

MANAGER'S BUSINESS REPORT

# MBR

Radio Business Report, Inc.

17 Years

May 2000

## News in Review

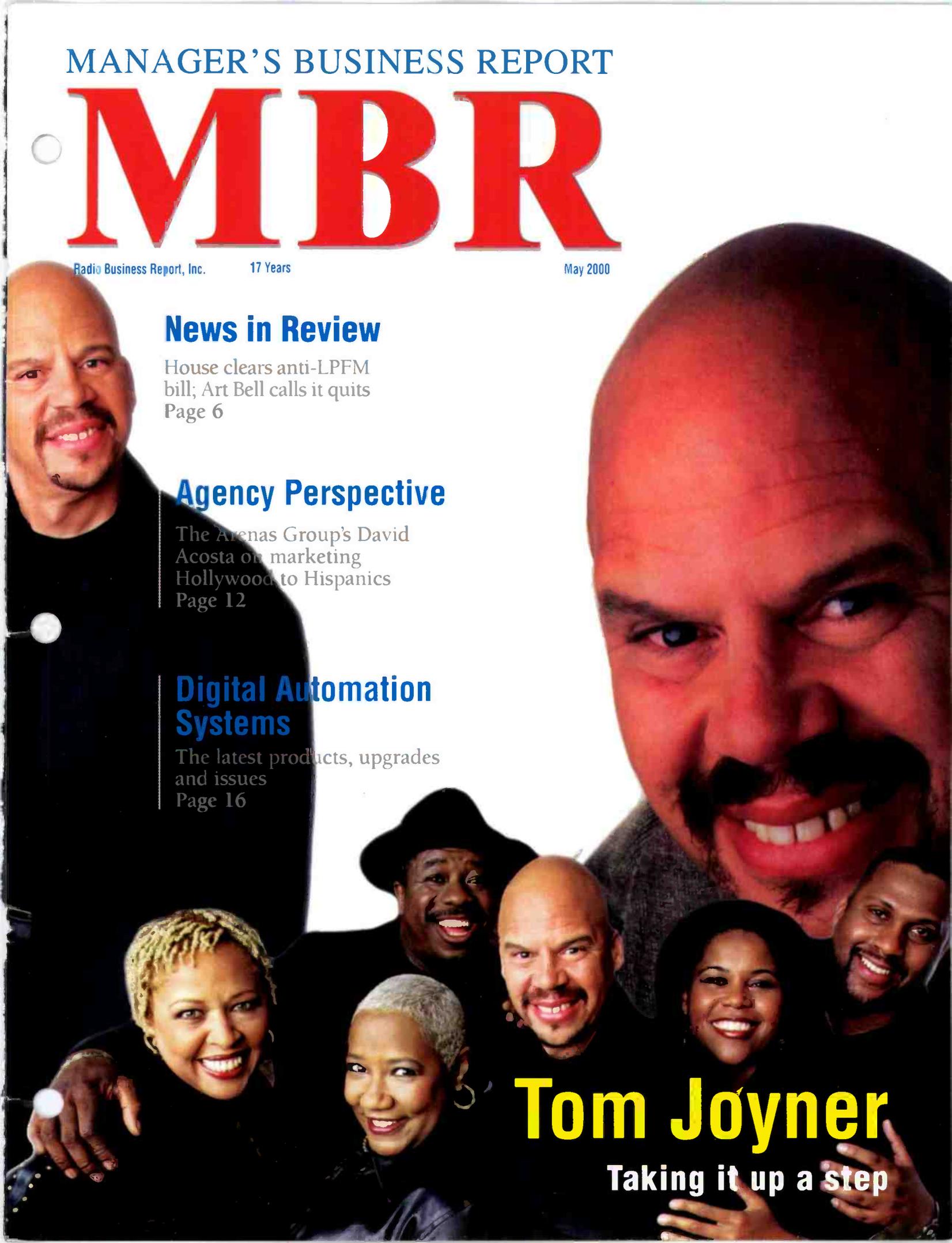
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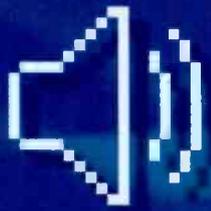
## Digital Automation Systems

The latest products, upgrades and issues  
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# Tom Joyner

Taking it up a step



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**And the hits just keep on coming: Radio on a roll**

Radio's vital signs as reported in this space last month were, to say the least, robust. We fully expected things to level off a bit. That did not happen. Revenues increased at an even greater rate, going from a 20% to a 22% gain from January to February. And the pace at which future spots are being sold has also increased well beyond last year's pace.

On the ownership consolidation front, the Clear Channel-AMFM station divestiture derby is basically complete, and had little overall affect on total levels of station concentration. In some markets consolidation increased, and in some where stations were sold as standalones in went down. In most, there was no change at all as existing clusters were sold intact.

On the next page, a list of owners ranked by total revenue is published courtesy of Broadcast Investment Analysts, and it reflects new station and revenue totals as they will be when all recent deals have closed. Note Chase Radio Partners, debuting at #24—this group was made part and parcel by the CCC/AMFM spin-off fest. Also note that five of the top 50 are in only one market, meaning they are not groups at all.—Dave Seyler

**Radio Revenue Index**

**Twenty-something trend continues century's dawn**

Usually, a month which features a 20% gain in revenues is enjoyed for what it is, and then things settle down a bit. Not this time. The 20% surplus of January was a mere springboard for February's total revenue gain of 22%. Local business accounted for a 17% gain, and national's increase was more than double that, rising 38%.

So far, the hottest action has been on the coasts, which are holding on to 20%+ gains in local business YTD, along with national gains of 37% and 35%. The Southwest is not far behind, with an 18% increase local and a 40% gain in national which features an eye-popping 48% gain for the month. Despite lagging behind these astounding numbers, the Southeast and Midwest are nonetheless doing quite well.

Feb 2000	Local	National
All markets	17%	38%
East	20%	39%
Southeast	12%	28%
Midwest	12%	31%
Southwest	18%	48%
West	21%	44%

Jan-Feb 2000	Local	National
All markets	18%	32%
East	20%	37%
Southeast	13%	21%
Midwest	14%	24%
Southwest	18%	40%
West	21%	35%

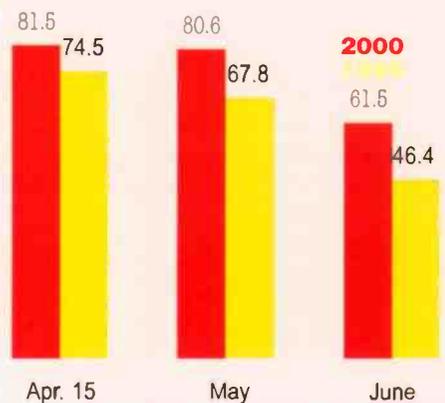
**Local & Nat'l revenue Feb 2000**  
**All markets 22%**

**Local & Nat'l revenue Jan-Feb 2000**  
**All markets 21%**  
 Source: RAB

**Forward Pacing Report**

**Pacing just incredible**

"We're seeing a trend toward the time being booked earlier as agencies and buyers react to strong demand," noted **George Nadel Rivin** of Miller, Kaplan, Arase & Co. For stations and groups with sophisticated inventory pricing software, the payoffs should be impressive.—JM



**Superduopoly Dimensions**

**Industry Consolidation**  
 (as of April 10, 2000)

Superduopoly: 55.3%		
Market	# of stns	percent
1 to 50	895	57.5
51 to 100	680	59.9
101 to 150	424	51.3
151 to 200	423	50.4
201 to 261	466	53.8
<b>All markets</b>	<b>2,888</b>	<b>55.3</b>
Total consolidation: 75.8%		
Market	# of stns	percent
1 to 50	1,220	78.4
51 to 100	875	77.0
101 to 150	605	73.2
151 to 200	618	73.7
201 to 261	640	73.9
<b>All markets</b>	<b>3,958</b>	<b>75.8</b>

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, duop or superduop. The "percent" column shows the extent of consolidation for each market segment.  
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**Year-to-date stock price performance**

More inflation paranoia from Federal Reserve Board Chairman Alan Greenspan kept stock prices depressed in March. Despite a lot of up and down motion, prices ended the months just about where they began.—JM

Company	3/31/00	YTD	YTD
Close		Net Chg	Pct Chg
Ackerley	15.125	-3.000	-16.55%
Alliance Bcg.	0.188	-0.062	-24.80%
Am. Comm. Ent.	1.875	0.000	0.00%
Am. Tower	49.375	19.000	62.55%
AMFM Inc.	62.125	-16.125	-20.61%
Beasley	9.250	-6.250	-40.32%
Belo Corp.	17.875	-1.188	-6.23%
Big City Radio	5.750	1.000	21.05%
CBS Corp.	56.625	-7.313	-11.44%
Ceridian	19.188	-2.375	-11.01%
Cir. Rsch. Labs	9.500	7.500	375.00%
Citadel	42.188	-22.687	-34.97%
Clear Channel	69.063	-20.187	-22.62%
Cox Radio	84.000	-15.750	-15.79%
Crown Castle	37.875	5.750	17.90%
Cumulus	14.375	-36.375	-71.67%
DG Systems	7.188	0.063	0.88%
Disney	41.375	12.125	41.45%
Emmis	46.500	-15.820	-25.39%
Entercom	51.000	-15.250	-23.02%
First Entertain.	1.031	0.391	61.09%
Fisher	62.500	0.750	1.21%
FTM Media	9.250	-3.500	-27.45%
Gaylord	27.125	-2.813	-9.39%
Gentner	20.250	6.250	44.64%
Global Media	4.875	0.187	3.99%
Harman Intl.	60.000	3.875	6.90%
Harris Corp.	34.563	7.876	29.51%
Hearst-Argyle	23.375	-3.250	-12.21%
Hispanic Bcg.	113.250	21.031	22.81%
Infinity	32.375	-3.813	-10.54%
Interep	6.688	-6.687	-50.00%
Jeff-Pilot	66.563	-1.687	-2.47%
Launch Media	15.625	-3.313	-17.49%
NBG Radio Networks	1.625	-1.469	-47.47%
New York Times	42.938	-6.187	-12.59%
Pinnacle Holdings	55.250	12.875	30.38%
PopMail.com	4.000	1.000	33.33%
Radio One	66.625	-25.375	-27.58%
Radio Unica	11.813	-17.062	-59.09%
RealNetworks	56.938	-3.219	-5.35%
Regent	12.375	3.875	45.59%
Saga Commun.	19.125	-1.125	-5.56%
Salem Comm.	11.938	-10.687	-47.24%
Sirius Sat. Radio	57.000	12.500	28.09%
Spanish Bcg.	23.453	-16.797	-41.73%
SpectraSite Hldgs.	28.313	17.438	160.35%
SportsLine USA	29.438	-20.687	-41.27%
TM Century	0.781	0.156	24.96%
Triangle	0.045	0.025	125.00%
Tribune	36.563	-18.500	-33.60%
WarpRadio.com	3.300	-1.325	-28.65%
Westwood One	36.250	-1.750	-4.61%
WinStar Comm.	60.000	-15.250	-20.27%
XM Satellite Radio	34.875	-3.250	-8.52%
Major stock market indices			
The Radio Index™	181.710	-74.350	-29.04%
Dow Industrials	10921.920	-575.200	-5.00%
Nasdaq comp.	4572.930	503.620	12.38%
S&P 500	1498.760	29.510	2.01%

