

Radio advertising news, trends, strategies & stats for stations, networks, syndicators, advertisers and agencies.

Radio

AdBiz™

From the Publishers of Radio Business Report Inc., 17 Years

Volume 4, Issue 4 April 2000

Radio

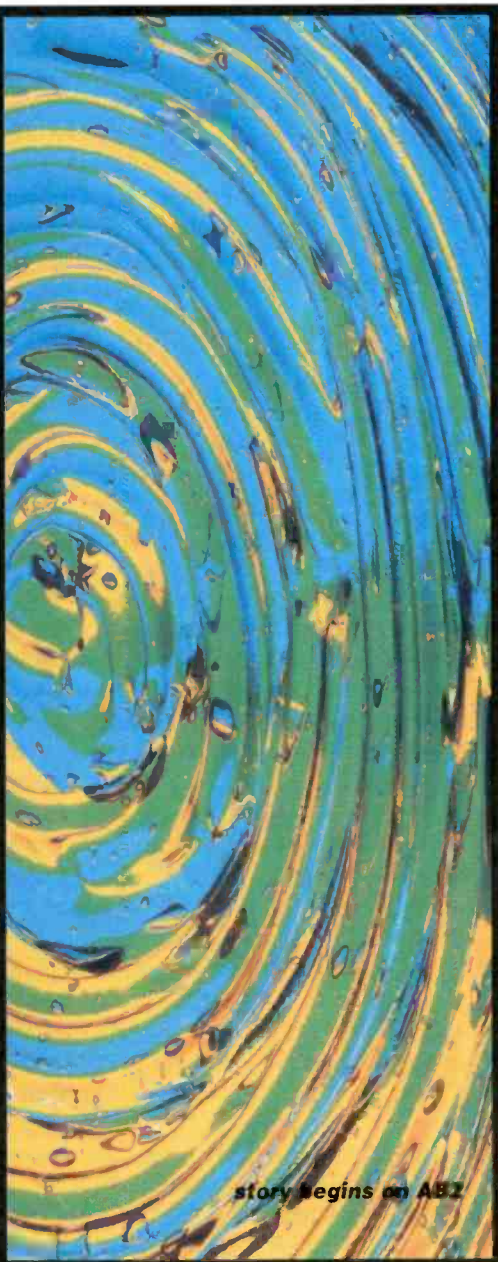
landscape

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by mega

spin-offs

by Dave Seyler



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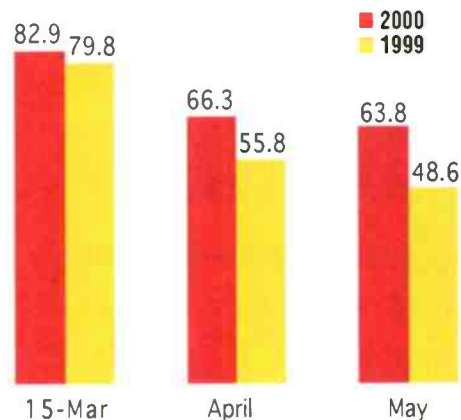
Three newbies in RADAR 64.

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RBR/Miller Kaplan Market Sell Out percentage report

Revvng up revenues: Spring fever takes hold

Advance sales of radio time are proceeding at a phenomenal pace. Almost two thirds of April inventory is spoken for, and astoundingly, the month of May is a mere whisker behind April. Miller Kaplan's **George Nadel-Rivin** said that this supports the theory that the stellar revenue results recorded in January and February were not an aberration.—DS



Radio AdBiz™

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It's the biggest reshuffling in radio history. In order to make its \$23.5B acquisition of AMFM (N:AMF) pass muster with the FCC and DOJ, Clear Channel Communications (N:CCU) conducted a gigantic garage sale to auction off \$4.3B in radio stations. In all, 110 stations in 37 markets were sold (*RBR* 3/13, 3/20).

The big winners were Infinity and Radio One, both of which added a significant amount of beachfront property to their portfolios. Infinity picked up 18 stations in seven markets, while Radio One bagged 12 stations in seven markets, including the crown jewel of the spin-off, KKBT-FM Los Angeles (see chart, p. AB13 for a complete listing of purchasers).

Here is how things will shake out in the affected markets. Market size is in parentheses.

Albany NY (59): Regent gets a mix-and-match selection of CCC and AMFM stations which should put it in contention for 2nd or 3rd place in 12+ ratings. Instantly becomes Regent's largest market.

