

MANAGER'S BUSINESS REPORT™

MBR

Radio Business Report, Inc.

17 Years

April 2008

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Rush Limbaugh

**on saving the AM dial,
and the world (if he can)**

In-Band On-Channel (IBOC)...

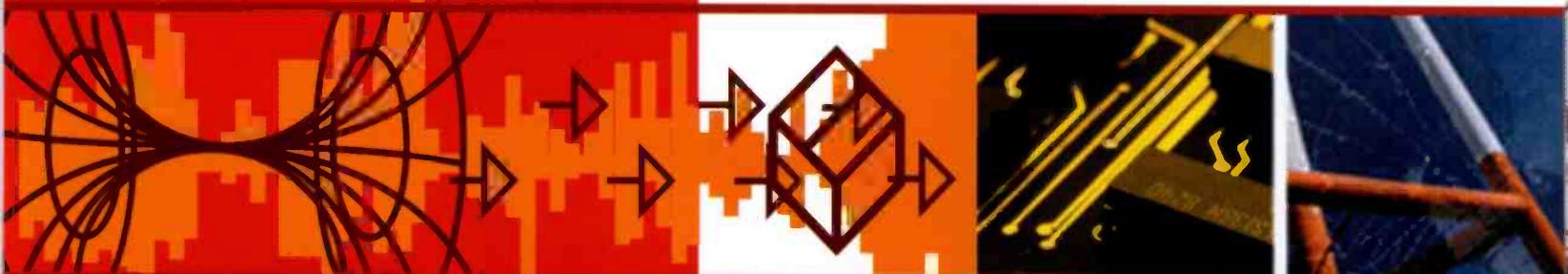
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Radio comes out smoking in the new millennium

January revenues were up 20%. This is a stunning way to start out a year, and it is even more impressive when you consider that it is in comparison to radio's best year ever by far. With across the board double-digit gains enjoyed in all parts of the country, the industry is already well-positioned to set a new revenue record in 2000.

And our monthly peek into the future, the spot pacing chart, indicates that more of the same is in store. Spots are being sold months ahead of time, and May is already over halfway to the sell-out point. The pace of presold spot activity is beating that of 1999 by double-digits. And things can only pick up as the Olympics and the general elections become a factor later in the year.

We have finally started getting word on who will wind up with stations from the Clear Channel/AMFM merger spin-off derby. This month's duopoly dimensions chart accounts for 88 such stations. As predicted, the impact on the chart was not great. The superduopoly total was up slightly, while total consolidation actually went down, the result of a certain number of stations being sold as standalones (coupled with a slowdown in overall dealing elsewhere).—Dave Seyler

Radio Revenue Index

Big two-oh to start two-oh-oh-oh

Talk about starting a century off with a bang. Hot on the heels of establishing a new revenue record in 1999, the radio industry proceeded to beat last January's sales record by a sizzling 20%. Local business rose 18%, coupled with a 25% uptick in national.

The Southeast registered a 14% gain in local business. The month was so good that this is the worst number put up by any region for the month. Unfortunately, we would normally say, the Southeast endured the double whammy of coming in dead last in national business as well, gaining only 15%. However, there is nothing normal about coming in last place with such gains, and we will not be able to shed any tears over this showing.

Jan 2000

	Local	National
All markets	18%	25%
East	20%	34%
Southeast	14%	15%
Midwest	16%	16%
Southwest	17%	30%
West	21%	25%

Local & Nat'l revenue Jan 2000

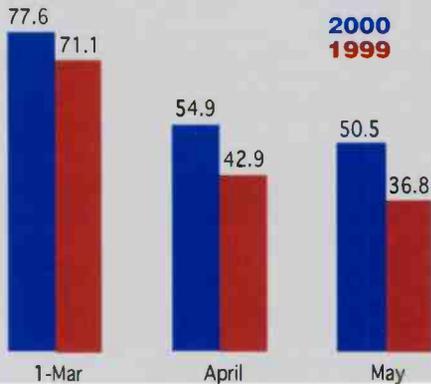
All markets 20%

Source: RAB

Forward Pacing Report

Forward pacing: Heatwave continues on into December

Spots are going fast. The month of May is over half spoken for already. This is unprecedented for this time of year. Dot-coms and other newcomers to radio are putting so much pressure on inventory that traditional users of the medium are being forced to make sure they act fast to get their share of air time.



Superduopoly Dimensions

Industry Consolidation (as of March 13, 2000)

Superduopoly: 54.8%

Market	# of stns	percent
1 to 50	895	57.5
51 to 100	670	59.2
101 to 150	419	50.8
151 to 200	417	49.8
201 to 261	458	52.8
All markets	2,859	54.8

Total consolidation: 75.3%

Market	# of stns	percent
1 to 50	1,215	78.1
51 to 100	868	76.7
101 to 150	595	72.2
151 to 200	614	73.3
201 to 261	637	73.6
All markets	3,929	75.3

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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Year-to-date stock price performance

Radio stocks were hammered in February, despite indications that 2000 is pacing to blow away 1999's record of \$17B in radio revenues. Investors fled to tech stocks in the face of rising interest rates.—JM

Company	2/29/00 Close	YTD Net Chg	YTD Pct Chg
Ackerley	12.813	-5.312	-29.31%
Alliance Bcg.	0.375	0.125	50.00%
Am. Comm. Ent.	2.125	0.250	13.33%
Am. Tower	49.250	18.875	62.14%
AMFM Inc.	61.375	-16.875	-21.57%
Beasley	12.000	-3.500	-22.58%
Belo Corp.	12.875	-6.188	-32.46%
Big City Radio	7.250	2.500	52.63%
CBS Corp.	59.563	-4.375	-6.84%
Ceridian	19.813	-1.750	-8.11%
Cir. Rsch. Labs	4.000	2.000	100.00%
Citadel	33.875	-31.000	-47.78%
Clear Channel	66.688	-22.562	-25.28%
Cox Radio	80.000	-19.750	-19.80%
Crown Castle	32.250	0.125	0.39%
Cumulus	29.875	-20.875	-41.13%
DG Systems	7.969	0.844	11.85%
Disney	33.500	4.250	14.53%
Emmis	36.500	-25.820	-41.43%
Entercom	42.063	-24.187	-36.51%
First Entertain.	0.875	0.235	36.72%
Fisher	56.000	-5.750	-9.31%
FTM Media	11.250	-1.500	-11.76%
Gaylord	27.563	-2.375	-7.93%
Gentner	23.438	9.438	67.41%
Global Media	7.531	2.843	60.64%
Harman Intl.	61.938	5.813	10.36%
Harris Corp.	31.875	5.188	19.44%
Hearst-Argyle	20.813	-5.812	-21.83%
Hispanic Bcg.	93.438	1.219	1.32%
Infinity	31.938	-4.250	-11.74%
Interop	10.000	-3.375	-25.23%
Jeff-Pilot	52.063	-16.187	-23.72%
Launch Media	19.500	0.563	2.97%
NBG Radio Net	1.688	-1.406	-45.44%
New York Times	42.250	-6.875	-13.99%
Pinnacle Holdings	58.500	16.125	38.05%
PopMail.com	4.938	1.938	64.60%
Radio One	65.750	-26.250	-28.53%
Radio Unica	14.063	-14.812	-51.30%
RealNetworks	70.313	10.157	16.88%
Regent	11.875	3.375	39.71%
Saga Commun.	21.750	1.500	7.41%
Salem Comm.	15.500	-7.125	-31.49%
Sirius Sat. Radio	61.000	16.500	37.08%
Spanish Bcg.	19.125	-21.125	-52.48%
SpectraSite Hldgs.	25.063	14.188	130.46%
SportsLine USA	46.125	-4.000	-7.98%
TM Century	0.781	0.156	24.96%
Triangle	0.055	0.035	175.00%
Tribune	38.938	-16.125	-29.28%
WarpRadio.com	4.875	0.250	5.41%
Westwood One	66.813	-9.187	-12.09%
WinStar Comm.	77.375	2.125	2.82%
XM Satellite Radio	39.938	1.813	4.76%

Major stock market indices

The Radio Index™	180.250	-75.810	-29.61%
Dow Industrials	10127.920	-1369.200	-11.91%
Nasdaq comp.	4696.790	627.480	15.42%
S&P 500	1366.410	-102.840	-7.00%

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 and Directory
 The All-Radio Yearbook

MBR Stats

General Motors top advertiser for first three quarters of 1999

Competitive Media Reporting's latest numbers show the automotive giant, General Motors Corporation, as the largest advertiser for the first nine months of 1999. GM spent a total of \$2.1B in that period, which was up 45% from its previous year's same period expenditure. Procter & Gamble was number two despite a dip in spending by 6% to \$1.2B. Philip Morris Companies, the third largest advertiser, also pulled back on expenditures. Spending was down 2.7% to \$1B.—KM

Overall (All Advertisers)

Rank	Parent Company	Jan-Sept 1999	Jan-Sept 1998	%Change
1	General Motors Corp.	2,091,090,300	1,438,036,100	45.4%
2	Procter & Gamble Co.	1,199,492,300	1,275,487,700	6.0%
3	Philip Morris Companies	1,000,913,900	1,028,659,100	2.7%
4	DaimlerChrysler AG	993,409,800	900,504,900	10.3%
5	Ford Motor Co.	891,398,000	831,560,000	7.2%

Rank	Brand	Jan-Sept 1999	Jan-Sept 1998	%Change
1	McDonald's	461,149,300	421,499,500	9.4%
2	Burger King	305,004,800	287,823,800	6.0%
3	Circuit City	278,009,400	267,646,700	3.9%
4	Home Depot	169,486,100	152,098,700	11.4%
5	Best Buy	168,449,800	129,100,000	30.5%

Source: Competitive Media Reporting

Factory Automotive

Rank	Parent Company	Jan-Sept 1999	Jan-Sept 1998	%Change
1	General Motors Corp.	1,195,267,800	1,306,317,500	46.6%
2	DaimlerChrysler Corp.	988,919,700	892,831,100	10.8%
3	Ford Motor Co.	796,008,000	735,050,800	8.3%
4	Toyota Motor Corp.	494,765,000	459,701,100	7.6%
5	Honda Motor Co. Ltd.	397,533,600	341,508,900	16.4%

Rank	Brand	Jan-Sept 1999	Jan-Sept 1998	%Change
1	Dodge Auto & Truck	89,215,100	28,436,900	213.7%
2	Volkswagen Jetta	85,902,200	16,264,800	428.1%
3	Saturn Auto LS	81,629,200	—	—
4	Nissan Maxima	78,696,200	5,321,600	1,378.8%
5	Toyota Camry	77,762,200	79,312,300	-2.0%

Source: Competitive Media Reporting

Non-Traditional Revenue Track

December leveled off 1999

Non-traditional revenue sources for radio in December were pretty much a reflection of the entire year. In every category, December NTR revenue percentages were within a point of the full-year average.—JM

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

	Jun	Jul	Aug	Sep	Oct	Nov	Dec	1999
Automotive	4.29	16.09	6.76	19.67	17.81	3.15	11.55	11.62
Food/Grocery	49.33	25.44	30.62	13.31	28.40	24.13	28.44	28.05
Leisure	25.73	26.66	26.69	35.69	24.74	31.38	30.12	31.02
Health & Beauty Care	2.67	10.60	3.31	11.53	11.32	10.88	7.33	7.12
Home Improvement	5.50	5.58	5.58	6.41	5.08	12.08	6.25	6.11
Office	2.75	0.26	17.15	2.13	2.70	3.64	3.71	3.55
Clothing	6.38	7.62	2.88	2.24	5.78	1.26	4.52	4.38
Recruiting	3.36	7.74	6.99	9.03	4.17	13.47	8.08	8.14

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

Do More, Spend Less

"Scott Studios Saves My Stations \$45,000 per Year"

Doug Lane, owner and GM of WWDL (FM), WICK (AM) and WYCK (AM), Scranton and Wilkes Barre, PA says he "saves more than \$45,000 per year with Scott Studios' Voice Trax automation. While the investment was major for a small family company like ours, *the pay back was fast and real.* And the savings are year after year after year.