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### RBR Family of Products



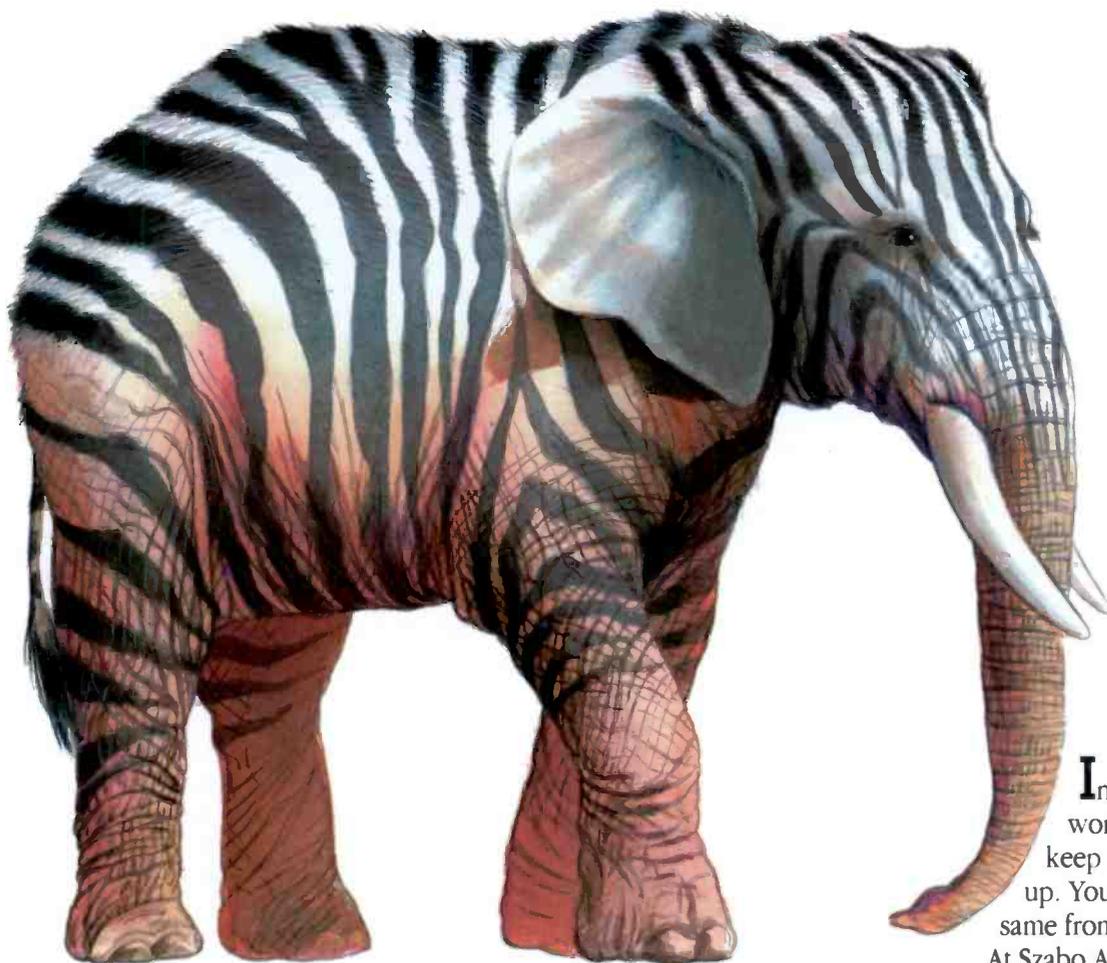
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 Mid-Week News Brief  
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 and Directory  
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## MBR Stats

### Top 50 Radio Groups after Clear Channel spin-offs

Ranked by BIA's 1998 estimated revenues as of March 15, 2000

Parent Rev. Rnk	Parent Name	Parent Revenues (in \$000s)	Parent # Stations	Parent # Markets
1	Clear Channel Communications	2,624,191	876	149
2	CBS Radio/Infinity	1,803,100	182	39
3	ABC Radio Inc. (Disney)	356,400	45	19
4	Cox Radio Inc.	340,775	81	17
5	Entercom	317,945	96	17
6	Citadel Communications Corp.	273,435	198	38
7	Cumulus Media Inc.	254,935	320	63
8	Radio One Inc.	217,050	47	19
9	Hispanic Broadcasting Corp.	211,625	49	15
10	Emmis Communications	184,500	21	6
11	Susquehanna Radio Corp.	162,600	26	8
12	Bonneville International Corp.	127,200	15	6
13	Spanish Broadcasting Sys.	113,250	19	6
14	Jefferson-Pilot Communications	112,050	17	5
15	Greater Media	109,050	14	4
16	Beasley Broadcast Group	88,700	36	9
17	Saga Communications Inc.	82,925	47	10
18	Journal Broadcast Group Inc.	66,100	36	8
19	Tribune Broadcasting Co.	53,650	4	2
20	Barnstable Broadcasting Inc.	50,210	25	6
21	Regent Communications	49,125	43	10
22	Inner City Broadcasting Corp.	48,700	16	7
23	Sandusky Radio	46,850	10	2
24	Chase Radio Partners, Inc.	46,175	11	8
25	Hearst-Argyle	44,475	7	4
26	Dick Broadcasting Co. Inc.	43,580	14	4
27	Buckley Broadcasting Corp.	39,750	17	9
28	Fisher Broadcasting	37,890	26	4
29	Marathon Media LLC	37,200	87	10
30	Salem Communications Corp.	35,950	71	31
31	NextMedia Group	31,325	42	8
32	Renda Broadcasting Corp.	30,225	18	6
33	Nassau Broadcasting Partners LP	30,025	22	6
34	Entravision Communications Co.	29,475	25	13
35	Lotus Communications Corp.	28,900	22	7
36	Sunburst Media LP	26,675	24	6
37	Blue Chip Broadcasting Ltd.	25,150	18	5
38	Simmons Media Group Inc.	22,920	19	3
39	South Central Communications	22,775	13	3
40	Big City Radio	22,200	16	9
41	Aurora Communications	21,425	9	3
42	Midwest TV Inc.	21,100	2	1
43	Mid-West Family Broadcast Group	21,050	24	3
44	Ackerley Group	20,700	4	1
45	WEAZ-FM Radio Inc.	20,000	1	1
46	Z-Spanish Media Corp.	19,650	32	13
47	Curtis Media Group	19,450	14	2
48	Brill Media Co.	19,050	14	7
49	Service Broadcasting Corp.	18,900	3	1
50	Hubbard Broadcasting Inc.	18,800	2	1



## In Today's Media Jungle, You Can't Afford Not To Change.



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### House clears anti-LPFM bill

The House overwhelmingly approved legislation last month that would eliminate over 80% of low-power FM radio stations that the FCC wants to license.

Rep. Mike Oxley's (R-OH) Radio Broadcasting Preservation Act, approved by a vote of 274 to 110, received heavy Republican support but fell short of the needed two-thirds majority to override a presidential veto. President Clinton has threatened to veto the bill if it reaches his desk.

The Oxley bill would keep in place 3rd-adjacent channel protections, require the FCC to conduct further tests for interference and ban former pirates from applying for LPFM licenses. Reps. Thomas Barrett (D-WI) and Bobby Rush (D-IL) proposed an amendment to the bill, providing a six-month period before the provisions of the bill take effect, but it was defeated 245-142.

Both commercial and non-commercial broadcasters, including National Public Radio, and the National Association of Broadcasters backed the bill, saying they fear LPFM stations would cause interference to existing full-power stations.

FCC Chairman Bill Kennard argued that interference is not the real issue but broadcasters opposing new competition. "Special interests triumphed over community interests," he said in a statement. "I'm particularly disappointed that National Public Radio joined with commercial interests to stifle greater diversity of voices on the airwaves."

During the vote Republican supporters of the bill accused the FCC of illegally lobbying Congress by faxing members papers explaining why the bill should be defeated. Federal law prohibits independent agencies from lobbying Congress.

"We are confident that FCC staff acted appropriately and within the bounds of the law," said FCC spokesperson Linda Paris.

The measure now goes on to the Senate where members have not acted on a similar bill.—TS

### FCC moves ahead with EEO rules despite protests

The FCC has shot down a petition by all 50 state broadcasters associations, requesting the Commission to temporarily stop its EEO regulations.

In their joint petition, the organizations asked the FCC to stay the new broadcast EEO rules until an appeals court rules on their appeal.

The FCC ruled, lacking a federal court order, it would not halt enforcement of the rules. "Suspension of the rules will likely result in some potential job candidates not having notice of job openings, and being foreclosed from job opportunities of which they are unaware," reasoned the FCC in its decision.

The associations had argued that the rules encourage a "racial and gender based employment program." According to the Commission, the new rules do not require a station's staff to reflect the racial composition of its community.—TS

### Broadcasters gave billions in public service, says NAB

Local radio and television stations provided an estimated \$8.1B in public service over a one-year period, according to a study commissioned by the NAB. Broken down, that figure shows broadcasters donated \$5.6B worth of airtime between August 1, 1998 and July 31, 1999 and helped charities raise \$2.5B for their causes or disaster relief.