Allentown (67): Nassau is able to add a market in its home territory, adding CCC's AM-FM combo which is good for 3rd place 12+. Had Clear Channel been allowed to keep the combo, it would have had a three AM-three FM superduop. Proximity to AMFM's Philadelphia stations (many of which receive listening here) was more than likely the reason these were sold.

Austin (49): Two stations spun, with HBC getting an FM and Pecan getting an AM. Both are expected to convert to Hispanic programming.

Baltimore (20): Minority-owned Chase Radio Partners scores a standalone FM. Clear Channel is left with a mere AM-FM combo. We can only figure that the proximity to AMFM's big superduopoly down the Parkway in Washington forced WPOC onto the block.

Biloxi (136): Chase walks away with a muscular pair of FMs, good for 1st place in 12+ ratings. New Orleans and Mobile, both CCC/AMFM markets, draw significant listeners in Biloxi, which is probably reason these pups went into the spin-off kennel.

Cedar Rapids (201): This market, on the wrong side of 200 in the rankings, was one of the more surprising cases of group overlap. CCC and AMFM were #1 and #2. Now Cumulus will be #2, getting the AMFM three FM cluster intact.

Cincinnati (26): You can bet your next 52 paychecks that Clear Channel is and will remain king in **Randy Michaels'** home market. Infinity was strengthened significantly however, adding a very powerful FM (WUBE-

FM, its 4th in the market). Meanwhile, Blue Chip goes to combo status with WUBE-AM, while Religious specialist Salem upgrades to a two AM-one FM duop.

Cleveland (24): Clear Channel, in spin cycle last year due to the Jacor merger, sold an AMFM combo to Radio One and an FM to Infinity (*RBR* 2/15/99, p. 12). At the time, we wondered if they were stocking the pond with future customers in the event of a merger with AMFM. Well guess what—Radio One and Infinity are now consolidated in the market thanks to spin-offs this time around. Radio One has a two AM-two FM full-bore duopoly, while Infinity gets a four FM superduop. Salem also got two AMs, bringing its total in the market to four.

Columbia SC (89): Clear Channel is keeping the AMFM stations and selling its own here. Inner City, which has spent almost all of the consolidation era on sidelines, gets a strong one AM-three FM superduop intact. It's good for 2nd in 12+ ratings.

Dallas (6): Salem, which bought KSKY-AM from AMFM in a deal which was in the works prior to the CCC/AMFM merger, will also get an FM, its second, taking it up to duop status. Radio One enters the market with a standalone FM.

Daytona Beach (93): Hispanic broadcaster Mega Media expands its East Coast group with a standalone FM. Proximity to a big superduopoly cluster in Orlando, not to mention stations down the coast in Melbourne, probably forced the sale of this station.

Denver (23): CCC (Jacor at the time) has been building and fine-tuning a dominant full-bore superduop since 1993, so the AMFM stations are the ones being sold. Infinity enters the market with three FMs, HBC enters with one FM, Salem adds an FM to its existing three AMs, and Rodriguez gets a rare Classical AM which



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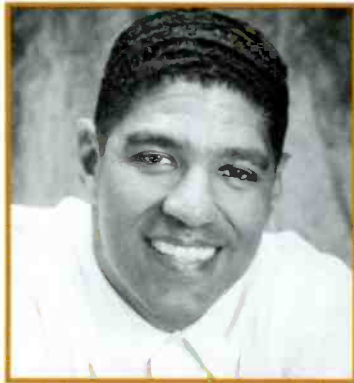
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ONE OF THE HOT PROGRAMS ON...



A Division of American Urban Radio Networks

continued from AB 2

is not destined to remain Classical for long.

Des Moines (92): Clear Channel assembled a superduopoly here last summer (*RBR* 7/12/99, p. 6) prior to merging with AMFM. If only they had known. The big winner is Barnstable, which joins Clear Channel and Saga as a four FM owner in what promises to be a great three-owner horserace for years to come.

Grand Rapids (66): Clear Channel goes to a full-bore superduopoly here, but that still leaves three FMs, which are going to Regent in what will become its second largest market behind only Albany NY (also coming in this spin-off derby).

Greensboro (42): This pretty much tops the list of strange doings in the CCC/AMFM spin-off derby. Infinity is entering the market with a three AM superduopoly, with nary an FM in sight to combine them with. Does **Mel Karmazin** have something up his sleeve? If so, it would have to involve Entercom, Dick or perhaps Bahakel.

Greenville SC (58): Barnstable and Radio One each enter the market, Barnstable with a pair of FMs, Radio One with one.