"Unless we are running evening baseball or Friday night high school football, we close the building at 6PM and operate unattended until 5:30 the next morning.

"We use several independent announcers to record Voice Trax for us, along with our regular staff. Even me! We operate both live assist and automation."

Normally, each announcer records a fresh show every day. Scott's exclusive Voice/Music Synchronizer guarantees every song plays only with the correct voice track. If a jock gets too busy and doesn't do their show in time, Scott's unique Voice Trax System automatically airs evergreen standbys that sound right! Doug says, "No one but Scott Studios has this great fail-safe feature. Scott Studios' System provides a separate specific generic Voice Trax for every track for every hour and every day of the week in case someone can't track their show in time."

Scott's Voice Trax recorder is the industry's easiest to use: most tasks are done with just one button. The mouse and keyboard are seldom touched. Voice Trax take only seconds per cut to record. Scott's AutoPost makes announcers sound better and minimizes Voice Trax re-cuts. Experienced jocks don't waste time checking their work because they hear their voice and surrounding music and spots in context while recording.



Doug Lane,
Owner and GM,
WWDL, WICK and
WYCK, Wilkes-Barre
and Scranton, PA
Doug's stations have
used Scott Studios'
Voice Trax systems for
many years.

0:23:13 On-Air 2	I Knew I Loved You Savage Garden :11/4:24/F HIT DA3468 7:43 #1 for 2 weeks in March, 2000	Half A Minute Basia L 6:28 2p N 7:10 3p	Hands Jewel L 7:15 5p N 7:13 6a	Hang On Tight Ric Ocasek L 7:2 3a N 7:9 3p
Start 3	Show Me The Meaning Of... Backstreet Boys :17/4:13/F HIT DA5204 7:48	Happiness Vanessa Williams L 7:9 4p N 7:12 7a	Happy Girl Beth N. Chapman L 7:16 11a N 7:18 5p	Harbor Lights Bruce Hornsby L 7:14 2a N 7:12 7p
Start 3	Backstreet Boys Backsell Doug Lane :00/0:13/C VT JU1094 7:52	Harvest Moon Neil Young L 7:7 4p N 7:10 2a	Have I Told You L Rod Stewart L 7:2 7p N 7:13 8a	Have You Ever Re Bryan Adams L 7:1 5a N 7:8 10p
Start 3	Dodge Trucks Q: Your Dodge Dealer :00/0:60/F COM DA2215 7:53	Have You Ever Brandy L 6:30 5a N 7:13 9a	Having A Party Rod Stewart/R. Wk L 7:2 8p	He'll Never Leave Kathy Troccoli L 7:14 3a N 7:11 5p
Start 3	Kozy Kitchen Q: Kids Eat Free Tonight :00/0:60/C COM DA1234 7:54	Healing Wyonna Judd/M. E L 7:2 9p N 7:15 4p	Hear Me In The He Harry Connick Jr. L 7:2 10a N 7:15 3p	Heart Don't Fall Me Rita Coolidge/Lee L 7:1 3p N 7:13 7a
Start 3	WWDL Fast Jingle Q: WWDL :00/0:13/C JIN DA4315 7:55	Heaven And Earth AJ Jarmou L 7:4 10a N 7:12 11a	Heaven Knows Luther Vandross L 7:1 9p N 7:20 10a	Here In My Heart Chicago L 7:2 2a N 7:14 3p
each	Title Time Tear Exit	Here There & Ever Celine Dion L 7:5 8p N 7:13 5a	Here To Love You Melissa Manchest L 7:15 12m N 7:19 11	Hero David Crosby/Phil L 7:5 7p N 7:18 8a
Auto	Back Forwards Stop	Hero Mariah Carey L 7:3 1p N 7:17 9p	Hero's Dream Jim Brickman L 7:3 7p N 7:12 5a	Hey Girl Billy Joel L 7:1 11p N 7:12 3p
:08				
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				

Stations can lock the door and go home with confidence. Scott has exclusive watchdog circuits that make our systems more self-healing and reliable than others. Scott predicts many problems *before* they occur, usually as soon as logs are done. Scott also pages people who can make last minute adjustments off-site by modem (if needed).

After a year of trouble-free operation, Doug Lane says, "It was fun to get five calls at the studio over the Holidays from out of town PD's and GM's wanting to speak with me because they heard me 'on the air'. Guess what? I wasn't even there! They were amazed at our Voice Trax and Scott's accurate Time Checks too. Actually, they were 'very impressed'!

Doug is now installing Scott's automated temperature announcer. He says, "Scott's features are great. The savings are even better! I wouldn't want to run my stations without Scott Systems!"

Scott Systems are delivered with your music library pre-dubbed, plus time-saving CD rippers that digitally transfer music to hard drive in seconds, no-dub instant LAN spot uploads from Sonic Foundry multi-track production, MPEG and uncompressed digital audio (at

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 and graphic waveform editing and scrub of phone calls, all in one computer!

a compressed price) and a week of Scott School training of your whole staff *at your station.* You get Cart Walls for instant requests, a phone recorder with waveform and audible scrub editing, the ability to record Voice Trax in your air studio while listening to your music in context in headphones, title and artist displays for your website, time announce and Cat. 5 audio wiring for fast installation. Scott's SS32 System can feed different spots to webcasts or second stations, run satellite formats and ABC's LocalMax. Scott Studios offers optional auto-transfers of spots and Voice Trax to distant stations over Internet or WAN, wire capture and newsroom editors, unattended school closing reports and 24/7 live support via toll-free cell phones.

Scott Studios' unequalled money-saving features mean more U.S. stations use Scott than any other digital air studio systems (5,500 workstations in 2,250 U.S. Stations and nine of the top ten groups). See our web site and toll-free phone at the right.

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

**See Scott's NAB Radio Booth R4093
and Video Booth L2506 at the LVCC.**

Clear Channel/AMFM spin-off derby complete

Making room for its acquisition of AMFM, Clear Channel and a host of other radio companies have put ink to paper and completed the process of spinning off stations which fail to fit into the ownership guidelines of both the 1996 Telecom Act and the DOJ. In all, 110 stations in 37 markets have been designated to a specific owner in three rounds of announcements. 19 companies are pulling in from one to 18 stations.

The eighteen-station buyer is Infinity, which will add stations to existing properties in Cleveland and Cincinnati, while gaining entry into Denver, Greensboro, Orlando, Phoenix and San Diego.

Other first wave buyers included Cox, Cumulus, El Dorado, Entravision, HBC, Salem, Chase Radio Partners, Nassau, URban Radio Broadcasting, Blue Chip, Mega Communications and Pecan Partners. Added in the second wave were Barnstable, Inner City, Rodriguez and Saga. Regent and Radio One were added in round three.

It would appear that the DOJ left some fingerprints on the dealing process. Several stations which were not on the original divestiture list (RBR 10/18/99, p. 13) were sold, including WPOC-FM Baltimore (which may have run afoul of AMFM's big superduopoly in nearby Washington) and KGGI-FM Riverside (likewise, near a major superduop in Los Angeles). A seemingly innocent AM-FM combo in Reading, PA was broken up and an FM in Waco also fell into this category—DS

Kagan panelists bullish on radio, bearish on Barron's

"Barron's: Is it still relevant or is it a dinosaur of the financial press?" Jeff Smulyan got a round of laughs when he quipped that he would lecture on that topic in his keynote address to the Kagan Seminar on Radio Acquisitions & Finance 2000 in New York 3/14.

In a 3/6 cover article, Barron's writer Leslie Norton suggested that radio was facing an ad sales drop-off because of decreased buying by dot-com IPOs. The article also repeated hackneyed (and false) claims that consolidation has shrunk the number of formats available to listeners. Strangely, Norton claimed that Clear Channel (N:CCU), the company featured in the article, was buying SFX (N:SFX), whose future growth the writer said was in doubt, in an effort to counter Clear Channel's own purportedly slowing growth rate—a clearly contradictory thesis.

"We've made breakthroughs in many categories. It's not just dot-com," said Smulyan, CEO of Emmis Communications (O:EMMS). The real news, he said, was that radio claimed 8.3% of total ad spending in 1999 after decades of being stuck around 7%.

Some mid- and small-market group owners scoffed at the idea that their record-setting gains were due to dot-com dollars, since their stations got little or no dot-com money in 1999.

"Freedom of the press allows stupid people to write articles like the one I read in Barron's," noted Citadel Communications (O:CITC) CEO Larry Wilson. Deutsche Banc Alex. Brown analyst Drew Marcus dismissed the article as a "fairly sloppy article with not a lot of original research put into it" and declared that it has created a great opportunity to buy radio stocks.

Fries rebuts Barron's blast

Panelists also applauded RAB President Gary Fries (who was not a seminar participant) for sending a letter to 88 Wall Street analysts which refuted many of the claims made in the Barron's article. "It is ironic that on the day the article was published, I was simultaneously releasing the January 2000 revenue numbers [RBR 3/13, p. 4], and Radio posted the highest percentage gain in its history with a 20% increase, a strong kick-off for Y2000," Fries wrote. "Radio's solid growth pattern began in 1992 and has been steady and consistent through 1999 when we posted a 15% gain."—JM

Congress questions FCC merger review process

Federal lawmakers, growing weary of the FCC's intervention in merger deals, are considering legislation to put time limits on the agency's review of deals and to clearly define how the Commission may place conditions on merging parties.

During a House hearing last month, Telecom Subcommittee members and two FCC Commissioners accused the agency of extracting unrelated concessions from parties involved in deals.

Saying the FCC greatly expands its limited authority, Commissioner Harold Furchtgott-Roth (R) testified that his agency holds "secret negotiations" (of which his staff is not allowed to attend) and pushes merging parties to accept "voluntary" conditions that are not related to the deal. This practice, he said, "unfairly singles out merger applicants for regulation that, if justified at all, should be applied on an industrywide basis" but is not.

A bill introduced by Rep. Chip Pickering (R-MO) would allow conditions on deals only to bring them in compliance with existing FCC rules.