"This number is honest, conservative and unassailable," said NAB CEO/Pres. Eddie Fritts. His organization released the results last month (4/4) and proclaimed that the figures are up from a similar census conducted two years ago.

Of the 11,000+ stations polled, 5,677 responded. That's nearly 1,900 more stations than participated in the last census. Also up was the overall contribution amount, which was \$6.8B in 1997.

NAB officials attributed the increases to changes from the first census. They opted to count PSAs which were produced in varied time increments. 1997's study only counted 30-second PSAs. The NAB also decided to contact stations in unrated markets and those which are not members of the NAB or similar state associations.

The report, conducted by Public Opinion Strategies, includes all time donated by stations to run PSAs but does not include revenue dollars stations lost due to eliminating commercials in order to make airtime for radiothons and similar events.—TS

### Art Bell resigns...this time forever?

No April fools joke: Premiere Radio Networks' ruler of the night Art Bell announced his resignation 4/1 to his listeners on 450 affiliates. His last show aired 4/26-27. You will recall, Bell had announced his resignation in 1998, but came back to the airwaves weeks later due to overwhelming support from his fans and friends at Premiere—especially SVP Alan Corbeth and President/COO Kraig Kitchin.

However, due to pretty much the same reasons as before—unsubstantiated child molestation accusations and death threats relating to those accusations that continue—he called it quits for a life of "anonymity."

Bell's problems started 5/97 when his son's HIV-positive substitute high school teacher (now serving a life sentence from it) kidnapped his boy and raped him. His son was psychologically traumatized, and that has been ongoing. Bell's other trauma was caused by unsubstantiated accusations of WWCR-short-wave station host Ted Gunderson and guest David Hinkson accusing him of child molestation in 1978 and covering up the arrest. The allegations have spread across the Internet and onto some radio programs.

"No matter how hard I have tried to set the record straight, my torment and that of my family continues. Recently, a radio host in Toronto opened his morning show with the words 'I am Art Bell and I molest little children,'" said Bell during his resignation broadcast.

Mike Siegal has replaced Bell for weekday broadcasts; WGST Atlanta host Ian Punnett has taken over Dreamland Sunday nights; Dreamland Saturday nights will include a variety of rotating hosts including KOMO Seattle host Peter Weissbach.—CM

### NAB fights additional streaming fees

The NAB filed a lawsuit against the Recording Industry Association of America (RIAA) in New York federal court (3/27), demanding that radio stations which stream their signals over the Internet be exempt from making royalty payments to the recording industry.

The association claims its members should not have to pay additional fees under the 1998 Digital Millennium Copyright Act (DMCA) because Congress left intact, when formulating this new bill, provisions from an earlier decision that said radio broadcasters are exempt from such fees.

RIAA recently filed a Petition for Rulemaking with the US Copyright Office, asking it to adopt a rule to clarify that a broadcaster streaming its content over the Internet is not exempt from the new copyright law.—TS

**Gore wants free airtime**

Vice President Al Gore (D) has free airtime as a central theme of his campaign finance revision proposals. Gore wants every candidate for federal office to get five minutes of free airtime on every station for 30 days before a general election. If a station chooses to run independent issue ads, it would be required to give equal time, for free, to both of the candidates for the office in question. Gore vows to have the latter initiated by the FCC, rather than Congress, and says he'll nominate FCC commissioners who "believe the public interest must be protected in new ways, in light of new threats facing it."

Gore also called for creation of The Democracy Endowment, with the goal of raising \$7B over seven years and then using the interest to fund all Senate and House races. The \$7B is supposed to be donated by corporations, unions, foundations, wealthy individuals and ordinary citizens. "If the endowment is not filled within seven years, the difference will be made up by free TV time, required of broadcasters as a condition for their licenses," Gore said in a Milwaukee speech 3/27.—JM

**StarGuide purchasing Musicam Express interest from CBS/Infinity**

StarGuide Digital Networks bought the rest of digital delivery company Musicam Express (50%) last month from Infinity (N:INF) and Westwood One (N:WON). In exchange, Infinity and Westwood got an equity position in StarGuide in the deal.

StarGuide did have a joint venture in Musicam with Infinity/Westwood—StarGuide's store and forward technology that Infinity Westwood were the first to adopt is used by Musicam. CBS CFO Farid Suleman may join the StarGuide board, according to MBR sources. Scott Ginsburg remains Chairman. Other major names in the broadcasting biz may come in as equity partners.—CM

**BuyMedia.com buys Marketron**

BuyMedia.com, the service that allows media buyers to purchase premium advertising, has acquired Marketron, a software solutions provider to radio and TV stations. According to Mike Jackson, CEO/Founder, BuyMedia.com, "In order for the Internet exchange to operate effectively and efficiently, the needs of both buyer and seller must be met. By streamlining the process of researching, negotiating and placing broadcast advertising orders, BuyMedia has quickly become a media buying industry standard. Acquiring Marketron—the most widely adopted industry software provider—will enable BuyMedia.com to deliver similar gains in efficiency to stations." —KM

**Dot-coms diversify ad spending**

by Jack Messmer

Television got a dot-com boost in December, surpassing radio in ad spending by dot-com companies. Of course, the pie was also larger and the boost could be due to Christmas retailing...or rather, e-tailing. Radio's share of other markets was in line with other months, but we do notice a gradual up-trend in the minor monthly fluctuations. Radio's overall share in Miller, Kaplan's X-Ray markets rose to 14.3% in December 1999, compared to 13.67% a year earlier.

**MBR/Miller Kaplan Total Media Index - Dec. 1999**  
(Expenditures in 000)

Category	Radio	TV	Newspaper	Total Media	Radio% of Total
Automotive	26,806	163,664	205,308	395,778	6.77%
Restaurants	10,882	43,198	5,927	60,007	18.13%
Department Stores	14,973	49,952	155,941	220,866	6.78%
Foods	7,367	28,403	1,893	37,663	19.56%
Communications/Cellular	18,572	35,702	71,925	126,199	14.72%
Furniture	4,726	21,440	27,210	53,376	8.85%
Financial Services	11,327	16,018	34,724	62,069	18.25%
Movies/Theater/Concerts	6,686	26,678	33,444	66,808	10.01%
Grocery Stores	8,041	15,509	19,558	43,108	18.65%
Appliances & Electronics	6,233	29,572	52,632	88,437	7.05%
Hotel/Resorts/Tours	3,084	6,082	27,746	36,912	8.36%
Drug Stores/Products	5,677	19,604	18,670	43,951	12.92%
Computers/Office Equipment	9,716	7,626	28,034	45,376	21.41%
Specialty Retail	19,914	41,145	47,170	108,229	18.40%
Health Care	6,202	11,882	8,495	26,579	23.33%
Auto Parts/Service	3,046	5,324	5,000	13,370	22.78%
Music Stores/CDs/Videos	7,436	19,034	23,131	49,601	14.99%
Transportation	2,923	3,090	5,100	11,113	26.30%
Entertainment-Other/Lottery	8,222	8,630	4,743	21,595	38.07%
Home Improvement	2,594	5,690	7,927	16,211	16.00%
Professional Services	8,986	11,176	9,263	29,425	30.54%
Beverages	11,254	14,315	6,232	31,801	35.39%
Television	10,875	5,544	11,046	27,465	39.60%
Personal Fitness&Weight Ctrs.	935	3,221	1,371	5,527	16.92%
Publications	2,862	5,915	24,030	32,807	8.72%
Internet/E-Commerce	32,087	50,726	21,627	104,440	30.72%
<b>TOTAL</b>	<b>251,426</b>	<b>649,140</b>	<b>858,147</b>	<b>1,758,713</b>	<b>14.30%</b>

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

**"We want to play in the major leagues."**

*Rev. Jesse Jackson, at a 3/27 news conference in which he expressed concerns that LPFM might divert attention from increasing minority ownership of full-power stations.*



**"The Citizenship Education Fund supports the Federal Communications Commission's adoption of a Low-Power FM service. We urge members of Congress to give the service a chance to succeed."**

*Quote attributed to Rev. Jesse Jackson in a press release faxed out a few hours after the 3/27 news conference.*



**"Interference is and has always been a solvable problem."**

*FCC Chairman Bill Kennard, blasting the NAB for using interference as a reason to kill LPFM.*



**"When it comes to divestiture, we don't want seller financing."**

*Joel Klein, Assistant Attorney General and head of DOJ's Antitrust Division, as opening speaker at Rev. Jesse Jackson's CEF conference where the morning's topic was to have been how to overcome DOJ's objections to seller financing.*



**"The reality that suffering the fate of my son's own molestation, I now stand destined to be tainted for life as a child molester, has proven simply too much to bear. God knows, I have tried."**

*Art Bell on resigning from the airwaves.*

**"If Art Bell was to come back to radio, it would certainly be just through Premiere Radio Networks, and we probably would have a whole new set of opportunities for him to...hell, by that time, he might actually get used to sleeping overnight and want to be on the air during the day."**

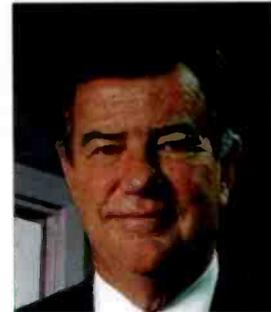
*Premiere President/COO Kraig Kitchin, on what happens if Art wins all of his libel suits against his antagonists and wants to return to the airwaves, a new man.*

**"We (the Democrats) are coming back and we're going to have this (tax certificate) bill again."**

*Rep. Charlie Rangel (D-NY), promised during a minority media conference in DC earlier this spring.*

**"We need to increase the deal flow to minority broadcasters."**

*Clear Channel Communications CEO Lowry Mays, speaking to the CEF conference a few days after announcing that 46 stations from his company's merger with AMFM Inc. were being divested to minority buyers.*



**"Bad news. Today CBS phoned us and said that tomorrow (3/30) the show was not to be broadcast anymore. This was a major blow because today we hit #1 on most listened to server [Live365.com]. Don't worry, there will be an army of people broadcasting Stern live, they can't shut down everybody!"**