Harrisburg (77): Cumulus adds to the large end of its market universe, getting a one AM, three FM cluster

Houston (10): Due to non-overlapping signals in this sprawling market, CCC/AMFM has 6 AMs and 12 FMs between them. As a result, three different owners are doing quite well here. Cox enters the market with a three FM superduop, Radio One enters with an even stonger pair of FMs, and Hispanic broadcaster El Dorado goes from three to eight stations.

Jackson MS (118): Inner City, another one of the minority buyers, will be able to challenge seller Clear Channel for the top of the ratings heap with its new two AM-three FM superduop.

Los Angeles (2): As mentioned earlier, Radio One comes away with the prize here, copping KKBT-FM. Well, sorta. It is actually getting the intellectual property of KKBT (calls, format, bumper stickers) with the facilities of KCMG-FM (100.3 mHz). CCC will keep the old KKBT frequency of 92.3 mHz and its 37.7 extra kilowatts of power. EXCL, which is merging with Entravision, gets co-channel simulcast KACD-FM/KBCD-FM, and will presumably

bring an end to the seemingly perpetual Anglo format experiments on the pair to perhaps indulge in some Hispanic format experiments. Salem will add to its presence in the area with a pair of stations which primarily serve the southern areas of the market.

Melbourne FL (95): Cumulus enters the market with a standalone FM; CCC is left with a full-bore two AM-two FM duopoly. CCC is selling its station in Daytona Beach to the north, so it must be its other cluster to the south in Ft. Pierce that forced the sale of one of the Melbourne stations.

Miami (12): The lonely little Ethnic-formatted AM which is going to Radio One can only be called a throw-in at this point. We suspect the Urban specialist will have a very difficult time trying to shake loose an FM in the market to go with it, much less build a cluster around it.

Orlando (39): The merger allows Clear Channel to achieve ratings parity with Cox, which had enjoyed a fairly sizable lead. Meanwhile, Infinity gets to enter Mickeyland-East with a three FM superduopoly which is fairly stong in its own right.

Pensacola (121): URban Radio will have a pair of FMs which garner significantly more ratings than the three CCC is keeping combined. It doesn't make any sense until you consider the seven stations CCC is operating in nearby Mobile. CCC is more than likely keeping weaker signals to avoid overlap problems.

Phoenix (16): Infinity enters the market in a big way, with a three FM cluster good for 2nd place in the ratings. HBC gets an FM to go with its existing pair. The upside for HBC is substantial. The market has a vast, and until very recently, almost completely ignored Hispanic population.

Raleigh (48): Radio One gets a four FM superduopoly which is in a tightly-packed threesome of owners competing for ratings bragging rights.

Richmond (57): Cox will enter the market with the 3rd-ranked cluster, consisting of an AM and three FMs.

Riverside (28): Clear Channel will wind up with three AMs here while Chase gets a standalone FM. This looks to be another situation where a strong presence in a larger neighboring market, in this case Los Angeles, forced a station to go on the block.

continued on AB 13

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

by Karen Maxcy

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.

Arena's 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 Hefel—especially with Hefel because they have some of the top stations in the key market 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.

Where are your listeners surfing?

Strategic Media Research has a new service, Strategic Attrax, that promises to help radio stations attract more dot-com dollars, and also, to give advertisers a better tool to place their buys. According to **Deborah Richman**, President/COO, Strategic Media Research, Strategic Attrax will provide subscribers with a full profile of a radio listener and his or her TV and Internet usage. For TV usage, respondents answer questions that focus on local morning and evening news preferences.

The service not only identifies the categories of websites listeners go to, it also sheds insight on which listeners are going to which sites. Explains **Phoebe Pierson**, Director, New Service Development, Strategic Media Research, "There are specific results by radio station too. For example, R&B station listeners have different purposes for using the web than Talk radio station listeners. So a radio station will know where its unique listeners are surfing." Both radio stations and media planners will find this information helpful—stations can give buyers evidence that their listeners visit their sites, and planners can see what websites the station's listeners go to.