Industry officials have complained that the FCC sits on deals for an unrestricted amount of time, but the Telecommunications Merger Act of 2000 would force the Commission to act on applications within three months, unless an applicant requests an extension.—TS

Rep. Tom Bliley set to retire from Congress

Bliley, a veteran Republican from Virginia who chairs the House Commerce Committee and was instrumental in pushing through the 1996 Telecom Act, announced his retirement last month (3/8). His departure does not come as a surprise, though. Under House GOP rules, committee chairmen must give up chairmanships after three terms. Former House Speaker Newt Gingrich (R-GA) appointed Bliley to head the panel in 1995. Either Rep. Billy Tauzin (R-LA) or Rep. Mike Oxley (R-OH) is expected to take the chair next.—TS

Premiere and Fox Sports to launch "Fox Sports Radio Network"

Premiere and Fox Sports signed (3/14) a long term licensing/programming agreement that will create the Fox Sports Radio Network. Debuting late this Summer, this is Premiere's first 24/7 network, aimed directly at affiliates of the existing nets—ESPN Radio, OneOnOne Sports, SportsFan, etc. The radio net will have total access to the TV side's play by

play games and announcers. Commentary and callers will drive the programming. Chris Collinsworth, Tony Bruno, are some of the slated personalities. Bruno is scheduled to lead off in the morning. The deal also includes regional sports news reporting and programming utilizing the upcoming Fox Sports Net's 21 regional sports newscasts that will debut to TV viewers 6/28.—CM

Poll finds most Americans satisfied with election coverage

Better too much than too little. As such, a study conducted by Wirthlin Worldwide, commissioned by the National Association of Broadcasters (NAB) and the Radio and Television News Directors Association (RTNDA), found that most Americans were getting enough, or in some cases, more than enough information to be part of the political process of electing a president.

When asked about the amount of time broadcast TV and radio stations spend reporting on political campaigns, 39% of respondents said it was about the right amount of time, 46% said it was too much time and only 7% said it was too little time. When it came to deciding who to vote at the primaries, respondents overwhelmingly say that broadcast outlets helped their decision the most. 43% attributed their decision to broadcast, 17% said print was most helpful and 9% said the candidate's information was the deciding factor.

The high cost of running broadcast ads was little incentive for 54% of respondents who say that they oppose free time mandates. Only 34% supported free time mandates while 12% were unsure.

The respondents were polled from the five states involved in the "Super Tuesday" primaries; a total of 827 voters were picked equally from California, Georgia, Missouri, New York and Ohio. The margin of error was plus or minus 3.4%.—KM

Mancow settles defamation lawsuit

Syndicated hybrid conservative/shock-jock Eric "Mancow" Muller has settled the defamation lawsuit brought on by former radio host and Chicago Bear Keith Van Horn (RBR 10/25/99, p.6). Evergreen Media's (Mancow's employer at the time) insurance company is writing the check for \$1.6M. VanHorn's negligent hiring claim against Evergreen was turned down by the Illinois Supreme Court recently and was not heard by the US Supreme Court, much to the relief of broadcasters nationwide.—CM

Motorola to launch mobile Internet car radio

It's closing in, that mobile Internet threat to broadcasters. Motorola (N:MOT) announced (3/3) it is working on a mobile Internet radio prototype, the "Smart Radio," that it plans to launch in Europe. Using voice recognition and text-to-speech capabilities, a personalized Web page allows drivers to configure bookmarks, listen to streaming audio, download, access voicemail and email, get weather, stock and traffic info, etc. The Smart Radio is said to have different service levels, from basic to premium offerings. The net will be delivered to the receivers via satellite, digital cellular and FM SCA signals. Motorola is discussing OEM possibilities with the European automakers.—CM

"Take Your Place in the Digital Landscape" is the new millennium moniker for NAB2000. Attendee and exhibitor records are expected to be broken yet again, so plan your schedule to make the most of it. Below is a quick preview of some of the not-to-be-missed panel sessions and receptions, along with a few not-to-be-missed booth visits.—CM

Conferences and Receptions

Radio Opening Reception

April 9 4:00-5:30PM
Las Vegas Convention Center Room N238/240/242
Network, set appointments, make plans, interact and meet and greet fellow colleagues.

All-Industry Opening Ceremony & Keynote Address

April 10 9-10:30AM
Las Vegas Hilton Barron Room
Viacom Chairman and CEO Sumner M. Redstone will deliver the Keynote Address, discussing the challenges and opportunities of the media and entertainment and the requirements for success in an environment marked by rapid technological change and the dramatic increase in competition.

How To Make Money on the Internet

April 10 10:45AM-12:00PM
Las Vegas Convention Center Room N239/241
How do you make money with your site? How do

you sell it? Where do you sell it? Presenters: Mike Mahone, RAB, Dallas, TX; Dave Casper, RAB, Dallas, TX

Sales Management for the Millennium

April 10 1:00-2:15PM
Las Vegas Convention Center Room N239/241
Presenter: Roger Dodson, RAB, Lincoln, NE

There is Internet Money in Small Markets

April 10 2:30-3:45PM
Las Vegas Convention Center Room N238/N240
In small markets, you make money from the Internet differently from big markets. Here's what they're doing and how they're doing it.
Presenter: Jerry Hinrikus, VP/GM, KSAL-AM, Salina, KS

Everything You Need to Know About Hiring Better Salespeople

April 10 2:30-3:45PM
Las Vegas Convention Center Room N239/241
Presenter: Dave Gifford, President, Gifford International

Recruiting, Hiring & Retaining Salespeople

April 11 9:00-10:15AM
Las Vegas Convention Center Room N239/241
A 75-minute course in finding, hiring, training and keeping sales superstars.
Presenter: George Hyde, RAB, Dallas, TX

NAB Radio Luncheon and Hall of Fame Award

April 11 12:15-1:45PM
Las Vegas Hilton Barron Room
The NAB Crystal Radio Award winners are announced and one of the great personalities on the air today, Tom Joyner of ABC Radio Networks, is inducted into the NAB Broadcasting Hall of Fame. Sponsored by ASCAP.

Jump Starting Rookie Salespeople's Performance

April 11 2:00-3:15PM
Las Vegas Convention Center Room N239/241
Presenter: Lynn Anderson, RAB, Dallas, TX

Dos and Don'ts for Building Your Web Page

April 11 3:30-4:30PM
Las Vegas Convention Center Room N239/241
Presenter: Henry Tippie, President, WOW Marketing, Colorado Springs, CO

E-Commerce Can Mean Big Bucks

April 12 9:00-10:15AM
Las Vegas Convention Center Room N239/241
Presenters: Mike Mahone, RAB, Dallas, TX; Dave Casper, RAB, Dallas, TX

Seven Deadly Sins of Cluster Management

April 12 10:30-11:45AM
Las Vegas Convention Center Room N239/241
Presenter: Lindsay Wood Davis, Broadcast Management Strategies, Monona, WI

Exhibitor news featured at NAB2000

BE to demonstrate complete functional studio
Broadcast Electronics will showcase its new "AM-5E" 5kW solid state AM transmitter, along with the "FM-20T," a 20kW FM transmitter with RTDS (Remote Transmitter Diagnostic System). Also: "FM-10S" 10kW FM transmitter, "AM-10A" 10kW AM transmitter, "FM-1C1" 1kW FM transmitter, "AM-1A" 1kW AM transmitter, "FM-5C" 5kW FM transmitter and "The Predator," BE's digital FM exciter.

BE will operate a complete functional studio demonstrating its AudioVAULT digital storage system, AudioPOINT digital router, "eSTREAM," an Internet processing solution with on-air quality, and the entire line of MARTI equipment.
Booth R3682 Las Vegas Convention Center.

Klotz Digital showing new products

Klotz Digital Audio will show several new products: The Vadis 880, a worldwide audio distribution platform for audio console and control surface manufacturers; the DBM 6412, Klotz's new 64-channel digital broadcast mixing system; the VADIS Core 6400, a newly designed modular mixing surface; the VADIS DC II, an open architecture digital processing unit and more.

The VADIS 880 can run TV and radio studios, satellite television networks and audio networks for PA systems. The VADIS 880 platform's approach to audio routing, fiber optic distribution, format conversion and machine control includes a wide range of DSP functions. Multiple control locations can

share sources, area wide logic control, signal routing, splitting and more.

The DBM 6412 uses a built-in fiber optic interface, the VADIS Core 6400 digital processing unit and a fully equipped mixer. All networking applications are included, and the DBM 6412 system can be plugged directly into a VADIS digital network. Booths R3798 and M7173.

BroadcastAMERICA.com and Kerbango join forces; signs Air Force

BroadcastAMERICA.com, a conglomerate of online streaming entertainment that includes radio stations, and Kerbango, Inc., a tuning service for Internet radio that also markets a standalone Internet radio, announced that they are joining forces to make Internet radio independent of the personal computer. As part of the relationship, BroadcastAMERICA.com is carrying the Kerbango radio on its Exit 19 online store (www.exit19.com) and BroadcastAMERICA.com's list of radio programming, which includes more than 350 radio stations, 45 syndicated radio and 153 radio talk shows, will be prominently featured on the Kerbango site (www.kerbango.com).

BroadcastAmerica.com also signed a deal with the US Air Force News service for a new channel, "BroadcastAirForce.com." The two-year deal will stream live and archived Air Force News Service programming that currently reaches 21M weekly through Air Force bases and cable channels worldwide.

Don't miss Broadcast America President John Brier, who is speaking on a panel, "New Wave

Broadcasting," at the Venetian Hotel April 10 3PM. Booth M9737 Sands Convention Center.

Comrex debuts Matrix codec

Billed as the the first codec that can improve PCS wireless phone audio, The Comrex Matrix is a new lightweight codec with the ability to send high quality, full duplex audio over POTS, ISDN or wireless service. The base model delivers 15 kHz audio on a single POTS line for compatibility with the popular Vector and HotLine POTS codecs. The Matrix can also deliver at 7 kHz on a PCS wireless phone. A store and forward feature permits audio cuts to be sent in non-real time over POTS or wireless service—useful when a good connection can't be established, but short clips of audio still need to be delivered. Booth L9457.

CartWorks shows new features for on-air system

CartWorks' Wav/MPEG Digital On-Air System has been upgraded to now support a wide variety of digital audio formats—Microsoft WAV, MPEG Layer II and III, uncompressed WAV, PCM and others. The system also supports simultaneous playback and recording of files with different sampling rates. CartWorks offers four dedicated hardware playback devices, offering no delays while files are being premixed in the host computer. Other upgrades: simultaneous mouse and touchscreen operation and a "Raid Mirrored Hard Drive" option that writes everything to the backup drive as it's written on the main hard drive. If the main hard drive fails, the backup automatically takes over. Booth R3489.

"This may be the world's greatest entertainment hobby."

Emmis Communications (O:EMMS) CEO Jeff Smulyan, on the "threat" to radio from Internet streaming at a Kagan Seminar 3/14 in New York.



"The worst thing about the recent FCC order to allow new low-power FM radio stations is that none of us were surprised by their decision. Once again, the FCC decided to push its own personal agenda, not approved by Congress, on the American public."

Rep. John Shimkus (R-IL), voicing his disdain for LPFM.



"Growing up on a farm, the radio connected me to the world outside and I still value radio as a source of information. Almost every point of view can be found by turning the dial."

Former radio guy Senator Conrad Burns (R-MT), on why he tunes in.



"When I got to Washington, everybody told me, 'That station can't work... And I said, 'Mel, do you think if we had Howard [Stern] that we'd be Number One?' And he said, 'Oh, yeah.' I said, 'Well, then it's not a signal problem.' Down the road with Howard and with Don and Mike, you can see it isn't a signal problem."

