholic Family Radio has not been overly-conscious or cautious of who should or should not be an advertiser. Lynch explains that the approach he used was to start off by defining what the network couldn't have on air, then approach everyone else who's left. Among the black-listed are X-rated and R-rated movies and reproductive devices such as condoms.

Religion and technology go hand in hand

The network may be religious and traditional in nature, but the operators are certainly not afraid to embrace the future and make technology work for them. The Catholic Family Radio Superstore will soon launch on the Web (www.catholicfamilyradio.com). This is no ordinary cyber-store selling just Catholic Family Radio mugs and T-shirts. Lynch explains that the idea for a superstore came when manufacturers of Catholic products complained that they did not have national distribution. That was the impetus for the Superstore.

Lynch and company have expanded on that idea. A separate operation will run the Superstore. There will be a "Catholic Brides Section" to find out what is needed to be married in the church. The Catholic bride can even register on the site and friends and family can buy fine wares such as Waterford crystals as wedding gifts.

Lynch believes this site has a leg up on sites like Amazon.com who have to spend "millions and millions of dollars advertising." Catholic Family Radio can use its radio stations to drive traffic to their website.

You can't please all the people all of the time

Sadly, most of the criticism has been from Catholics, according to Lynch. "To some, we are too Catholic; to others, we are not Catholic enough," Lynch muses. But the network is not out to please everyone or to win everyone over to the Catholic faith. "This is not a Christian evangelical program," Lynch maintains. The network is a chance to stealth evangelize and to help offer solutions to everyday problems with a Catholic twist.

But the home camp is pretty pleased right now with the network. DeFrancesco says that Q2 revenue was double that of Q1's and Q3 is expected to double that of Q2's.

And the future looks bright for the network. An IPO is planned for early next year to help finance the Superstore. When the dust has settled a little, and only then, will Catholic Family Radio worry about acquiring affiliates.



Former Ambassador Ray Flynn is now a regular commentator on Catholic Family Radio

The Catholic Connection

Market	Station	Bought from
Boston	WROL-AM	Carter Broadcasting Corp.*
Denver	KKYD-AM	Children's Broadcast Corp.
Kansas City	KCNW-AM	Children's Broadcast Corp.
Los Angeles	KPLS-AM	Children's Broadcast Corp.
Chicago	WAUR-AM	Children's Broadcast Corp.
Chicago	WYPA-AM	Z Spanish Network**
Milwaukee	WZER-AM	Children's Broadcast Corp.
Minneapolis	WWTC-AM	Children's Broadcast Corp.
Philadelphia	WPWA-AM	Children's Broadcast Corp.
Providence	WRIB-AM	Carter Broadcasting Corp.*
Springfield, MA	WACE-AM	Carter Broadcasting Corp.*
Lewiston, ME	WLLB-AM	Carter Broadcasting Corp.*
Portland, ME	WLOB-AM	Carter Broadcasting Corp.*
Rumford, ME	WLOB-FM	Carter Broadcasting Corp.*
San Fran (LMA)	KDIA-AM	Bay Bridge Communication
Baltimore	WNST-AM	Capital Kids Radio*

Source: Catholic Family Radio, RBR Information Services

* Not owned yet—FCC yet to approve

** Scheduled to close 9/20/99

Upped & Tapped

by Dave Seyler

'JOT this down: Bob Rosenthal is the new VP/GM for Journal Broadcast Group's Boise superduopoly. He'll be running KJOT-FM, KCID AM-FM, KQXR-FM & KGEM-AM.

Stormin' Norma? Oldies WCBS-FM New York has elevated Norma Rivera to the post of National Sales Manager. She had been concentrating on the East Coast prior to this promotion.

Des Moines Barnstable-mates split up: One will be moving to Norfolk—Andy Graham will be the President/GM for Barnstable's recently acquired WGH AM-FM/WFOG-FM in the Virginia Tidewater area. Elevated to VP/GM in his stead at KBBG, KJJY-FM & KRKQ-FM in Des Moines will be Matt Gillon. Gillon rises from the Director of Sales position.



Andy Graham



Matt Gillon

Journal in a Graver situation: Journal Broadcast Group has created a new position to help track business for its expanding group. The position is Regional Controller (of stations in Omaha, Lansing and Knoxville). Filling it will be Sandra Graver. Filling the same position for Springfield MO, Tulsa and Wichita will be Karen Warner. Filling it for Boise, Las Vegas, Palm Springs and Tucson will be Larry Amburgey.