Attrax just completed a test in Los Angeles. Over 2K 12+ people were surveyed by telephone. Of those surveyed, 42% had Internet access. Of this group, 73% use the Internet for more than just email. The company hopes to start this service in the top 20 (chief beneficiaries of dot-com dollars) markets soon. Below are some preliminary findings of the LA survey. Aided categories mean that respondents were given the categories to pick from, whereas unaided categories mean that the respondents came up with the categories themselves without prompting.—KM

Top unaided categories (have visited past 30 days)

1. Entertainment
2. Education
3. Music Info
4. News, General
5. Financial
6. Shopping (general)
7. Games
8. Sports

Top Aided Categories (visited past 30 days or intend to visit in near future)

1. Business News
2. Music
3. News
4. Entertainment
5. Travel
6. Shopping
7. Radio Station
8. TV Station
9. Sports
10. Investment
11. Job Search
12. Auction

Source: Strategic Attrax; preliminary results for Los Angeles

AURN "live" from South Africa

It was a week broadcasting out of South Africa for American Urban Radio Networks, but the listeners got more than just helpful travel tips. South African Tourism invited the network to broadcast from the country 3/6-10 and it was intended to showcase and promote the country as a holiday destination for Americans. **Jay Williams**, President, AURN, who traveled with the team, says that live morning drive network news was delivered via ISDN lines from the Cape Town hotel where they were based to station affiliates in the US.

But South Africa and the news and issues of the day are no foreign topics to regular listeners of the network news. **Tene Croom**, Director of News and Public Affairs, AURN, says that the network has consistently covered South Africa, especially with all the changes in the country. Croom believes their sojourn to the country helped broaden the media picture of South Africa. She says, "Most of the reports that people have been hearing from the country have been primarily about crime and AIDS. While the government officials, particularly the people who hosted us, South African Tourism, acknowledge there is a problem that they're working on, but there's more to the country that we were able to see."

"There were not roaming bands of thugs running around the streets snatching up people," Croom continues. Instead, Croom was amazed to see that there was such an atmosphere of hope and a lack of bitterness on the part of the Blacks to the country's apartheid history. The team was able to visit Robin Island where President **Nelson Mandela** spent 27 years imprisoned; their guide was a man who had spent 20 years at the prison too.

The South African government hoped the trip would bring American tourists to their country, but both Croom and Williams agree it was an opportunity to make new friends and to give Americans a deeper understanding of the country. Croom concludes, "We discovered there is a bigger picture—one of hope and reconciliation among Blacks and Whites because they're not going anywhere, that's their country and they love it. You have extremists everywhere, but for the most part, people there want to work together to try and make the unity work successfully."—KM

Networks start 2000 in winning style

Network radio proves it is a stable medium that continues to grow quickly. Miller, Kaplan, Arase & Co.'s latest numbers show that in January, network radio's gross revenues were up 38.6% compared to a year ago. Gross revenues stood at \$81.8M January 2000. It was \$59M in January 1999.—KM

RAB forms Media Council

The success of other Radio Advertising Bureau (RAB) committees like the Sales Advisory Committee has prompted the creation of a new council—the Media Council. The Media Council will provide information and ideas from the agency and media buying side to the radio industry. The members will sit on panels at RAB conferences and also participate in occasional surveys about radio buying. Members include **Natalie Swed Stone**, SVP/Manager Network Radio, The Media Edge; **Bill Frees**, President, Frees Media; and **Amy Nizich**, EVP, Director of Local Broadcast, Initiative Media North America.—KM

Kagan panelists bullish on radio, bearish on Barron's

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

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

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

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

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

Fries rebuts Barron's blast

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

Fries also took issue with the implication that radio's gain has been solely driven by dot-com advertising. He noted that a new study by Miller, Kaplan, Arase & Co. found that Specialty Retail ad spending on radio grew 37.6% in 1999, Financial Services by 23%, TV by 25% and Automotive by 27%. Dot-com, Fries said, amounted to 3% of radio's 1999 revenues—important, but not even the biggest category.—JM

Congress questions FCC merger review process

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

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

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

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



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

Premiere and Fox Sports signed (3/14) a long term licensing/programming agreement that will create the Fox Sports Radio Network. Debuting late this Summer, this is Premiere's first 24/7 network, aimed directly at affiliates of the existing nets—ESPN Radio, OneOnOne Sports, SportsFan, etc. The radio net will have total access to the TV side's play by play games and announcers. Commentary and callers are said to drive the programming, with **Chris Collinsworth** and **Tony Bruno** as some of the slated personalities.

We assumed Westwood One was one company vying for the contract, given its relationship with Fox News (*RBR* 10/19/98, p.4). *RBR* asked Premiere President/COO **Kraig Kitchin** and **David Hill**, Fox Sports President and CEO about what went into getting the deal done. "We have had an interest for over a year and a half now to be in the long-form sports broadcasting business, particularly in the Talk," Kitchin told *RBR*. "We wanted to attract somebody who had a branding idea as strong as Fox Sports. So we played to win and we convinced Fox Sports that we had the smarts, the enthusiasm, the attitude, the aggressiveness and a parent company that was going to give us a long set of legs to support this venture."