Ken Stevens, Regional VP/GM, Infinity, explains how he lifted WJFK-FM Washington to its current glory.

"For the interests and concerns of the community, I have decided to rescind my offer to Mr. Tracht, and I wish him well on his difficult journey,"

WMNG-FM owner Jonathan Cohen, aka Keyes who scrapped plans to put "The Greaseman" back on the air in the US Virgin Islands, following protests by local African-American activists.

"No one would argue that there aren't substantive and important reforms that should be made in campaign finance law, but requiring radio and television broadcasters to provide services for free is not the answer."

Senator Bill Frist (R-TN), telling us why forcing broadcasters to provide free time to candidates should not be a part of campaign finance reform.



Her rhetoric is "a kind of homophobic extreme that indicates not only unfairness, but a kind of deep-seated, border on hatred, and a total misunderstanding of what it means to be gay and lesbian."

Former Senator and Presidential candidate Bill Bradley on Talk host Dr. Laura Schlessinger.



"Freedom of the press allows stupid people to write articles like the one I read in Barron's."

Citadel Communications (O:CITC) CEO Larry Wilson, commenting on a 3/6 cover story in the financial publication which suggested that strong revenue growth was over for Clear Channel Communications in particular and radio in general.

"I never intend to hurt anyone or contribute in any way to an atmosphere of hate or intolerance....Regrettably some of the words I've used have hurt some people, and I am sorry for that...I regularly remind my listeners that we are all made in God's image and, therefore, we should treat one another with love and kindness, irrespective of one's faith,"

Dr. Laura's apology to homosexuals.

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	L015	Liner # 2		00:00			
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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Digital Audio Systems

For information call: 1-800-795-7234 Or visit us on the web: www.cartworks.com

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: Clear Channel's David Coppock of WRKH-FM, WKSJ-AM & FM, WMXC-FM, WDWG-FM, WNTM-AM Mobile, AL; WEAZ Inc.'s Blaise Howard of WBEB-FM Philadelphia, PA; SBS' Carey Davis of WSKQ-FM, WPAT-FM New York, NY; and Pamal Broadcasting's John Kelly of WFLY-FM, WYJB-FM, WAJZ-FM, WZMR-FM, WROW-AM, WIZR-AM Albany, NY.

1

How would you feel if campaign finance reform forced stations to provide free airtime to candidates?

David Coppock:

To allow candidates free access throws in the face of how our political and economic systems have evolved. Unless other mediums are forced into some type of regulated or no-charge structure, I do not see how this could be accomplished. Three key issues would need to be addressed: 1.) what political races would be warranted under such a giveaway; 2.) how would the broadcaster coordinate demand and review content; and 3.) what reporting mechanisms would be necessary to monitor such a program at the FCC? The impact on station revenues could be substantially dependent on the scope of such a program.

Blaise Howard:

I believe that to be forced to provide free airtime to all qualified candidates would hurt my station and many stations across the country. WBEB is located just outside of Philadelphia and not only do we serve listeners in southeastern Pennsylvania, but also Delaware and South Jersey. That would mean during a general election we could have approximately 23 offices up for grabs with 46 candidates running, and I would hate to even think about the primary elections that would at least double the amount.

Carey Davis:

Politicians are running to Berlitz to learn Spanish. That's because the clout of the Hispanic voter is "muy grande." You don't have to wait for the results of the census to know where population growth is, and in turn, where the voter influence will swing. Furthermore, neither political party can automatically count Hispanics in its pocket. I'm personally opposed to free airtime for politicians. Working for a Hispanic-owned company, we have seen how our audience has been "discounted" in the past. Since our audience is exclusive, I believe politicians should actually pay a premium.

John Kelly:

If the reform only were put into affect for presidential candidates, then it would not have a serious impact. However, if all federal candidates were given this opportunity, even if there were restrictions on how many and how often, it would have a serious impact on revenue flow.



John Kelly:



Carey Davis:

2

How have your stations handled campaign spots?

David Coppock:

On local and state campaigns, we may or may not accept certain races depending on the station and the race. In an effort to meet demand from all candidates in any particular race, we may set certain criteria such as five commercials per day, one per daypart, etc. Federal candidates are in the driver's seat.

Blaise Howard:

We follow the current FCC regulations and NAB guidelines and offer reasonable access to all qualified federal candidates, as long as their voice appears on the spot, at the lowest applicable rate per daypart during the primary and general election periods.

Carey Davis:

Obviously, during political campaigns we have complied with the laws concerning lowest unit rate. During the non-lowest unit rate period we will charge regular rates.

John Kelly:

In the past we have limited candidates to one spot per daypart which we have considered "excess" to the radio stations.

3

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

David Coppock:

In high school I had a couple of buddies in the band whose dad ran a local Country radio station. I would go hang around the station on weekends, read news, get coffee, etc. and basically the bug hit me. I've tried a couple of other career paths, but where else can a guy moving quickly through his forties still listen to loud music and not be considered a little strange?

Blaise Howard:

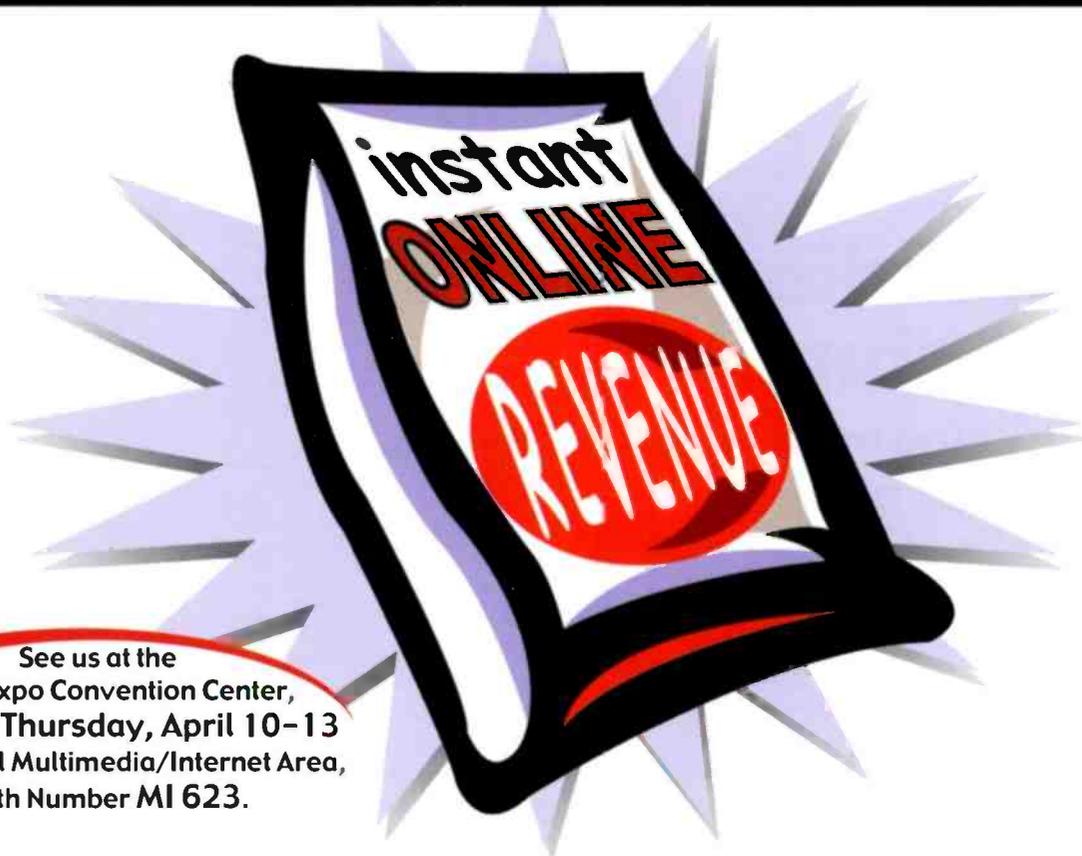
Many years ago while visiting my sister-in-law who was the traffic manager at a Pittsburgh radio station, she said she thought I would be really good in radio sales. We talked about it, she got me an interview and I got the job. I found that I not only enjoyed running a successful business, but I could get involved and help the community I live in as well—plus it's fun.

Carey Davis:

Both my parents were in radio. So are my brother, niece, nephew and cousin. The Davis Family has the radio gene. Working for Spanish language radio has opened up a new world to me. Imagine doing what you love passionately but in a different language and culture. Fantastico!

John Kelly:

Forty years ago Bill O'Shaughnessy, the outspoken dean of suburban radio, and I were in the Army together. He convinced me that a career in broadcasting would be absolutely interesting, financially rewarding and there would be no heavy lifting. Forty years later, I am still fascinated by this business. I've stayed because no one has ever offered me a stimulating alternative.



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Brand Media Group's Roger Schnur:

product development central tenet of his business plan



Roger Schnur, President, Brand Media Group was the first account executive to work for Westwood One. It started out as a college internship, but he stayed for three years, left, and hooked up with a group of enterprising men also based in LA and helped formed Premiere Radio Networks. Premiere grew from the original investment of \$20K (on loan from one of the partner's father) to being sold to Jacor for \$190M in 1997. Schnur made this realization from his time at WWI and Premiere: "When you surround yourself with great people, you can accomplish great things."

While at Premiere, Schnur found that on his sales calls, he always wanted to learn about the bigger picture of the product. He left Premiere after 11 years in 1998 and formed his own company in June of 1999. In this Agency Perspective, Schnur explains how his company is not merely a media buying service that does creative. It is really a media and marketing company—helping clients launch new products and expanding product lines.

Tell us more about Brand Media Group.

Basically, when we started Brand Media Group, I partnered up with my long time college friend, Tim Sweeney (VP, Brand Media Group), who was at the time a manufacturer sales representative. So he understood the client area very well, and he's probably one of the best negotiators I've ever met.

Now, we've come to focus on the health nutritional area. It's one of the hottest categories right now, next to the Internet. We do both retail support and direct response. The bulk of our advertising is direct response because we're working with people who are launching products. And the beauty of DR is that you can see right away how the product will do. For DR, what we do is we set up a call center that can handle inbound phone calls. We produce a commercial with an 800 phone number at the end of it for people to respond to. From this, we measure the response and establish our future budget. Our goal is for every \$1K we spend, to get \$3K back in gross sales.

Right now, we have a very hot product called Thermobolics 2000. Thermobolics is a weight loss supplement that burns fat and gives you energy. We have a couple of testimonials in the ad. The ad provides what we refer to as a "call to action." The "call to action" drives callers into our call center. Our call center captures the orders and sends us on a daily basis a file of all our orders. This then is forwarded on to our warehouse, which then prints out what we call a pick list. The person in the warehouse basically picks and packs each order, puts the mailing label on the envelope or box, and out it goes the next day. When the consumer gets their product, they'll also be getting an incentive to reorder the product or go to the website when they run out. That incentive may be a

**Tracking Trends:
Single Female**

28 years old.

Has a roommate.

Listens to alternative
rock and dance music.

Enjoys streaming
audio from the net.

Has 8 unpaid
parking tickets.

Want to know what
all this
really means?