*Joe Delaney on CBS shutting down his live Howard Stern streaming website.*

**"Quarterly adjustments like these, no matter how small, are plainly unacceptable and contrary not only to Company policy but to our culture. Under the supervision of our Audit Committee, we are working hard to put in place improved systems, and I am taking personal responsibility for making sure that this does not happen again."**

*Cumulus Media Executive Chairman Richard Weening, in announcing 3/16 that the company was restating its financial results for the first three quarters of 1999, a move which sent Cumulus' stock plunging.*



**"The very fact that it has moved to to this stage is an embarrassment to the American public—an embarrassment that may have to be addressed in November."**

*Musicians Bonnie Raitt, the Indigo Girls, Ellis Marsalis, Jr. and Jenny Toomey, in a letter to Congress, opposing Rep. Mike Oxley's (R-OH) anti-LPFM legislation.*

**"This is a great day for free, over-the-air radio listeners, and for those of us who have fought to preserve the spectrum integrity."**

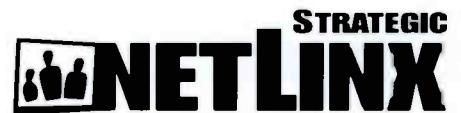
*NAB CEO/Pres. Eddie Fritts, praising the House for passing a bill to restrict the FCC's low-power FM radio plan.*





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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: Bloomington Broadcasting's Bill McElveen of WTCB-FM, WOMG-FM, WLXC-FM, WISW-AM Columbia, SC; and Saga Communications' Larry Goldberg of WAQY-FM, WAQY-AM Springfield, MA.

## 1

### Where has revenue growth been for your stations? Is the dot-com category as strong as Wall Street executives have been suggesting?

Bill McElveen:

Revenue growth for our stations over the past year has primarily come from telecommunications services, the health care industry, financial services and the food service industry.

We are still waiting for the impact of dot-com advertising in our market. We are beginning to see some activity in dot-com business, but I expect it will be some time before dot-com advertising becomes a major category in medium markets.

Larry Goldberg:

Revenue growth has largely come from having a strong, well-trained sales force that has seized the opportunities of a high demand market to push rates up. This high demand market has been a combination of two significant factors occurring at the same time:

- A sales force that leads the market in its ability to help clients problem-solve through radio advertising.
- Many years of consistent ratings leadership that has helped our station garner a significant share of the transactional revenue when it is out there.

We have not seen significant growth in the dot-com category. This has largely been a windfall for only the largest radio markets. One category that has grown significantly in Springfield is recruitment advertising. We are seeing more and more local and regional companies that are not getting a good response from print anymore and are thus turning to radio, and our radio station in particular. There has been steady growth in recruitment advertising.

## 2

### Now that advertisers are thinking ahead to the summer season when wine/spirits usage are more prevalent, are you planning to accept such advertisements? If so, do you place any restrictions on the spots?

Bill McElveen:

It has long been a policy of our company, Bloomington Broadcasting, to accept beer and wine advertising but to reject the advertising of distilled spirits. We just do not believe that advertising and/or promoting the use of distilled spirits is in the best interest of the communities we serve or of the broadcasting industry, and therefore, is not in the best interests of our company.

Larry Goldberg:

We do not accept hard liquor advertising. Not only is it our corporate policy, but it makes sense from a proactive standpoint. It would be foolish for us in the media to think that there will not be legislative repercussions if we do not police ourselves. If we were to begin accepting hard liquor advertising, it would be noticeable and invite unnecessary oversight.

Over the past few years we have seen several movements in Congress to place restrictions on beer and wine advertising through the use of in-spot disclaimers. Such disclaimers take up an inordinate amount of airtime which could make radio an undesirable medium for these advertisers.

## 3

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

Bill McElveen:

My father was a radio broadcaster and I started radio in high school because I loved the creative aspect of the medium. My current position as Chairman of the NAB Radio Board has given me a unique opportunity to see first-hand all the exciting possibilities that exist for radio in the next decade. In looking at the various converging technologies, I believe that radio in the year 2000 is better positioned for the future than any other medium.

Larry Goldberg:

I have been in radio all of my adult life. As a small boy I dreamed of a career in radio and even did my undergraduate work in a college that specialized in radio and mass communications. I stay in radio because I love the business and have been fortunate to work for a company that is owned and operated by people who have a real passion for broadcasting and radio in particular. Working for a company like Saga has been instrumental in my own career growth and has provided me with the tools to create an environment where I can be a real influence in the growth and development of others.



Bill McElveen



Larry Goldberg

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*LAS VEGAS, Nevada - World renowned entertainer Wayne Newton will become a spokesperson for BroadcastAMERICA.com, the booming radio and television Internet broadcaster that is now number two in the nation, John Brier, founder and president/COO of BroadcastAMERICA.com, said today.*

*BroadcastAMERICA.com is the leading streamer of live radio and the largest streamer of Internet television news and talk radio programming in the world. In addition to Dick Clark's United Stations Radio Network, included in its group of broadcasters are One-on-One Sports, the A'r Force News Service, Citadel, SuperRadio, Talk Radio Network and American Business Review and Talk America.*

*Created in April of 1999, in just one year BroadcastAMERICA.com has built an extensive online entertainment network with fully integrated channels dedicated to sports, news, talk, music, film, weather and urban radio and television stations, with more than four million listeners accessing BroadcastAMERICA.com through their video/audio player each month.*

Contact: Michael McPherson  
Phone: 207-321-5100 • Fax: 207-321-5200  
Email: mmcpherson@BroadcastAMERICA.com

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# The Arenas Group's David Acosta: Hyping Hollywood to Hispanics

David Acosta, Head of Media, The Arenas Group, had been working in general market agencies since 1978. In 1992, after watching the market for some time, Acosta decided that the Hispanic market was growing and that it was the place he wanted to be. Since moving to the Hispanic market, and then joining Arenas in 1998, Acosta found that things were back to the good old days where media people had to plan and buy. Agencies of today have gotten so big that the planning and buying have become two separate processes. Doing both, Acosta says, will help people recommend strategies that can have tactical executions.

Arenas' clients include Universal Pictures, Universal Videos and Dreamworks. According to Acosta, one of the many wonderful things about buying Hispanic media for major film studios is that the product always changes. Instead of one product, the films are different and that presents an added challenge or a cure for boredom, depending on how you look at it. Is Hollywood swooning over radio? Acosta tells us in this Agency Perspective.

## Do you portray yourselves as an entertainment agency?

The Arenas Group is an entertainment specialist that is involved in the media, promotions, publicity, creative and distribution parts of entertainment marketing and with close ties to filmmakers. As opposed to the traditional Hispanic agency which is more of advertising. We're more of a marketing company. The interesting thing is that every part of what we do deals with the media—how we see the buying of media time, promotions which are usually on-air promotions. We are also involved in getting stations publicity—information and news they can use about films and celebrities. For example, there was a trip to Miami where one of our talents for a film we were working on was brought in to do live station IDs for our stations in Miami—Jimmy Smits from "Price of Glory." That's an example of some things that we are doing. Everything we do is tied to the media in some way or the other.

## Do you also target English speaking audiences?

Ours is pretty much targeted at the Spanish speaking audience; English language films

targeted at the Spanish speaking audience. All the films we've dealt with for the most part have been English language films because Hispanics are a large part of the movie-going audience. It's a different dynamic reaching Hispanics than general market. One of the things we've done here with Arenas in the last couple of years is that we've been able to develop a much more regular use of radio for entertainment. Radio is really underutilized in theatrical marketing and film marketing. There have been some articles on how underutilized radio is. And radio actually does a better job in reaching movie goers than TV. It's been a tough sell but we've been able to slowly grow the use of radio.

## How do you go about placing your client's dollars?

We'll take a look at what the genre is—what type of film it is, the target and then we'll come up with our own Hispanic target for the film. Sometimes we'll recommend a younger target or a more male or female target than the general market. And then we'll make a recommendation based on how we think it'll play, whether we should concentrate on national,

or just major markets. There are differences between Hispanic markets in Texas, Florida, California and New York. Different movies perform differently in different markets for different genres. We'll have to evaluate which market we think would be better for a film and then we come up with a recommendation based on what is the most effective mix of media. What we normally do is we have a national campaign of some type. And then we go heavier in the major trendsetting markets like Miami, LA, New York, Houston, San Francisco, Dallas and Chicago. These markets account for a lot of the momentum of a movie when it does well in those markets. We'll sometimes do different mix of creative by markets. We're doing more of that with radio, looking to use radio with regional differences in advertising.

## Do you have that kind of flexibility with TV?

Yes, but TV production is more expensive so you're limited in how many executions you can do because of the expense. Radio production is less expensive. And that's a huge advantage for radio. A lot of the times you can do live reads. So you're able to custom tailor radio. I don't think a lot of advertisers really take advantage of that. Radio production is so much cheaper and you can even do a different spot for each market if you really wanted to.

## Would you say you have to push hard to get your clients to use radio as much as you want them to?

We do have to make a push but we're fortunate that the film studios are very media savvy and they have media specialists who work at the studios with many years of concentrating strictly on media. So they're very savvy and very intelligent about media. We just need to walk them through it. They ask us for a lot of rationale. They need to understand from a marketing, creative and media angle, why they need it.

## Do you end up using all media?

In the past, we've used magazines, newspapers, we have dabbled in Internet, although the Internet right now is very difficult to see the return on investment. The numbers may be small individually but when you add up what you can do on the Internet, it could be very large amounts of money. So we've used all types of media. We also use network radio and local radio. About 10-15% of what we do

is in radio. It varies with films but that's the average.

### **Why do you like network radio?**

Network radio is great because it allows you to get on some of the top stations in the market for a fraction of the cost. It's a very effective medium. I'm very surprised more advertisers don't use it because it reaches people at times when they're not watching TV. So much of TV viewing is clustered into the night time. It's a medium that has a lot of strategic uses like recency. Radio does a better job of reaching more active and upscale Hispanics. One of the problems we see with TV is that Hispanic TV, just like general market TV, is very downscale, meaning it reaches more lower income people. At times, Hispanic TV is even more targeted at reaching lower income people than the general market is. On the other hand, radio tends to reach more active and outgoing people who are probably more of the go-getters. The people who are actually out doing things. Despite all those things about the downscaleness, TV is still the bulk of what we do.