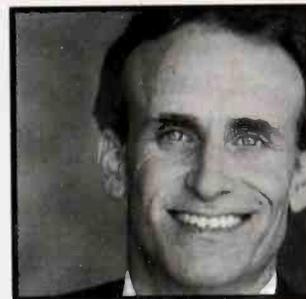
Daniel Smith has been promoted to Sales Manager/Midwest Radio for Premiere Radio Networks. He will be based in Chicago.

Cox has named David Meszaros VP/GM and Neal Maziar Director of Sales for its WSB Radio Group, which is a part of the group owner's Atlanta superduopoly consisting of WSB AM-FM, WJZF-FM and LMA'd WCNN-AM.

Fresno gig is good enough for Goodin: Darrel Goodin is transferring from AMFM's Phoenix cluster, where he is Director of National Sales, to the VP/GM slot at KSFO-FM, KSOF-FM & KEZL-FM, all in Fresno.

Arbitron promotes a pair: Margaret Bustell has been upped to manager, Eastern Advertiser/Agency Services, exiting Arbitron's Chicago office for new digs in New York. Remaining in Chicago will be Jim Tobolski, whose new business cards will read Midwestern Manager/Chicago.

Ghostly catch for Fisher? Warren J. Spector has been elected EVP/COO for multi-media Fisher Companies. Fisher operates radio stations in several Western markets, most notably Seattle.



Warren J. Spector

At RAB, this Bud's for you. Really. Bud Stiker has been named Professor of Radio Sales, and will join the faculty of the Radio Advertising Bureau Radio Sales Training Academy.

WODS up, doc? A new national sales manager for WODS-FM Boston. Susan Remkiewicz will add those call letters to her business card. She already has and will continue to have the same title at sister WBZ-AM.

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Oct. 2-4

Radio and Television News Directors Foundation News Management Training Seminar for Women and Minority News Professionals. Charlotte Convention Center, Charlotte, N.C. Contact: Michelle Loesch (202) 467-5206

Oct. 3-5

National Religious Broadcasters Western Regional Convention. Antlers Adam's Mark Hotel, Colorado Springs, CO. Contact: Gary Curtis (818) 779-8400

Oct. 4-7

NAB Satellite Uplink Operators Training, Washington, DC (202) 429-5346.

Oct. 5-7

NAB Education Foundation Journalism Seminar, Atlanta (202) 775-3527

Oct. 8-10

Colorado Broadcasters Association 50th Anniversary Convention, Omni Interlocken Resort, Broomfield, CO (303) 892-0500.

Oct. 12-13

Ohio Broadcasters Convention, Columbus, OH (614) 228-4052

Oct. 13-14

Television Bureau of Advertising Annual Research Conference, McGraw-Hill Conference Center, New York (212) 486-1111.

Oct. 14-16

National Religious Broadcasters Midwestern Regional Conference. Lied Conference Center, Nebraska City, NE. Contact: Martin Jones (402) 464-6440

Oct. 14-15

New Hampshire Broadcasters Convention, Bedford, NH (603) 472-9800

Oct. 18

Broadcaster's Foundation Fall Classic Golf Tournament. Manhannan Woods Golf Club, West Nyack, NY. Contact: Gordon Hastings (203) 862-8577

Oct. 19-21

Society of Broadcast Engineers National Meeting, Madison, WI (317) 253-1640

Oct. 21

Bayliss Foundation Media Roast (Eddie Fritts) New York, NY (831) 624-1536

Oct. 21

Connecticut Broadcasters Convention, Farmington, CT (860) 633-5031

Oct. 23-25

NAB European Radio Operations Conference, Brussels, Belgium (202) 775-3527.

Oct. 27-31

Collegiate Broadcasters National Conference, Atlanta, GA (716) 395-5626.

Oct. 31- Nov. 2

Canadian Association of Broadcasters Annual Convention, Montreal (613) 223-4035.

November

Nov. 10-14

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

Nov. 19-20

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

December

Dec. 10

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

Dec. 14-17

The Western Show, Los Angeles Convention Center (510) 428-2225.

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