Unless you know how to use it, research is useless. That's where Strategic Media Research can help. Because you get a lot more than just reams of data from us. You get actionable, customized solutions that will help you succeed. To find true meaning, call 312.726.8300 or visit us online at www.strategicmediaresearch.com.

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coupon or some kind of discount. And that's how we're growing this brand. We launched it in January and we've already done close to a \$1M in sales. So it's a hot product.

Would it be fair to say that your clients come to you because they want to know how to place their dollars in radio?

General advertisers are not coming to us and saying, "Hey, we heard you guys are a hot radio shop. We want to be in radio. What do you suggest?" Because we're not out there pursuing them. We're devoting all of our attention to our existing client base right now. In the beginning, we had advertisers doing that. We were a new shop and there were people who were below the radar screen of the major and medium size agencies, as are we. So they're more entrepreneurial in the way they approach things as well. We've done some projects for people like that. But it's more than just saying, "Here's my budget, where would you put me?" We have to look at where they have distribution or where they're trying to get distribution.

We're not a small radio shop hungry for whoever wants to come to us. That's not what we're doing and that's not our business plan either. We're working with American Health & Diet, a division of one of the single largest manufacturer of nutritional supplements, and working in helping them grow their brands for their retail position.

How did your business relationship start with American Health & Diet?

A sister division, Windmill Consumer Products saw how Ginsana was doing. Ginsana was one of the very first nutritional products that really broke open the whole world of nutrition back in the early 90s. And they were able to do that because radio time was very undervalued. We had just come out of a recession. Radio time was available for the taking. Networks were giving it away at 50 cents CPMs. And they built this brand which became a \$20M brand in a few years. Ginsana was built on network radio so Windmill wanted to meet someone in network radio. So I got called in. We had a meeting, they liked our plan, and basically the product, Hi-Ener-G, was sold into retail before one commercial even aired. The campaign was successful in moving the product. The retailer saw product movement and said, "This is great, let's grow this brand." So Hi-Ener-G did a line extension. And that's what you do when you have a successful brand. You come up with a line extension. Not everybody

does that but it's a very powerful brand right now. It launched on network radio and still uses it. It's a proven vehicle that works.

How do you decide what stations to buy?

We have certain buying criteria that radio stations have to adhere to in order to be considered. And then once they pass that gauntlet, it's a matter of fitting them into our budget. For instance, radio stations have to come in at a certain CPM. That's first and foremost. Second thing is our commercial placement. We require separation from competitors. It's a very busy marketplace out there.

What we're in the process now of doing is working with stations and their websites and listener email lists. We just signed up a new advertiser, Health Power USA. We want the station to say, "They're real excited about being on our station, if you're taking nutritional supplements, you definitely want to check them out." Do a direct email to their listeners instead of an unsolicited email because their listeners are saying, "Send me information that may benefit me." So they are already open to receiving things from that station. And that's another way of driving consumers to the HealthPowerUSA.com website and it's another way as things become more competitive for radio as a medium to generate more revenue.

What makes a good radio salesperson?

One of the things that I always stressed to my sales force while at Premiere and that I would stress to sellers today is instead of sitting down in front of a client and just starting to talk about their station, ask the client first what their goals are. If I were to sit down and tell an advertiser all the great things that we'd accomplished, it would be a two-hour conversation. There are great sales people and there are some that are



not so great. There are some that listen and some that don't. If there's one message that I'd push the most, that is listen to your clients first and ask them what their needs are and help them achieve their goals. If you do that, then you'll achieve your goals in sales.

What we're doing now here with Brand Media Group is really the vision that I had and was working towards during my last few years at Premiere, really where my passion was going, and that is product development. If you approach radio in a wrong way, it can consume you like a monster. And you'll end up feeling that your pockets had been vacuumed clean. On the other hand, if you understand radio and you know how to use it properly, it can be one of the most powerful vehicles for growing a brand—establishing a brand or sustaining a mature brand. You've got people like us using radio—local and network—just as much as you've got people like Warner Lambert, with established brands, using radio to sustain their image and sales. So you can be a lot of things to a lot of people. Understanding it and using radio effectively is what we're focused on here.

Thanks

**Dr. Laura
Schlessinger**

Rush Limbaugh

for

Dr. Dean Edell

Art Bell

talking

Phil Hendrie

Jim Rome

with

Motorman

Michael Reagan

us.

Lionel

PREMIERE
RADIO NETWORKS



Numero Uno:



Rush!

What can we say? Rush Limbaugh is the number one listened to radio talk show host in history, and has been since 1991. He's been there and done that when it comes to radio—beginning as an afternoon jock in hometown Cape Girardeau, Missouri at the age of 16; Pittsburgh's KQV-AM four years later and then KUDL-AM Kansas City. After realizing his goal of being a Top-10 market superjock was not to be reached, he left to be the Kansas City Royals' Director of Group Sales in 1979.

However, in 1983 Rush got back in radio, this time taking an opportunity to be a political commentator on KMBZ-AM in Kansas City. A year later he was hosting a daytime talk show on KFBK-AM Sacramento where he tripled his time slot's ratings. As many in the industry know, when a local host takes ratings up to that degree, syndication isn't far away. Armed with his true calling and an uncompromising goal to be number one, Rush packed his bags for WABC-AM New York in 1988 and began syndication to 56 stations with Ed McLaughlin's EFM Media Management.

Now well beyond the household name status—through countless media profiles, guest appearances, two best-selling books, a previously syndicated TV show, a Marconi Award, the Radio Hall of Fame and NAB Hall of Fame inductions—Rush is now admired daily by 20M listeners on 600 Premiere Radio Networks affiliates.

What does it take to be the number one radio personality in the nation for so many years now?

First, it takes *that* as an objective. When I moved to New York from Sacramento, the objective was to become number one. It wasn't to become in the top five. At the time, the leading syndicated talk people were all at night: Larry King, Sally Jesse Raphael, Bruce Williams. The daytime guys had all tried and it failed. It wasn't because of them; it was just considered by the powerbrokers in media that radio in the daytime, Talk especially, had to be local. Numbers, issues, callers and all that—somebody doing a program about national issues out of New York would not appeal to local listeners. And I always thought, "Well, the hell with that!" People watch Donahue, they don't care where it comes from.

LEADERS KNOW

**BROADCASTING
HAS**

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- Digital Audio Storage and Studio System
- Open Architecture Software Design
- News' Music/Traffic Workgroup Software
- Remote Configuration Tools
- Streaming Internet Radio Solutions
- Satellite, WEB, WAN Tools
- Leading Transmitters Purchasing Programs
- Innovative Transmitter Technology
- Low Power FM Solutions
- MARTI™
- AudioVAULT™
- eSTREAM™
- NewsBoss™

Leaders in broadcasting manage revenue today by working in a dynamic environment that crosses efficient radio station automation, innovative transmitter technology, streaming Internet audio, and multimedia radio - **THERE ARE NO BOUNDARIES!** In this new industry it's all about trust, talent, flexibility, robustness, "best of breed", and accountability. And there are no boundaries in what BE has to offer:

Support: BE offers 24 x 7 support both by phone and Internet. Our core belief is that customer's needs come first!

Training: BE offers hands-on classes, which give you people the understanding they need to successfully operate BE equipment.

Partnerships: BE has formed relationships with digital technology and broadcast industry leaders to ensure that our solutions successfully serve our customers needs today and into the future.

Customized Solutions: BE takes pride in working with customers to provide them innovative broadcast solutions that are unique to their environment.

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They watch Oprah and they don't care where it comes from. Why should radio be any different?

Number two, you've got to know what it takes to make that objective come true. In my case, because of the way my career had played out, when I went to Sacramento from Kansas City in 1984, it was, in my mind, my last chance to make it in radio. If it didn't work, then I was going to have to do something else. So I said to myself, "I, Rush Limbaugh, am going to have to find out if I have what it takes to be the sole reason people will turn on a radio show." So I had no guests, no cash giveaways, no fancy promotions, just me. And when you are doing three hours alone every day with no guests, you have no backups, no crutches, you can't rely on anything but yourself. When you set that as an objective, a huge dose of responsibility slaps you on the face.

The next thing it takes is a realization that once you have reached that pinnacle, that staying there is tougher than getting there. You've got to know that. The reason that it is tougher is that you've built audience expectations along the way. So you've got to know that the audience has the highest of expectations every day and that you have to meet them. Better than that, you have to surpass them every day. And then you've got to have a great staff of people who are on the same page with you.

People who can predict what you are going to need and what you are thinking.

Precisely! Not only from call-screeners, but it has gotten so big now that I used to be able to do this show reading newspapers alone. I still do, but now with the Internet and faxes and the availability—it used to be that you'd read the local newspapers in your town and do your show from that. Now you have the whole Internet with every newspaper or website in the world as a potential source.

Has radio changed for the better or the worse during your career and why?

I've got to tell you that there is no question that it has changed, but I don't listen to radio, especially Talk radio, for a host of reasons. One of them is that I have never listened to other people who do what I do, because since I have started doing Talk, I'm intent on remaining original. I don't want anybody else saying things on the air to give me ideas that I can then be accused of stealing. If I do something, it is going to be original. It's also a way of keeping pressure on myself to be original and be fresh, and not to rely others in cheat.

So whether it has gotten better or worse is

a tough thing for me to say. I think that it is probably better. There is probably a lot of talent that is being developed and there is more freedom of expression and opportunity for that talent to be heard. I do listen to music radio when I'm driving around. I think that has gotten worse. It is just plastic banana. It is all the same. You don't hear a lot of personality on music radio stations any more. Playlists consist of twenty records no matter what the format is.

Radio is probably far more influential today than it has been since the advent of TV. There was a period of time after TV came along that radio was really the lowest rung on the showbiz ladder. However, in terms of cultural, political and societal issues, I think radio has become far, far more influential than it has been in a long time. So, on balance, I think that it has gotten better.

Growing up, who were some of your favorite radio hosts?

Larry Lujack, I thought, was the best jock that I ever heard at WLS. Robert W. Morgan, I have never heard him live, I only heard tapes of him. There was a guy at KXOK in St. Louis by the name of Johnny Rabbitt. I've no idea who he was, but he was hot. There were a lot of those old Top-40 jocks that were inspirations of mine when I was growing up in Missouri and you could listen to these 50,000 watt clears at night.

I just thought that WLS roster in the late-60s through the mid-70s was probably one of the finest assemblages of radio talent that there has ever been.

What was your original career goal in radio?

My original career goal was to be a great DJ at a Top-10 market radio station. And then I just figured that if I accomplished that, then things would take care of themselves. But that was when I was 16 and doing my first DJ show in my hometown of Cape Girardeau, Missouri. And that was the goal, to be like a Lujack or a Cousin Brucie, or somebody in a major market that was hot.

Many spots on your show are read by you: Clean Shower, Snapple, Hooked on Phonics. What is your philosophy and ethics on getting involved with advertisers on that level?

The first thing is that the reason somebody like me is successful, is real simple. You establish believability and credibility with the audience. That is something that you can't ever

tamper with. So when it comes to the endorsement of products—and you wouldn't believe the millions of dollars we reject every year because of the things that I won't do, to the mighty frustration of the sales department of my program—I only will endorse something that I either use, have used or truly, honestly like and believe in. It is the only way it will work. Network radio in the past was always used by advertisers who were into the "reach" business. They just wanted to make impressions. They just wanted to have as many people as possible to hear the brand name.