### **How do the studios decide what proportion of their budget to spend on the Hispanic market?**

It can be both what they think they can afford as well as how Hispanic the film is perceived to be. It's a combination of both. In most cases though, how Hispanic a film is is an overriding factor of how much they can afford. The only exception would be Universal Pictures which has made a huge commitment to support every film with Hispanic media. Universal is very progressive about that.

Most movies out there are more niche and you can pigeonhole them. There are exceptions though. For example a movie like "Erin Brockovich" that appeals more to women but we still have a fairly large Hispanic campaign because Julia Roberts is a top actress. She's the favorite actress among Hispanics. So even though the movie doesn't have a Hispanic theme, it is a movie about a very independent woman and it's a story that Hispanics find appealing. So we had a fairly large campaign. We would like to think that the Hispanic campaign had something to do with the success of that film. That was a TV campaign though and not a radio campaign.

### **What else do you look at apart from themes?**

We look at programming and formats too. One of the things that TV does really well is that TV has formats that match films. If you have

action films, you can buy action movies on TV. If you do a romantic film, you can advertise in soap operas called novelas. So TV does a better job than radio of matching films with formats. Radio, because it is so music, talk and sports based, doesn't have that compatibility of environment as directly as TV does.

### **How do you reconcile that?**

That's a limiting factor for radio. Say if we have a romantic movie for example, there are formats in radio that are good like Radio Amor which is love music format. That's a plus on radio side but that's a limited format. Not every station has that format. Usually only one or two in a market. Whereas in Spanish language TV, every station has novelas and they're the highest rated programs. So you have much greater compatibility.

### **What other challenges do you encounter?**

Trying to get clients to understand the effectiveness of the media—that Spanish language media is just as effective and can return just as much on their investment as general market media can. We have to struggle with that. We have to sell not just our planning but we have to sell the Hispanic market as well. It's kind of a double sell.

### **Do you have to sell your business much or do you have people coming to you understanding the importance of targeting the Hispanic market?**

We have to do both—we have to rely on the studio executives to acknowledge that there is a need for it as well as us trying to convince them that there is a need. It's a mutual thing. We pitch a studio but they also have to agree that there is a need for it as well. Some studios are better than others—Universal Pictures is very progressive and covers almost every film. A lot of other studios will just do Hispanic network TV only and that's about it. Some will do maybe a little bit of local TV. Very few will buy radio. This film that we just finished for Dreamworks called "El Dorado" is the first time that the studio has bought Hispanic radio. They traditionally only bought TV. So they're fairly new to the market. It's a big leap on their part to buy Hispanic radio. They were very intrigued by the concept of how network radio reaches. They can get on all the top stations with one buy through network radio. And there are so many competing networks now—Radio Unica, SBS and Heftel—especially with Heftel because they have some of the top stations in the key mar-

ket so it makes a lot of sense for them.

### **Are most of your clients more comfortable using radio as a complement to TV?**

It still has that whole cliché that yes, you use radio for frequency even though it's not necessarily true. Most media principles in the Hispanic market are the opposite of media principles in the general market. For example, general market radio tends to reach lighter TV viewers but in the Hispanic market, radio reaches a lot of the same—heavy radio listeners are in a lot of cases the same heavy TV users. So it's a different kind of dynamic.

### **What other comments do you have?**

There's a big growth in bilingual radio. It seems that with all the mergers and acquisitions, there is a trend to turn some of the Spanish language stations to English stations or bilingual or some kind of a hybrid station. Or stations will try to go after the more acculturated young Hispanics. One of the things that Hispanic radio stations don't do very well is reach teens. Teens tend not to listen to as much Spanish radio as do the older Hispanics so they're trying to create these crossover stations. What happens is that when people are teens they tend to have pretty defined musical tastes. It changes as people get older. Also the radio stations tend not to target kids either. Most tend to go after the contemporary adult Hispanic audience. I think there's going to be a future in these hybrid stations.

Another trend is that in a lot of markets, local radio advertising is actually bigger than local TV advertising in the Hispanic markets; radio is much stronger among advertisers. In a lot of the cases, TV kind of reaches a wall in terms of how much billings they can grow. But radio because of new stations popping up all of the time, it seems that radio has less of a limit than TV does. Like Houston for example, which has a higher radio billing than TV billing among Hispanics. That may happen in more and more markets because TV is limited. There are typically only one or two stations in Spanish. But there can be double digit number of radio stations. Eventually there will be more and more Spanish stations in some of the smaller markets in some of the non-traditional Hispanic markets like Des Moines, Little Rock, Atlanta, Montgomery, North Carolina and even Wisconsin. Hispanics are starting to appear in all these places.

# DIGITAL AUTOMATION SYSTEMS: THE LATEST FROM THE GREATEST

Digital automation has quickly evolved from the small-town station saving money by minimizing on-air staff to a bottom-line necessity for even the biggest markets. Last to make the transition on a "grand" scale, the big markets run on live assist rather than the "auto mode" that many small markets employ. Digital on-air systems increase programming flexibility, provide convenience and lower operating costs. All of the audio—spots, liners, music, logs, news, promos—are made immediately available within the station, market cluster or group. From managing satellite-fed programming to receiving spots, with this level of automated communication, functions across hundreds of stations continue to be centralized across the board.

In this issue of *MBR*, we cover the latest developments and hot topics from some of the digital automation/on-air systems vendors, including those just unveiled at NAB2000. Internet streaming applications, running separate or tied in with the on-air system are getting more attention; as is the "Cart Chunk" informal standard for sharing audio and header information between systems. We're also seeing a bigger trend toward wide area networks (WANs) for clusters, lower priced systems for smaller operations and an a la carte approach to system functionality offerings.

## Wide Area Networking for sharing audio

While other digital automation manufacturers offer similar functionality, possibly the best example of sharing audio resources is voice tracking on a WAN with Prophet Systems' Audio Wizard system software and AMFM's Star System. Prophet calls it "WANcasting." AMFM calls it ca-ching!, producing 400 voice-tracked shifts a day from studios in Austin and Ft. Lauderdale for stations across the country. Star System links all participating stations' PCs to maximize talent and production resources. PSi's latest product offering, NexGen Digital Broadcast, takes the features of AudioWizard and programs it for Windows NT and 98 operating systems—most systems are starting to trend away from the DOS operating system to different Windows-based software.

"Voice tracking is not for every station or every market, but under certain circum-

stances, it's very popular. With a Scott Voice Trax system, an announcer hears telescoped song endings and intros in his/her headphones while he/she records what they are going to say," says Dave Scott, President, Scott Studios. "Voice Trax lets a local announcer pre-record a four hour show in about 10-15 minutes, depending on the amount of talk involved."

Some of the most recent cluster-sharing offerings include Broadcast Electronics. "At NAB, we're going to be talking about AudioVault WAN functionality, and sharing programming and spots within large clusters and doing workgroup routing of information in a WAN environment or large Intranet environment," says BE's Marketing Manager David Yunk.

## Sharing one server, audio quality issues

CBSi's Digital Universe system is one example of how a single file server can supply multiple stations, each drawing from that single database simultaneously. With one central server feeding multiple studio workstations (one PC per studio), there's no need to store separate audio libraries in each studio. Says MediaTouch's VP Radio Operations John Davis: "It depends on the speed of the network and the speed of the server. We've had operations where they're running six control rooms and people are playing the same spots at the same time and there's not even a burp."

Apparently, it can also depend on the speed of the hard-drive within the PC. Digital Universe's two big selling points are it uses uncompressed, linear audio for clean audio quality and a large channel capacity—up to 40 stereo channels, as opposed to five or six, from a single server. How does Digital Universe run 40 channels simultaneously from one computer? "You think of how stations are trying to consolidate into actual physical clusters and that's a huge plus," Bob Lundstrom, CBSi's Director of Worldwide Sales explains. "We are driving the channels not with hardware, but we're getting it off the speed of that hard disk. So our limitation is the current state

of hardware today. Our competitors have to put X number of sound cards in the back of the computer and when they run out of slots, they have to get another computer to get more channels."

As to the audio quality that Digital Universe also sells upon, keeping the original 44.1 kHz CD sampling rate is key. "So what they're getting is virtually CD-quality put into their radio," says Lundstrom. "The reason a lot of major market stations still haven't gone to automation is their end users want audio quality. So they're throwing them CDs. With compressed audio, you may be getting multiple levels of compression. People are taking formatted music, from say, a supplier, that may be compressed one or two times before the supplier gets it. They give it to the radio station and the radio station compresses it. By the time it gets to the audience, it may have gone through two or three different levels of compression. The obvious reduction in sound quality can drive listeners away."

"We do streaming uncompressed as well as streaming compressed. All that compression does is run up the price of the system because it requires more computer storage and more computer overhead. In terms of audio quality, as long as you're using a good sampling rate and bit rate, you've got pristine sounding audio. 44.1 and 256kbps—I challenge anybody to tell the difference between that and 192 kbps, which is what most garden variety automation systems do. Some will sound very harsh—swirly and the highs are fluttery," says Davis.

## The a la carte approach

More and more, automation applications are being offered a la carte to meet the needs and



Broadcast Electronics' AudioVault

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**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	L007	Liner # 2					
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

# CartWorks

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budget of any station. "Today, everyone offers most everything the others do. Some charge extra for certain features while others include it at no additional charge," says George Thomas, President, CartWorks. "Medium to small markets have been our best customers because of the ease of use of our products and our reasonable prices."

MediaTouch's Davis explains his offering in stages: "For small markets—the beginning system—we call Quick Picks. It's low cost, it does voice track and digital automation. You load up the list, it plays the list, it loads up the next day's list. Our main product, OPLog, is meant for both satellite and live assist. And we have a lite version of OpLog—'OpLite'—for people that are just moving up. The key is we've made this entirely forward and backward compatible—you can start with any product and move seamlessly from suite to suite."

MediaTouch's top of the line offering, the "Enterprise" system, is for duopolies and clusters, able to run eight radio stations on a single server.