Long ago, as ratings insurance when I was just a local host, I wanted to get myself involved in the revenue stream of the radio station. I figured that rating books and their vagaries are going to be such that I'm going to have a down book now and then and I don't want to have to be worried about being let go because of it. If I can be directly responsible for income for the radio station, then I'm going to have insurance. The best way to do that is to be an effective advertiser for a company or a series of companies. So our objective with advertising is to move products off the shelves. Our objective is to sell products because we believe in them. The magic is that it happens. It is so effective that what happens now is that companies that do not have national distribution call us and say, "We'd like to do a two-stage campaign with you. First, we want you to endorse the product so that we will get it on the shelves. And then, we want you to get it off the shelves."

When did you decide to broadcast from Palm Beach, instead of New York?

Well, that is something that evolved. It was not an overnight decision. I moved to New York in 1988 and New York is ideal for somebody who was in my frame of mind. And that is just "work, work, work, work." That's what New York is for. I started doing the television show and writing books and I was just going a 100 miles an hour about 18 hours per day, and not taking vacations. Roger Ailes, who is the Executive Producer of the TV show, convinced me to go down to his condo at Singer Island for a weekend in February. We escaped a New York snowstorm. We flew down there and got out. His place is on the 24th floor of the building and I just...it was 84 degrees...the sound of the surf pounding...the beach. I hadn't decompressed and relaxed like that in a long time. My girlfriend was from Florida and we started coming down here more and more on vacations. We eventually ended up buying a place down there because we met some people who had a house two doors up

from us. We became very good friends. We thought the house would be a six-week-a-year place. I finally lost a lot of weight, started playing golf. I said, "You know, I like it here. I have much more of a life down here than I had in New York."

Better for your health too?

It was as much a lifestyle change and it keeps me from burning out. There is far more to my life than just work in that confined atmosphere that living in a New York apartment is.

And paying big bucks for it too.

Well, not to mention that there is a huge tax rate differential down here than living in New York. All of it combined made the decision happen. I'd say overall, it was just the opportunity for a much more varied and different lifestyle. And, with technology the way it is...people said to me, "Well, moving to Palm Beach, man, you're really going to make you out of touch."

What do you think living in New York is? New York is as "out of touch" with real America as anything else is. I'm probably more in touch down here. I actually drive my own car down here. I go to the store myself down here. I don't run around with security people down here like I had to do in New York. I am much more normal here.

What do you remember of working with our publisher, Jim Carnegie? It was at two stations, right?

Yes, at KQV in Pittsburgh and KUDL in Kansas City. What I remember about Carnegie is that he always took it seriously. He would do anything that they asked him to do, and he never bitched and moaned. He never joined (especially KQV) in the usual staff gossip play. He just did his job. He's the one who rescued me from unemployment! I was out of work for six months after getting canned at KQV and I had gone home just to spend some time with my parents. And he got the KUDL job and called. That led to 10 years in Kansas City and he was great to work for. He brought me in there and told the staff and built me up like I was some sort of conquering hero, because I had worked with him in Pittsburgh. He did a great job of building everybody up and inspiring people that worked for him. I've got nothing but fond memories of him. He's not the typical radio guy, but radio is filled with people who will tell you to "get out of this business. You'll fail, it doesn't work, it will eat you up and spit you out." He was never that kind of guy. He always loved it and was always positive about it. He always believed in it, and he was somebody that you could always go to get a positive bunch of feedback

about what you were doing and about being in the radio business.

Everybody that I've worked with in one way or another played a key role in it. If he hadn't called me and gotten me off my ass and back to work in Kansas City, who knows what would have happened to me.

Now we are going to get into some politics. What influence do you think your program had on the '94 Republican election successes?

It is said by those who were elected that it was a profound influence. The freshman class that year made me an honorary member. Many of them credited me with sort of countering the "negative" editorials they were getting written about them in their local newspapers in their districts. To the extent that those elections were unique in this way, most House races traditionally have always been about local issues in those districts. Who, for example, has brought home more money for the nursing home center, the water district, or what have you—pork. Those congressional elections of 1994 were, for the first time, nationalized. In other words, voters were inclined to vote for their member of Congress based on their opinions and likely stances on national issues—defense, cultural, budget deficits—rather than local issues. And to the extent that that's what I was talking about, I think that I was instrumental in helping those elections be determined on national issues rather than on local. I think that is why they credit me. Because if those elections had been determined as traditionally by what goes on in local districts, how could somebody in Wyoming give me any credit? But, people from Idaho to Wyoming to Kansas were telling me that had I not been on the radio at the same time they were running their campaigns, they might not have gotten elected. That's one of those "save AM radio questions." It is something that other people have said; I've never claimed it. I'm thought to be an egomaniac, braggadocious guy, but I'm truly not.

Where has the Clinton presidency left America after almost eight years now?

Dispirited, confused, disoriented and basically unhappy. I am stunned, with an economy as robust as it is, the amount of suspicion that people have for one another, the amount of anger that is out there. The Clinton Administration has left us in a situation where more and more people are attempting to control the speech of others. We've got things being forced down our throats that we don't want. We've got the Administration doing everything it can

to take as much property out of play for purchase by private property owners. We've got more federal regulations telling private property owners what they can't do with their own property. Some people don't want to deal with all this, so they tune it out. We've got apathy; we've got people who don't care about some of this stuff, the Constitution being violated day in and day out. We've got a President of the United States that has been held in contempt of court for the first time.

Dealing with this stuff requires dealing with it. If you are going to care about it, you've got to do something about it. A lot of people, because of the economy, say "To hell with it. I'm just going to sit around and ignore it." So there is a lot of apathy at the same time. One of the keys for people like me and Republican candidates, or whoever else, is to tell people why they ought to matter and why they ought to care, and how they ought to matter and what they ought to do to get involved. The future of the country is always at stake. There is a never-ending argument over what is the best way to manage our affairs: letting the government handle everything for everybody and spreading misery equally, or letting the private sector provide the answer for all of everybody's wants and desires. And then dealing with the so-called inequities and unfairness that result from it.

The world cannot yet show a success story in socialism. Yet there are people continuing to pursue it because, for them, it's personal empowerment: having that kind of power over people by having that many people need them.

Where has he left us on defense?

Only the Marine Corps is in decent shape right now. Whoever is the next President, his primary job is going to be rebuilding the military, much like Reagan had to do, but he is not going to have the money to do it. It's going to be a huge challenge. You talk about dispirited and demoralized—US Military. I can show you email after email. It is tragic what has happened. We've got military meals on wheels. Enlistment is down. Why do you think enlistment is down? It's morale! It is morale because they don't know what the mission is. They are afraid that the mission is going to be delivering food to dictators in Haiti. Things like this. The US Military has been corrupted here and its stated purpose has been redefined. People have an instinctive understanding of this. This is going to have to change...[or] we are going to be faced with a war that we are not going to be able to win. Because we are not going to have properly trained capable soldiers. Those are unique people, people that are able to win wars.

What would it take for a liberal radio talk show to achieve national success?

They certainly have tried. They haven't succeeded. I don't know what it...I have this belief about radio. I believe in it far more than TV. I think that if you listen to radio, especially talk shows (spoken word as opposed to music), you've got to be active. You've got to be an active participating listener. It is not something that is on in the background. As such, people who listen actively to the radio don't want to be inundated everyday with a bunch of whining, complaining, moaning, bitching about this part of the country is not working or that part of the country is not working.

Liberals are forever wringing their hands over all the unfairness and injustice and they're complaining and whining. Conservatives and people like me are always finding the positive—telling people that they can be better than they think they are possible of being. There is more to life than what there appears to be. And it becomes inspirational. Liberals don't inspire anybody. Liberals try to make people dependent. Liberals try to scare people. Liberals are out there trying to create a bunch of people and put them in a dependency mode so that they make victims out of them. There is none of that on my show. I don't think that

the people who are listening closely want to hear whining and complaining. I don't think that they want to be anything but inspired. People love being inspired. People love being led. Liberalism doesn't do that. It does just the opposite.

Many have said that you are responsible for saving AM, which is probably true. How do you respond to that?

I don't know. I'm grateful that people think that. What can you say? I don't know that it is actually true. People want to say it and they are very kind in saying so. I appreciate it, but once again, that's just something that happened. The goal was to go out and be the best that I could be and become an appointment radio program that people could not do without everyday. The fact that Talk happened to be where AM radio was, was an accident.

I am extremely grateful that people think that. I'm not going to do anything to dispel their notion. I do want you to know that I don't run around thinking of myself in these terms. I don't think of yesterday at all. Except for talking to you, everything that I am focused on is what is going to happen from noon to 3:00 today. When it is over, it is over, and I'm going to be thinking about the next time that I'm on the radio. All of those things are

nice and I appreciate it. I am very flattered that people would think this program has that kind of power.

Why do you choose to air on non-drive time hours?

There's nothing complicated about that. That was when the satellite time was available. Remember now, when we started, the whole point that we had to overcome was that radio had to be local, local, local. There was nobody when we started that was going to take a morning drive national show. Not in the top-10 markets, it was never going to happen. News, traffic, weather was way too important and it ain't going to happen. Afternoon drive, not so much the same, but pretty much same thinking at the time of 1988. It just so happened that Ed McLaughlin, who was my founding partner, when he took his retirement package as CapCities merged with ABC (he had run the ABC Radio Networks), part of his deal was that ABC gave him two hours on their Talknet satellite (or whatever they called it) from noon to 2:00. So that is why I got plugged in. It was what was available. It eventually became Noon to 3:00. Look, why should we need morning drive? We've got more audience noon to 3:00 than most of our stations have in morning drive.

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EXCL Communications: how a little talent can go a long way



When Athena Marks, President/CEO, EXCL Communications, and her late husband, Chris Marks, started their own company and made their first acquisition in 1992, their contemporaries just laughed and howled at their move. Marks had come from Chicago's WOJO-FM, which was the first Spanish station in the Midwest. She had helped switch WOJO over to the Spanish format in 1978. The laughing and howling was over the Marks' acquisition of KLOK-AM and KBRG-FM in San Jose. They had paid top dollar for the stations and switched them from general market to Spanish radio. But Marks explains that they weren't looking to buy small Spanish stations in big markets. "We weren't Spanish radio operators. We were radio operators who chose to program in Spanish." Their plan was to have great signals in great radio markets.

Marks' recognition of the potential of the underserved Hispanic market, an aggressive business plan and endurance of the initial ridicule has paid big dividends. EXCL now has radio stations in markets ranked 2-77, including Los Angeles, Washington and Denver-Boulder. Entravision Holdings, primarily a TV company, recently acquired EXCL, but it is unlikely that changes will be made to EXCL's unique winning formula (*RBR* 1/3, p. 12). In this edition of *Programming and Positioning*, Marks shares with *MBR* the success of employing centralized programming for multiple stations in different markets.

How is programming done for EXCL stations?

The way we view radio is that it is a local medium. But my feeling is that with the Internet and with all the cable channels that you can receive, especially in the smaller markets, people are very sophisticated these days. What their ear would accept maybe 10 or 15 years ago with local radio, is not necessarily what their ear would accept now. I grew up in a small town so I know. We faced the same kind of issues in Spanish. As we went to medium and small markets, even though they may be highly densely populated Hispanic markets like Monterey-Salinas, the talent pool that we can derive from that area was very limited and Spanish talent pool for on-air talent is limited to begin with. And then to try and do this over and over again in each market just became mind boggling. We thought there has to be a better way to stay a local medium, and to be very involved in the community, but to get some top talent which would get us a much higher rated radio station no matter what market we were in. So we came up with the idea of networking but we needed to make it local. So we worked with one company and they quite frankly weren't big enough to handle it and then we went to ENCO. They were developing a product that they were using for automated radio stations. In the last four years (since 1996) what they've been able to do is amazing because we can do voiceover separately over the song. For example, let's say there is a long lead in to a song and one market in 10 seconds wants to say we're going to be on the corner of a street giving away CDs this afternoon; in another market, you could say the next song is by Enrique Iglesias—don't forget he's at the concert this weekend at such a such a place. So they will simultaneously go into each market but it will go over a song being played from San Jose so it sounds like the guy is right down the street. So I think that's really pretty exciting and I don't know if any English language groups that are doing this, to that extent.

Does all of your programming come out of San Jose then?

All of our programming comes from San Jose. We have two studios right now and we'll be adding a third. It's called a three network studio. What happens is that we have DJs that come in here and they feed their program-

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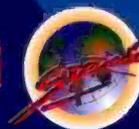
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ming via satellite to stations all across the country that we own. So for example, let's pick Radio Romantica—we play Spanish AC music and the DJs speak in Spanish. And what they will do is they will come in before their shift starts. So let's say you're on from 10-3, you would come in at nine and you would read through a lot of liners and a lot of promos for each market and go into a studio and record them all or instantaneously—record them when you're already on the air during a song. So for example they'll say Albuquerque today is promoting a concert on the weekend—here's the 10-second liner for that. And here's the 10-second liner for Denver—they're going to have a remote at a car dealer. Then they record them and feed them into each of the markets they're supposed to go to. All of our commercials and promos are done here so that our DJs can voice them but they're all individualized for each market. So that the finished product on the other end is seamless and it sounds like the DJ is down the street. We also have national news that comes out of our studios through Metro News and then in each location, we cut to a local news person so they can cover local news, traffic and weather.

How did you decide to run your stations this way?

What happens is that when we hire and retain talent in some of the medium markets, if the talent is good, San Francisco and LA will call and say, "We'll double your salary if you move here." And they leave. So when we were just operating the two stations here when we were starting the company in San Francisco, LA was taking every good DJ we had. We just couldn't keep anybody because we couldn't pay what they were paying. But now we can pay competitive salaries because the cost is really spread over multiple places.

So you have three sets of talent in San Jose?

Yes, we have three separate staffs of talent but Super Estrella is in LA. Three separate format directors and then VP of programming.

Tell us more about your three different formats starting with Radio Tricolor.

Tricolor is the three colors of the Mexican flag. Apparently in Mexico, when children grow up, and then they do it here too, because parents teach them, they have a poem—bandera, bandera, bandera tricolor—which means flag, flag, three colors of the flag. Our logo for that format is the three colors of the Mexican flag. And then it says Tricolor on it. We also use the name Mexicanisima and that means the

most Mexican. What we do with that format is we target people who are living in the US who are from Mexico or who have Mexican heritage. So we try to appeal to the emotional chord of Mexico and what their commonality is. And what we find is that it is very conclusive to a network format because their commonality may not necessarily be what's down the street but really their home in Mexico—the Mexico that they visited as children or the Mexico they left behind. All the promotions and giveaways are all tailored for and target the Mexican listener who loves Mexican music and lives in the US.

Would you say Tricolor is targeted at those who are not as acculturated as other Hispanics may be?

Yes, it definitely targets the less acculturated but what we find is that there is a whole bunch of people in the second or third generation that just like it. It may not be their number one radio station; it may be their second radio station, but it definitely has a wide appeal. It's almost a lifestyle station because when you look at ratings at each of our markets that we operate that format, it does well in every age and lifestyle. It's in San Francisco, San Jose, Riverside-San Bernardino, Salinas-Monterey, Sacramento, Denver, Albuquerque and Garden City, Missouri.

Tell us more about Radio Romantica.

Radio Romantica is what the name says and through research, we came up with the name because that was the identifier that the audiences were using for that type of music. That type of music is not necessarily centered around a country like Radio Tricolor is. It's much more of a musical sound. So it's best described to be a soft or a medium AC. It's not a sleepy AC and it's not an upbeat CHR AC either. It's a middle AC. We would have artists in that format like Luis Miguel, Enrique Iglesias, Jennifer Lopez (some of her softer ones), Selena, Gloria Estefan. This format is much more music intense than Radio Tricolor. It has less interaction with the audience, a little bit less news although we still do news. We still do contesting and giveaways but our morning show talk is more entertainment type of news. We talk about movies that are on, not necessarily Spanish, they can be English movies. People may say it is a more acculturated format than what Tricolor would be and to some extent it is. But then again, you come up with these fancy targets and then you get tons of crossover because if you go into the kitchen of a restaurant, you may hear a Radio Romantica on. And then you'll say, "Here's a kitchen worker, wouldn't he listen to a Radio Tricolor?" Why yes,

but maybe he's not from Mexico or maybe the head chef isn't Spanish at all and Romantica is a lot more tolerable to listen to. I don't know! (she laughs) We target more of a female listener on Radio Romantica and more of a male listener on Radio Tricolor. And basically, research shows we're about 55% female, 45% male in Romantica, and the flip on Tricolor.

What about Super Estrella?

Estrella is really the only format of its kind in the country. It's a pop CHR in Spanish so we do some Rock En Espanol and some of the upbeat baladas. Where Romantica is all baladas, this would be only the upbeat ones. Or the really popular ones. We'll play all the crossover artistes but in Spanish. In fact Romantica and Estrella share a lot of songs. But where Romantica would get a softer balada, on Super Estrella, we'll do a more upbeat version. We also have a more active morning show. A lot of stunting. More like what you hear on the general market CHR stations. And the presentation of the commercials is just hyped more. The presentation of the format targets more of an 18-30—very with it, very cool to be Latin in LA type of feel to it. I think that format has a lot of potential for growth. I think it could work in virtually any market in the country because it has a very wide appeal with regard to the type of music. It's not beholden to any particular heritage group. It would do very well in New York and Miami and we have plans to expand it to those areas.

With the programming nucleus in San Jose and LA, do you have a bare bones staff in the local markets?

When we put the station on the air in a new market, what we have is a GM or a GSM, a sales staff and a promotions person who is extremely important because that's our link to the community. Since we don't have DJs in every market, the promotions person may have to go on-air and do a call-in or some sort of a remote. Then we send a DJ to each of the markets when they have an event so there is a presence of those DJs in the marketplaces. We have the business, traffic and reception. And there is the news person that Metro provides, but there is no programming person. We have small studios in each place for cut-ins or for when we want to go live from that location. Sometimes when DJs are doing personal appearances in different markets, they'll do their shows from those markets. So we do have to have a studio. But it isn't a full blown huge studio where people are there everyday. So really, it is bare bones in each market which gives us a lot of efficiencies of operation.

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Upped & Tapped

Broadcast Architecture casts its first Stone: Brian Stone, to be precise, and he is cast in the role of Senior VP/COO. BA is a research/consulting firm owned by AMFM Inc. Meanwhile, Kevin Cassidy was upped to the newly created position of VP/Strategic Research.

One-on-One kings Cole: Well, maybe that is a slight exaggeration. Would you believe Senior VP/GM? That will be the new role for Nancy Cole at KCTD-AM, Sports programmer One-on-One's Los Angeles O&O.

Charge of the "Lite" brigade: AMFM's Terry Hardin is transferring from a KOOL spot in Phoenix to take over the VP/GM slot at WLIT-FM Chicago. He'll report to recently installed Market Executive VP Kathy Stinehour.

Passing the Litman test: Arbitron has brought in a new exec to work on its web-measuring activities. Julius Litman comes from Northstar Interactive as VP/Product Development, Arbitron Internet Information Services.

Dinetz²: NextMedia, a new group formed by old radio hands, has doubled its supply of Dinetz's. Jeffrey Dinetz is coming from the recently-sold Connoisseur group as Executive VP/co-COO, joining Carl Hirsch, Skip Weller and brother Steve Dinetz.

Hogan's a hero: At BuySellBid.com, anyway, where William J. Hogan has been named President. He brings a wealth of experience to the company, including stops at Metromedia, WWI, UNISTAR, RKO and the RAB board.



Infinity Grooms its Charlotte sales staff: Billy Grooms is switching back to radio after spending some time on the agency side of the business. He will be the new GSM at WSOC-FM.

Michelle Marino has been promoted to New York Sales Manager for Katz Hispanic Media.

Long promoted to Infinity Promotions: Jodi Long is the new VP/GM for Infinity's 31-office marketing wing. She exits O&Os in Hartford.



Carolyn Gilbert has been upped to Executive VP/GM at Critical Mass Media, taking over for John Martin, who is now overseeing website services for parent Clear Channel Communications.

Hastings makes wastings? They certainly hope this is not the case at ABC's KABC/KDIS Los Angeles, where Bob Hastings will be taking on GSM duties.

Metro Networks/Shadow Broadcast Services has expanded the responsibilities of Ivan Shulman, including the expansion of the title on his business card to Senior VP.



This could be the Tart of something big: BusinessTalkRadio has named Jeff Strahl to the VP/Sales slot. He reports to President Chet Tart and exits Radio Ink.

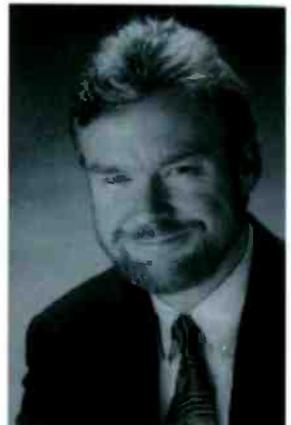
Entercom plants Vineyard in SC: Jimmy Vineyard has received WORD (as well as five other stations) that he is the new VP/Market Manager for Entercom's station cluster in Greenville-Spartanburg SC. He exits a similar position at Clear Channel's Panama City cluster.



Will Noack be a tough act to follow? That's what they're hoping at Premiere Radio Networks, where Gregory Noack has been named Senior VP/Talk Programming. Also, Ray De La Garza was named Senior VP/Programming.

Uppings and tappings at Radio Unica: Alberto Martinez will handle both national and local sales at its newly-acquired O&O in Fresno, KFRE-AM; meanwhile, Teri Vila-Caballero has been named Southeast Regional Manager.

Milt McConnell is exiting the VP/GM slot at the Clear Channel cluster in Albuquerque to join his former boss Jeff Trumper at Trumper's broadcastspots.com as VP of Affiliate/Agency Relations.



Clear Channel wasted no time filling its VP/GM opening at KTEG-FM, KPEK-FM, KSYU-FM, KLSK-FM & KZRR-FM Albuquerque. Cindy Schloss returns to the market to take over the cluster, exiting a position with American Tower Systems.

Vice squad? Executive VP/Market Manager Clancy Woods has upped some of his staff of execs at AMFM's Phoenix cluster. Julie Zucchini is VP/Business Development; Steve Virissimo is VP/Sales, AM stations; David A. Griffin is VP/Sales, FM stations, and Jennifer Yee is Director/Marketing, all stations.