Scott Studios offers four product lines, allowing stations to tailor a system to their needs and budget. Good: Spot Box, basically a cart replacement; Better: AXS Jr., software for use with nonproprietary computers and sound cards which runs satellite formats and music from hard drive; Better still: AXS 3, a complete hardware and software system that runs satellite formats or music on hard drive; and Best: The touchscreen SS-32 (Windows version) Scott System with multiple features, including those from the other systems. "The main thing is that it is just ridiculously easy to use. Everything looks like a machine on the screen, not a mouse maze like a lot of Windows programs. Our buttons are eight times bigger than the average fingertip," says Scott.

The AudioVault suite of software solutions is also scalable for very small to large major market ops. "We have totally taken on a software model with several packages that you can choose from or you can pick and choose the applications that you need just for your operation," says Yunck.

AudioVault's product line includes automated, live and live-assist for on-air operation; scheduling for traffic and music schedule integration, voice tracking, remote scheduling and automatic reconciliation; remote operations; copy management (through AirBoss, AudioVault's user database), which provides music notes, concert schedules, weather forecasts and live reads; news management (through NewsBoss, AudioVault's news system), for managing news text and audio; and WebVault for streaming on the net (see below).

### Working with the Internet stream

Stations that stream their audio on the net realize the on-air inventory that listeners hear over a webcast 1,000 miles away is nothing but lost opportunity. A trend is developing that allows Internet-only audio streaming ads to be placed over the existing inventory—a good source of NTR if your web ratings are good. Says Scott: "One of the new things that we're doing is our SS-32 system will originate second spots. In other words, in a stop set you can have one on the air at your main station and another cluster of spots on a secondary station. There's a lot of syndicated shows that don't give you the rights to Internet stream with them. Howard Stern, NPR and professional sports come to mind."

Scott has made deals with some Internet service providers for functionality—Get Media, WebPresence (RBR 4/13, p.12), Radio Voyager: "They're doing something with 12 different streams. Say you have a dog, you get a Ralston-Purina ad; if you say you drink Coke, you get this. That's a separate box we make—'Add-ins.' It takes more audio card outputs to make that work. And in conjunction with streaming on the web, we also have displays of the titles and artists of the songs that are playing."

WebVault is BE's AudioVault technology adapted for the Internet. "We're including our eStream (RBR 1/24, p.6) card so that you can customize your audio just for Internet broadcasts—if you want to put on separate spots for the net, you can," says Yunck.

What if someone wants to keep their existing AudioVault system and use it for Webcasting also? "Plug in the WebVault product, and it would share inventories back and forth between the two," Yunck explains. "Or we could plug in eStream if they don't want to do a specific customized broadcast over the Internet."

While Dalet isn't currently offering the spot-streaming technology, it's in the works. "We are working with some companies right now to provide that capability," Robin Wang, Director of Marketing, Dalet tells MBR.



CBS's Digital Universe

### Cart Chunk

Swapping audio files between differing systems (on-air and production): the dark side of digital. Different designs and technologies make it difficult sometimes to transfer an audio file and its header/labeling information (out-cues, artist name, title, start and stop dates, time markers MPEG data, etc.) into the database and proper files. Says Davis: "Once you finish your commercial in production, it would be nice to just hit a button, say on an Orban Audicity [the first to label the protocol] and have it show up in the MediaTouch, without having to go through a bunch of steps to import it. You've got all this nice digital equipment, it's a shame to have to bring it back out to analog to dub it in."

Well, a usage standard is emerging—the "Cart Chunk." As Davis says, Cart Chunk is named from programmer speak. "In the header of the file, you have various frames. The reason they call it a chunk is you are tak-



Scott Studios' SS-32

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ing a chunk of data and you are embedding it inside the file, into the audio data. You're taking a chunk of data that isn't audio, but you're putting it within the audio."

"We will be showing full Cart Chunk support," says Enco Systems VP Sales and Marketing Don Backus. "Orban, Prophet and Enco were working on it. It's a way to interoperate between different systems by storing all the data with the actual audio cut itself. If you have a system where a group has some

AudioVaults and some DadPro32s, and maybe they have a Prophet or two, if all of those are supporting that standard, they no longer have to worry about the translation and the difficulty of swapping files around."

Prophet's NexGen system announced support for the chunk at last year's NAB Fall show. Enco's DADPro32 was probably the next. "So we no longer have to talk about our database communicating with their database," states Backus. "Now, the database can look at the

cut and just say, 'you're a new cut,' and check the header of the cut and all that cart chunk information is there, and automatically inject it into the library. It should make life a lot easier for groups with multiple systems."

"We're open to it. We're not supporting it at this particular moment, but we're evaluating the chunk," says Davis. "We're just waiting to see how it plays out through the standardization process—we'd like to see it more robust, carry much more information than it carries now."

## Latest and upcoming offerings

A compendium of the latest offerings, highlighted at NAB, from the digital automation vendors.

### CartWorks

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.

### Scott Studios

"We keep adding new features to the [touchscreen] SS-32 all the time," President Dave Scott tells MBR. "Now we have voice-tracking, as well as phone editing in the air studio. It used to be voice tracking was just in the production studio. Another thing we introduced at this show is a second log and a second set of outputs, if you're doing streaming on the Internet, and want to run different commercials or even different shows."

### CBSI

CBSI is featuring NetCapture, its new virtual router/switcher that allows uses a dedicated PC to grab satellite feeds and feed them into the DU system. Says Director of Worldwide Sales, Digital Universe, Bob Lundstrom: "It enables all audio to be accepted from satellite or from other feeds in a document fashion. It will receive that audio, send it to the hard drive or run it live or do any combination thereof. All without any manual intervention. I believe one PC can handle up to eight satellite feeds, and once they're in the system, you can treat them like any other cart. Anybody on your system can access them."

### Broadcast Electronics

"Vault2" was launched at the show, written for the Windows, rather than DOS platform. Says David Yunck, Marketing Manager: "What it is is a series of products that we're using to unite different islands of technology, all of our different systems so they can share files among each other."

Aside from the WebVault product mentioned earlier, BE is introducing VaultXpress, tailored for small and medium sized radio ops. "VaultXpress is the same software applications that were found in AudioVault, but now, they are scaled down for smaller radio organizations or operations," said Yunck. "They are designed with an open architectural point of view so they can run on almost any PC. It's a scaled down AudioVault and costs a lot less."

VaultXpress comes in five out of the box packages: "SAT Pack" for automated radio formats; "On-Air" for radio stations that produce live content, with the ability to import schedules from virtually any traffic and scheduling program; "On-Air/Sat Pack" for stations that broadcast both live and automated programming; "Prod Pack" for production-intensive stations or operations; "Pick-N-Choose Software Modules"—in addition to the above packages, VaultXpress offers every software module of the AudioVault system, including WebVault (see main story).

### Enco Systems

"We're going to have an interface to NewsBoss, which will join the Interface to NewsReady and ENPS (Assoc. Press). We are working on an AVStar

interface. (an Avid Product)," says VP Sales and Marketing Don Backus. "We will be showing XML support, which essentially is a software technology that will increase interconnectivity between our product and Web products and e-commerce applications." Also: "We have a CD ripper that's included with DADPro32 now; a new version of our basic library database interface, and at the show we're going to be showing DADPro running on Windows 2000," Backus added.

### Computer Concepts

"We will be introducing Maestro III, which is in Australia with DMG. They have a new concept that is a regionalization of radio where they've got a hub site and a number of smaller cities that they treat as affiliates—it's a lot like our satellite models here, Jones, etc. Except they themselves are the uplink providers," says Computer Concepts owner Greg Dean. "Using Maestro III, as well as their own affiliates using Maestro III as the satellite receiver and controller. We've always done satellites, but the new things include full automation where the uplink, the hub, is also automated overnight and the affiliates are following that automation and then providing local content." Also: "New on the old product is Epicenter—an audio processing mainframe that handles all audio sources—analogue or digital domain—and switches and routes those to destinations, again, analogue or digital. As a part of that mainframe, there is audio processing—we can encode and decode up to 384 MPEG simultaneous audio streams," says Dean.

### Prophet Systems

Its latest system, NexGen Digital Broadcast, introduced several new enhancements at NAB: A TCP/IP network protocol, "Heads and Tails" audio allows stations to handle off-site segues with ease by specifying smaller sized beginnings and endings, resulting in less data to transfer. Prophet's WANcasting module can now be configured to allow automatic sharing of voice tracks, production elements, and promotional sponsorships. "We've also improved our voice tracking feature," says Director of PR Jackie Lockhart. "The VoiceTRAC enhancement includes the toggle fade feature, which allows you to adjust the fade out or fade up; a zoom function that provides a closer look at a particular section, and the ability to export voice tracking into a four-track editor. Now you can add additional elements and mix your voice tracks before importing them into the voice track slot. A separate segue editor lets you tweak upcoming segues in the log and adjust cross fade points easily."

### MediaTouch

"We're adding MP3 support to our software, so if somebody sends the commercial in MP3, so can even play it in its native state—you wouldn't have to convert it," says VP Radio Operations John Davis. "We're also coming out with a new logging program—it's a PC that sits alone and archives multiple radio stations—you can use it for proof of performance logs. It's a web-based product using a browser and Windows Media Player."

### Dalet

"We have a lot of new enhancements around the Dalet5.1 audio system, such as support for linear audio; an integrated, but optional music scheduling application; some enhancements in terms of how editing and scheduling is done," says Robin Wang, Director of Marketing.

5.1 now comes with a multimedia content database. "So what that means is instead of just audio and text for title and artist information, it has the ability to store graphics and images and videos as well," adds Wang.

# 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.

9:23:13 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 Beata L 6:28 2p N 7:10 3p	Hands Jewel L 7:5 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 7:8 4p N 7:12 7a	Happy Girl Beth M. Chapman L 7:6 11a N 7:18 8p	Harbor Lights Bruce Hornsby L 7:4 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 6:50 5a N 7:13 9a	Having A Party Rod Stewart/R. W. L 7:2 2p	He'll Never Leave Kathy Troccoli L 7:4 3a N 7:11 5p
Start 3	Kozy Kitchen Q: Kids Eat Free Tonight :00/0:60/C COM DA1234 7:54	Healing Wynona 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 M 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 Al Jarreau L 7:4 10a N 7:12 11	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
Auto	Back	Forward	Pre-view	: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				

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.