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April

6-9
Louisiana Broadcasters Convention.
Baton Rouge, LA (225) 295-1110

7-8
Texas Associated Press Broadcasters Annual
Convention. Marriott Quorum, Dallas, TX
Contact: Diana Heidgerd (972) 991-2100

7-10
Broadcast Education Association 45th
Annual Convention. Las Vegas, NV
(202) 429-5354

8
Broadcasters Foundation Golf Tournament
at NAB 2000. Las Vegas, NV
(203) 862-8577

10-13
NAB 2000. Las Vegas Convention Center,
Las Vegas, NV (800) 342-2460

12
Broadcasters Foundation American Broadcast
Pioneer Awards. Las Vegas, NV Contact:
Gordon Hastings (203) 862-8577

13
National Association of Farm Broadcasters
Annual Radio Conference. New Orleans, LA
(651) 224-0508

13-16
National Federation of Community Broad-
casters. New Orleans, LA (415) 771-1160

17
American Women in Radio & Television
2000 Gracie Allen Awards. Hudson Theatre
on Broadway, New York, NY (703) 506-3290

18
Illinois Broadcasters Association Annual Sil-
ver Dome Conference and Awards. Crown
Plaza Hotel, Springfield, IL (217) 793-2636

21-22
Collegiate Broadcasting Group 22nd Annual
Black College Radio Convention. The Renais-
sance Hotel, Atlanta, GA Contact: Lo Jelks
(404) 523-6136

28-29
Hawaiian Association of Broadcasters Annual
Convention. Hilton Hawaiian Village, Oahu,
Hawaii. (808) 599-1455

29-May 1
California Broadcasters Convention.
Palm Springs, CA (916) 444-2237

May

7-9
Pennsylvania Broadcasters Convention.
Hershey, PA (717) 534-2504

19-21
Vermont Broadcasters Convention.
Stowe, VT (802) 476-8789

19-23
National Association of Black Owned Broad-
casters Spring Broadcast Management Con-
ference. St. Martin, Antilles (202) 463-8970

24-28
National Public Radio Conference.
Orlando, FL (202) 414-2000

June

5-6
New Jersey Broadcasters Convention.
Atlantic City, NJ (609) 860-0111

12
Broadcast Education Association Service to
America Summit & Awards. Washington, DC
(202) 429-5354

13-14
NAB Summer Board of Directors Meeting.
Washington, DC (202) 775-3527

14-15
Wisconsin Broadcasters Convention.
Eau Claire, WI (608) 255-2600

14-17
PROMAX & BDA Conference.
New Orleans, LA (310) 788-7600

15-17
Missouri Broadcasters Convention.
St. Louis, MO (573) 636-6692

16-17
Wyoming Broadcasters Convention. Gillette,
WY (307) 632-7622

16-17
Nevada Broadcasters Association Golf and
Tennis Tournament and Awards Luncheon,
Annual Hall of Fame dinner-dance, Desert
Inn Country Club. Las Vegas, NV Contact:
Bob Fisher (702) 794-4994

19-22
New York State Broadcasters Association 39th
Annual Executive Conference. Sagamore
Resort Hotel, Lake George, NY Contact: Mary
Anne Jacon (518) 456-8888.

22-25
Mississippi Broadcasters Convention. Biloxi,
MS (601) 957-9121

22-24
Montana Broadcasters Convention.
Red Lodge, MT (406) 442-8121

22-24
New Mexico Broadcasters Convention.
Albuquerque, NM (505) 881-4444

23-25
Georgia Broadcasters Convention.
Macon, GA (770) 395-7200

23-26
Florida Broadcasters Convention.
Palm Beach, FL (850) 681-6444

26-27
Iowa Broadcasters Convention.
Des Moines, IA (515) 224-7237

30-July 2
Virginia Broadcasters Convention.
Homestead, VA (804) 977-3716

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Fries rebuts Barron's blast at radio

In a 3/6 cover article, Barron's writer Leslie Norton suggested that radio was facing an ad sales drop-off because of decreased buying by dot-com IPOs. The article also repeated hackneyed (and false) claims that consolidation has shrunk the number of formats available to listeners. Strangely, Norton claimed that Clear Channel (N:CCU), the company featured in the article, was buying SFX (N:SFX), whose future growth the writer said was in doubt, in an effort to counter Clear Channel's own purportedly slowing growth rate—a clearly contradictory thesis.

To the right is a letter which RAB President Gary Fries sent to Wall Street analysts taking Barron's to task for its distorted view of the radio industry.



March 7, 2000

Dear Member of the Financial Community:

In reading the March 6th article in Barron's regarding Clear Channel Communications, I was quite disturbed by the inferences regarding the basis of Radio's revenue and the outlook for Radio's future. It is ironic that on the day the article was published, I was simultaneously releasing the January 2000 revenue numbers, and Radio posted the highest percentage gain in its history with a 20% increase, a strong kick-off for Y2000.

To me, this signals a continuation of the robust growth that we have been seeing in Radio. As I look at booking going into Y2000, I see strong and continued expansion as far forward as the 3rd quarter and beyond with no slowdown in sight.

Radio's solid growth pattern began in 1992 and has been steady and consistent through 1999 when we posted a 15% gain. During that same period Radio has risen from 6.5% of total ad expenditures to our 1999 position of 8.3%. This gain in growth momentum started before consolidation and long before "dot com," which really just took off in the 3rd quarter of 1999.

Another concern I have is with the implication that the "dot com" sector is the only factor driving our revenue. Radio's rates have risen, but not because of a single category alone. Demand is at its highest level from all areas! A recent study just completed by Miller Kaplan Arase shows an increase in Specialty Retail Advertising of 37.6% in 1999. Other strong growth sectors in Radio last year included Financial Services at 23%, Television at 25% and Automotive at 27%. Radio's revenue increases were based on strong performances across the board by a diverse group of traditional advertisers, a strong foundation for the continued success of the industry.

Let's look at "dot com" advertising as a separate category. We estimate that the Internet generated \$500 million in 1999. This represents 3% of 1999 Radio spot revenue. While very important, this is not the top income category for Radio.

Radio's strength lies in the fact that it is booming in many categories. In 1999, Automotive represented 12.9%, Communication/Cellular 6.2%, Television 6.0%, Restaurants 5.5% and Financial 4.8%, to round out our top 5 categories.

Internet advertising is a growing sector. In markets where it is strong, Radio is receiving upwards of 40% of total advertising expenditures from 'dot com' advertisers. It is a major element of our revenue, but not the only one.

Radio has been very successful for Internet advertisers. A recent Arbitron study conducted by Edison Research shows that 56.8 million people visited a Web site due to Radio advertisements and 24% of all Americans have actually made a purchase on the Web. This is a strong testament to Radio's compelling ability as a mass medium to reach millions of Americans every day and to be a major part of the e-tailing future, which I think all agree will grow as a part of Radio's future.

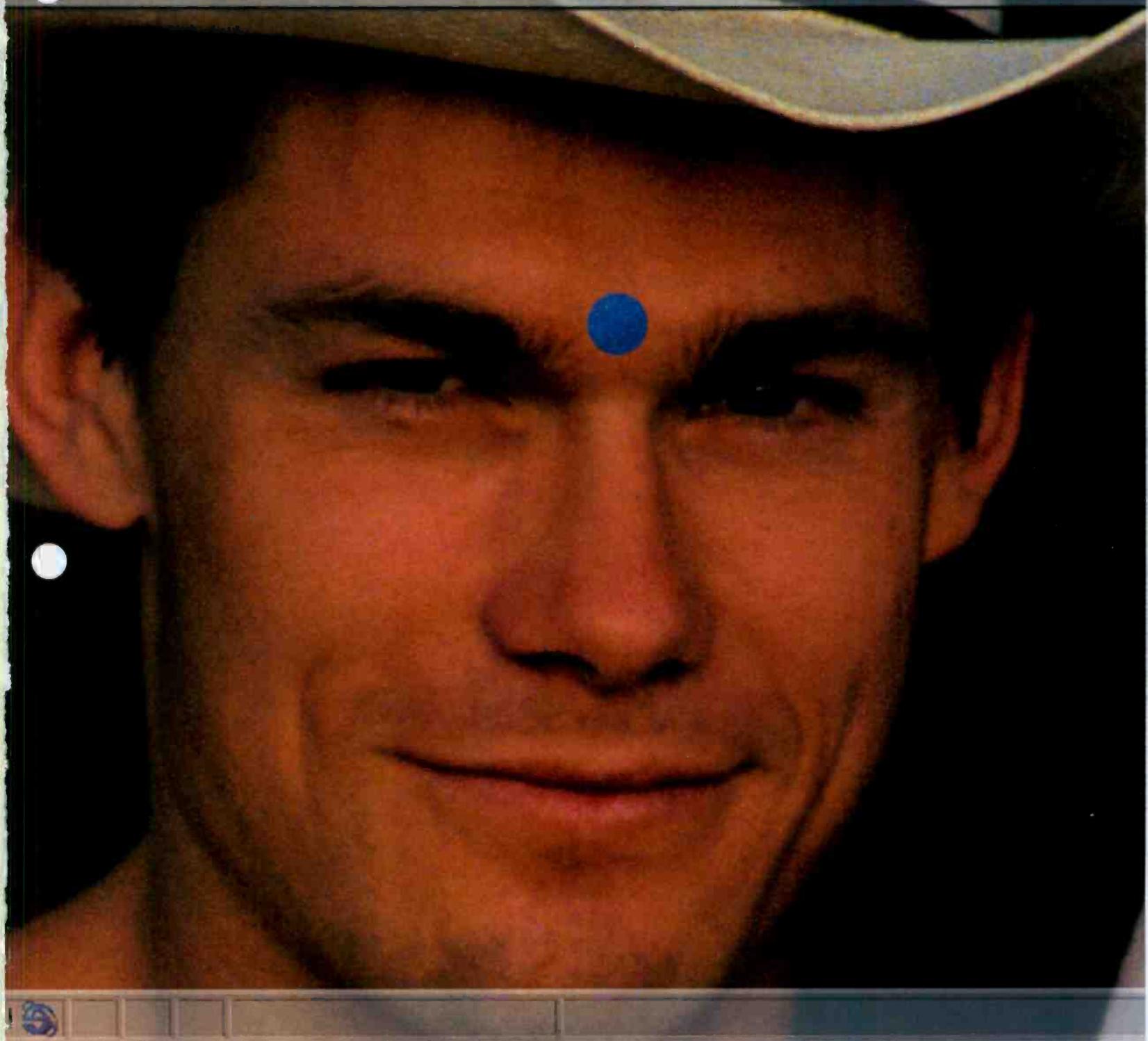
My outlook for the future points to Radio's growth as being far from over or threatened. Our relationship with our listeners is strong and our effectiveness for our advertisers is well documented. Radio is thriving in both the local marketplace and the national marketplace.

I hope you agree and will give Radio the currency value it deserves.

Sincerely,

Gary Fries
President and CEO
Radio Advertising Bureau

For further information, please contact Renee Cassis, Vice President Corporate Marketing, RAB at 212-681-7222 or renee@rab.com.
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