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

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# TOM JOYNER: TAKING IT A STEP UP

by Carl Marcucci

ABC Radio Networks' morning drive sensation Tom Joyner bills himself as more than just an entertaining host. One of the hardest working men in radio, he flies around the country on remotes—actually concerts—and works with his listeners to further worthwhile causes and charities, including his own Tom Joyner Foundation. Just before being picked up for syndication 1/94, he was doing two shows a day from Chicago and Dallas, earning him the well-deserved nickname of “Fly Jock.”

Now with a well-seasoned team of personalities—Tavis Smiley, J. Anthony Brown, Sybil Wilkes, Kevin Woodson and Myra J—The Tom Joyner Morning Show has evolved into a first class entertainment mix, including such regular features as “It’s Your World,” a daily soap opera parody, “Christmas Wish,” “Thursday Morning Mom” and “The Old School Breakfast Mix,” featuring R&B Oldies.

In '98, Joyner became the first African American elected into the Radio Hall of Fame, and at last month's NAB2000, was inducted into the NAB Broadcasting Hall of Fame. There, at presstime, he announced “BlackAmericaWeb.com,” his new portal for the African-American community.

Now on 105 affiliates, Joyner explains how he got there.



**You sell some inventory for the show yourself, i.e. McDonald's and Southwest Air. How do you sell your show and what accounts did you bring in yourself?**

I just don't sell the spots. What I do is look for partners—someone that wants to partner with me and the show and in some way do something for the community. An example is Southwest Airlines, which is the first account that I partnered with. Southwest not only bought some of my inventory, but they also became title sponsor for our “Sky Show,” which is our remote broadcast that we do 30 times a year. It's a big production. We called it “The Road Show” until we got the Southwest Airlines sponsor. We do 2,000-seaters in each city and people get up in ungodly hours in the morning just to get into what is a free show. We have an old school act, Earth Wind & Fire, Chaka Khan, The Temptations, Jeffrey Osborne, you name it. And we do a party for four straight hours, while on the air.

Southwest Airlines sponsors a weekly thing [year 'round] we call “Christmas Wish.” You write us, you tell us your story and we grant it. And along with all that, Southwest uses me as a spokesperson to the African-American audience. They use me in their print, TV and radio ads. They also do spot buys on a lot of the affiliates.

**So it really is a partnership in almost every sense of the word**

It is complete partnership. Then you have Coca Cola. Coca Cola not only buys part of my inventory, but it is also a supporter of the foundation. Coca Cola has donated \$250K to the foundation.

**Tell us about the Tom Joyner foundation**

The Tom Joyner Foundation does one thing and one thing only—we help kids continue their education at black colleges. We do that by several methods and one of our biggest sponsors is Coca Cola. And every penny, every cent that is donated to the foundation goes directly to the schools and the schools issue out the scholarships. The foundation has no administrative costs or expenses—I incur all of that. We spotlight one school 11 months of the year except December because its a short school month. We spotlight one school each month, and for that month, we just drive donations—drive and drive and drive. We have a 900 number and \$15, \$20 or \$25 is billed to your phone. Fifty cents of every donation from that phone call is matched by the United Negro College



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**KATZ RADIO GROUP**

Fund. We just reached our million dollar mark, in existence just since March '98.

Oldsmobile is another one. We partnered with them and they're doing a voter registration drive. It's one thing to get on the air and say "Hey, vote, because it's important." We took it to another level. We gave people an incentive to vote. We're partnered with Oldsmobile, but Oldsmobile donates cars that we give away—you register for the car when you register to vote. In each stop that we make, we get volunteers from the League of Women Voters, The Urban League, NAACP. In '99 we registered 10,000 people.

### **Why is the Tom Joyner Morning Show a good choice for advertisers?**

We've got a real active audience. Like the CompUSA thing (RBR 10/25/99, p.4). That's a good example of how active our audience is. It makes a whole lot of sense to go after our audience, and the fact that in most cases is underserved when it comes to advertisers—no matter what category. In most cases, the black consumer is not served or courted by advertisers. So, when black consumers know that an advertiser wants and appreciates their business, that makes our audience very endearing to their brand. We've got a lot of money and we're spending it. And if you're a smart advertiser, you will go after it.

Agencies need to tell their advertisers that this is an untapped gold mine and if they want a piece of this, if they want to secure this niche, they should actively go after it. And if they're not, they should re-think their strategy.

### **Tell us about your fly jock days in the 80s and early 90s—mornings in Dallas at KKDA-FM and afternoons in Chicago at WGCI-FM.**

I kept a real good attitude about it. I said "I can't control these flights and I'm not going to let these flights frazzle me." I would go to the airport, and if the plane was flying, I'd be on it.

### **Did you at least fly first class?**

Yeah—I was in the budget. They put me in their projections. And when I quit flying back and forth, people were laid off, I'm sure.

### **How do you make your show sound so local?**

The credit goes to the producers on the affiliate end. The good ones, and most of them are, send drops that I cut after the show for the next day. I do about a phone book thick of drops and when I'm finished on this end, I simply hit a tone that triggers their drops on the affiliate end. We satellite it to the cities (RBR 8/23/99, p.4).

### **Tell us about your web site**

The Web site is blown up. It's far exceeded the expectations of everybody. We relaunched our web site in November and we've been averaging about a million hits a day. No one forecasted that. We offer banner ads and audio streaming ads (RBR 12/6/99, p.3). This thing has taken off in such magnitude proportions.

### **How do you drive so many people to your site?**

Just on the air. We just say "go to the site," and they go—just another example of how active this audience is. We have a message board, once a week we do chats and lunchrooms. They average like 200-300 thousand people trying to get on during the two hours that we go on line live.

### **How did you get your show going—something that was virtually unproven—during the challenging first year with the 29 affiliates?**

Well, you know—your basic 25 hour days. I knew that if this was going to work for black radio then I couldn't do what Howard Stern did. Stern does a New York show that everybody listens to. I knew I couldn't do that with black radio. Black radio is much too personable for that. I had designed a show that was for a national audience, but yet had a local feel. I had to come up with a show that was tailored for my Chicago and Dallas listeners and felt local, so I had to do it with mirrors. I had to take some of the main elements of what I was doing daily in Dallas and Chicago and I just stepped it up, for instance the soap opera. I used to talk about what happened on the previous day's soap operas. I used to do that forever. And I said "how can I step this up?" Well, instead of talking about what happened and making fun of it, do it—do an actual soap opera.

### **Why did you leave WKYS-FM for WHUR-FM here in Washington? Why was WHUR so good for your career (ratings went way up...tripled)?**

Well, because HUR was a much better operation. We were with KYS for the first two years '94 and '95. And KYS was sold. When Cathy Hughes and Alfred [Liggins] bought the station, they didn't want the show. We went to HUR and they said, "Yeah, we want it and we want to do it like it hasn't been done before. They packaged the show, marketed the show. They bought

TV and the Metro. We left Kiss on a Friday and we were on the air with HUR the following Monday and that weekend they did a big promotion in newspaper and TV about the switch and we've been rolling ever since and never looked back.

### **Legend has it you sang with the Commodores. Was that during your college years at Tuskegee?**

This is before the money. We all went to school together. I was with the group before they took flight. My parents said "you need to get out of that group because they ain't going nowhere." I got married in school and my new wife said the same thing, so stupid ass me I said "yeah, you're right."

### **You must have cried a couple of tears...**

I'm still crying. After I got the degree in Sociology, I sat on my ass with nothing to do for about three to six months. I didn't have a job, and I was married. I got a call from a friend who said "would you like to do news on this radio station?" It was WRMA Montgomery, Alabama.

### **You are one of the most influential personalities in radio. What goals are you trying to reach with and for your listeners?**

Short term I would like to see us make a difference in the 2000 elections and I'd like to see us motivate our listeners to participate in the census. I think those are very important for Black America. With the show I have and the kind of reach it does, that we have a real responsibility, not to just party and have a good time (which we do a lot of), but to make a difference. At the same time while we entertain and have a good time, we have to inform and try to empower people.

*Joyner and his morning show cast*



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- Changing industry regulations
- Emerging products and technologies
- Creativity in commanding small markets
- Consolidation by design — issues and insights
- Cluster challenges and opportunities
- And more

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## Upped & Tapped

Worden, other inmates on the move: The wind is in the sails of the sales staff at Clear Channel's San Diego cluster. Rob Worden, GSM at KHST/KMSX, is taking on the same job at sister KGB-FM. KHST/KMSX LSM Tim Stemler is moving up into Worden's old spot before it has a chance to get cold, and AE Cory Cuddeback is taking over the vacancy which Stemler's promotion has created. Additionally, Director of National Sales Dan Charleston is adding responsibility for non-traditional revenue as Director of Clear Results Marketing West.



Tim Stemler



Rob Worden

Webbed fleet? CBS, which has been stockpiling equity stakes in various Internet companies, has named Peter Glusker SVP, CBS Internet Group, where he will assist President/CEO Russ Pillar.



Do you know the way to Monterey? In the case of Jeff Wilson, the answer is a resounding yes, as he exits a sales position with the Clear Channel cluster in San Diego to become VP/Market Manager of the group's station six-pack up the coast in Monterey-Salinas-Santa Cruz.

RealNetworks nets Internet exec: Internet media delivery specialist RealNetworks Inc. has named Alfred Binford SVP of Broadcast Services and President of its Real Broadcast Network. He comes over from Intermedia Communications.

Wedging into Wegener: Broadcast equipment provider Wegener Corp. has added Phil Whitacre as Director of Sales for the US and Canada. Additionally, Robert Donnelly was named Regional Sales Manager with responsibility for the Northeastern US. Whitacre was promoted

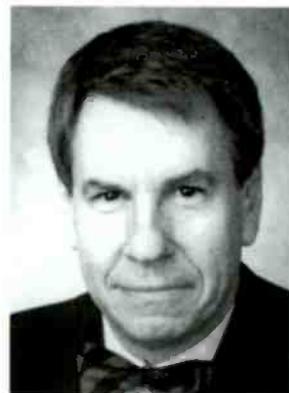
from within the company; Donnelly came over from ABC Radio Networks.

Rising stars at XM Satellite: XM has bolstered its marketing department with a pair of new execs. Patricia Kesling has been named VP, Marketing Strategy and Gary Hahn received the title VP, Advertising and Creative Services. Also, Derek de Bastos was upped from Director to VP of XM's Space Segment.

Enter.com? Group owner Entercom Communications Corp. has assigned an exec to over see its Internet operations. Kim Johnson is the new VP/Internet Sales. She was at Clear Channel's Internet group in Orlando.

Granted application? Metro Networks/Shadow Broadcast Services has named Mark Grant to the position of VP/Sales, Chicago. He comes over from a similar position with Westwood One.

The real McCoy: American Media Services, a hybrid station brokerage and engineering firm, has hired Frank McCoy to handle the engineering part. He will be VP/Director of Engineering. He had been on board a station group's staff during its metamorphosis from Gulfstar to Capstar to AMFM.



DGN Peils it on: Syndicator Dame-Gallagher Networks LLC has named Gordon Peil Director of New Business Development. He exits the Radio Voyager Network.

Hiwire act: Ron Rivlin has exited Launch Media to become VP/Affiliate Sales with Hiwire Inc., a firm specializing in advertising for streaming media.

Get your money's worth from Ainsworth: Financial group Daniels & Associates has named one of its own, EVP Greg Ainsworth, to the position of Group Leader for its New York-based Investment Banking Group.





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### 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 Broadcasters Spring Broadcast Management Conference. 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

8-12

22<sup>nd</sup> Montreux Symposium. Montreux, Switzerland +41-21-963-3220

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

### July

7-8

South Dakota Broadcasters Convention (605) 224-1034

14-16

Alabama Broadcasters Convention. Gulf Shores, AL (800) 211-5189

22-25

NAB Executive Development Seminar for Radio Broadcasters. Washington, DC (202) 775-3511

23-25

North Carolina Broadcasters Convention. Wrightsville Beach, NC (919) 821-7300

27-30

Idaho Broadcasters Convention. Sun Valley (208) 345-3072

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This month, William O'Shaughnessy, President, Whitney Radio, sounds off on two topics: Radio consolidation and the FCC's attempt to counter consolidation with LPFM. Whitney Radio owns WVOX-AM & WRTN-FM New Rochelle, NY.



"I continue to believe that a radio station achieves its highest calling when it resembles a platform, a forum where many different voices are heard."

### On consolidation:

One of our competitors was sold again in March—for the second time in a year! (And about the 10<sup>th</sup> time in recent years!) The station has also had 25 general managers by last count!

But my Whitney Radio colleagues and I take no satisfaction from this latest development which was all part of a \$185 million deal. The sad truth is that radio stations are worth more "in play" as pawns or bargaining chips among speculators than they are being operated as community radio stations.

It all depends on how you view a radio station. Do you look on it as merely a jukebox, cash cow or money machine? Or do you see it as an instrument of communication to make people think, to make a community stronger, wiser—even sweeter—than it is?

There is no question that independent "hometown" community broadcasters are being replaced by "asset managers." It is happening all across this country. And there is a growing concern among academics, free speech advocates, sociologists and journalists that consolidation may not have been all that beneficial to the listening public by causing fewer voices to be heard in the land.

I continue to believe that a radio station achieves its highest calling when it resembles a platform, a forum where many different voices are heard. And I recall the words of E.B. White that "a radio can be more than a box or a kitchen appliance."

Even in this high tech, electronic, digital,

cyber-space day and age, radio is still the medium closest to the people.

I have to admit to being somewhat conflicted by all this. The late United States Senator Jacob Javits once told me, "You either believe in the genius of the free enterprise system or you do not." It is undeniable that the speculators and swashbucklers who have descended on our profession have driven up the prices of all radio stations—often to astronomical heights.

But broadcasting, which once was a profession—a calling, a privilege—is now merely an industry.

### On LPFM:

The editorial in my beloved *New York Times* [3/31, p. A28] frames the LPFM controversy as a case of the "haves" against the "have-nots." We cannot win that battle.

From the very opening salvo in this war I have been of the view that we cannot prevail if our response is based solely on technical grounds. The FCC has its studies. We have ours. But we broadcasters, above all, know you can "buy" just about any "study" you want. So they have theirs, which we consider "flawed." And we have ours, which the Commission (and now the *Times*) has called "bogus."

I again respectfully suggest it is the process leading to the allocation of these grants, the dispensation thereof, which is the problem. Who will have the power (or wisdom) to bestow these electronic podiums? And based on what criteria? Should the federal government

even be in the business of evaluating the worth and merit of those lonely, "unserved" voices crying in the wilderness?

Even if government and its well-meaning agents—the FCC bureaucrats—were suddenly possessed of the judgement of Solomon and their judgments instantly informed by some kind of divine wisdom which would make them so prescient and wise that they could reach into the multitude and cacophony of voices and absolutely identify the most deserving advocates and beguiling proponents of the current most wonderful and meritorious cause du jour... what about next month? Or next year? [NAB President] Eddie Fritts, with whom I have often disagreed, had it exactly right when he called LPFM "social engineering."

The government cannot, at a precise moment, fix, for all time to come, every problem of society. Societal pressures shift. The integrity of the recipients erodes and diminishes or becomes irrelevant. And yet the grant, or franchise, is still out there because the government, in the spring of 2000, all of a sudden decided to permanently "fix" something, which is continually moving and evolving. I don't think a Democratic-controlled Commission should be in that business. Nor do I believe a Republican-influenced FCC (which we all desire) should bring its biases and preferences to the issue.

I am greatly taken with the notion that a radio station achieves its highest calling when it resembles a platform, a forum for the expression of many different viewpoints. I believe, as E.B. White suggested, that the instrument known as a radio can be more than a box or kitchen appliance. Or a jukebox.

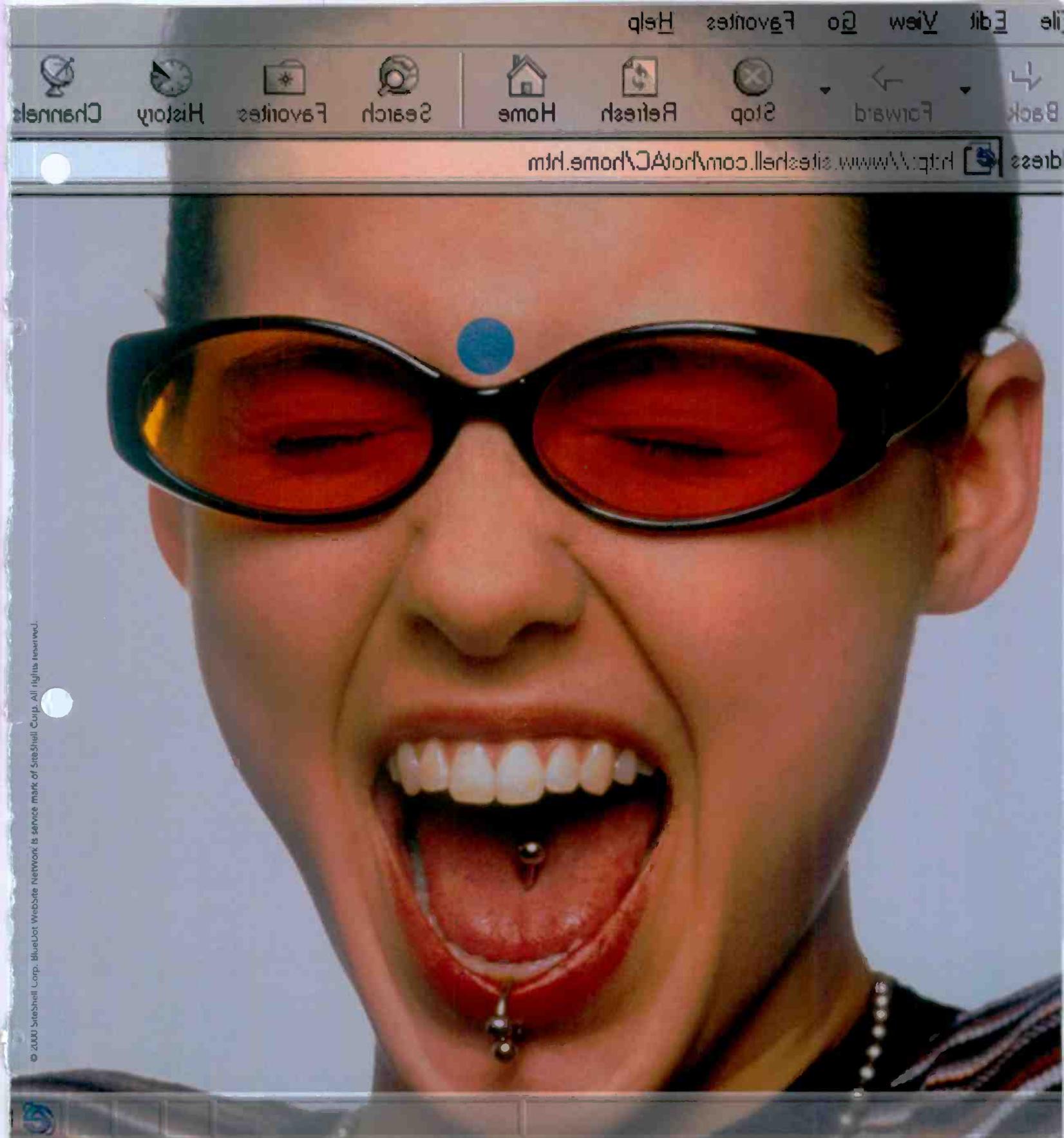
We also have to acknowledge and share the concern of those academics, sociologists, free speech advocates and many journalists that consolidation may not have been all that beneficial to the listening public by causing fewer voices to be heard in the land.

NAB has chosen not to advance the argument that we program in hundreds of languages and in many different formats. You can also get on stations in every market and tear down city hall, lambaste the mayor, and rage and vent against "those people." As an essential part of our defense we have not identified or celebrated the tremendous diversity which still exists on the airwaves of America.

So we are faced, in an election year mind you, with a federal government which wants to do some "social engineering."

Damn, but Eddie Fritts was right on this one!

Contact: Cindy Hall Gallagher, 914-235-3279



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