"We had a lot of attractive suitors lining up," Hill responded. "We had to have a fit, a philosophy. Through seemingly endless conversations and a lot of cold peaches, we found that Kraig's group shared our vision, our dreams, what we wanted to do."

Premiere will handle sales and affiliate relations. Kitchin's business plan anticipates a minimum debut of 50 affiliates and a target of 300, as the marketplace and existing contracts allow. And as far as 24/7 affils, "We certainly know we are going to debut with more than one, and in 2001, I think that number will grow to between 15 and 20," he says.—CM

BuySellBid announces ad campaign

BuySellBid.com announced a deal with Clear Channel (N:CCU) to promote its co-branded classifieds content on all 455 radio websites. The deal is based on BuySellBid's three-year preferred partner agreement with Clear Channel signed late last year to be the main supplier of auto, real estate and employment classifieds.

A \$9M radio and billboard (undoubtedly Clear Channel-owned) campaign in 47 mar-

RadioNews

kets is also set to launch, inviting listeners to place up to 200-word, free classifieds on the BuySellBid link. The first markets to launch the campaign are Orlando, Richmond, Tampa, Houston, Jacksonville, LA, New Orleans, Miami, Tampa, Memphis, San Diego, Portland and Cincinnati.

Former Metromedia EVP, Westwood One, Unistar and RKO Radio Network President **William Hogan** has been appointed President of BuySellBid.com. Currently on the Radio Advertising Bureau Board, Hogan brings to the table deep (30 years) radio/network sales, programming and affiliate relations experience: "With the Internet websites, the whole business with radio is emerging very rapidly. So many of the groups at the RAB board meeting about a week ago, a big part of the conversation and discussion is about radio and the Internet and how they really are basically very very compatible marriage partners here."—CM

ABC Radio Networks mass exodus #2

Another flurry of resignations have hit ABC Radio Networks, since the 1998 formation of AMFM Radio Networks that took **David Kantor**, **Marty Raab** and others: VP Affiliate Marketing **Frank Woodbeck** left over a month ago; SVP Finance **Ralph Modugno** and VP Finance Radio Disney **Morris Taylor** resigned (3/13); **Bob Donnelley**, VP Engineering has resigned; and two affiliate reps: **Ed Pearson** and **Robert Jimenez**. Industry sources question Disney's commitment to radio.—CM

Arbitron Webcast ratings

Arbitron released its InfoStream Webcast ratings (3/22) for December. Listening estimates for over 850,000 unique listeners to 290 channels of audio programming were compiled from BroadcastAmerica.com, LaMusica, Magnitude Network, ABC Radio Networks, Access 21, RealBroadcast Networks; and newcomers Activate.net, InterVu, NextVenue, Evoke, ZDTV Radio, BroadcastWeb Network, eYada and Woodstock Broadcasting Network.

The top three monthly cume sites were Adult Alternative texasrebelradio.com with 57,800 monthly cume listeners (Austin, TX), Adult Alternative www.kpig.com with 56,600 monthly cume listeners and Modern AC www.cd93.com with 46,600 monthly cume listeners. Both are in the Monterey-Salinas market, owned by New Wave Communications.

In time spent tuning (TST), the net's version of TSL, top three sites were Bonneville's Clas-

sical www.wgms.com Washington DC with 7:53 TST, AC www.kpla.com Columbia, MO with 6:31 average TST, and ABC's NAC www.smoothjazz1059.com, also in Washington DC with 5:23 TST. iCast streams WGMS and KPLA; Real Broadcast Networks streams Smooth Jazz WJZW.

Both cume and TST figures were lower for the top entries than November's numbers (*RBR* 2/7, p. 6), attributed to more and more streaming choices.—CM

NAB lobbies for EEO changes

The DC-based lobby group complained last week that newly adopted EEO rules (*RBR* 1/24, p. 3) are more burdensome than the former rules in terms of increased recruiting, recordkeeping and reporting requirements.

Specifically, the NAB has asked the FCC to reduce burdens by eliminating the requirement to widely inform the public for every job vacancy. The group says it's a particular burden on smaller broadcasters.

The original EEO rules were struck down by a federal court in 1998, which ruled that the 30-year-old policy did not serve a compelling interest by requiring broadcasters to keep race-related statistics in order to qualify for a license renewal (*RBR* 4/20/98, p. 3). The revised rules still require record-keeping of such statistics but will not become a factor in a license renewal decision.

Another NAB gripe: the Commission wrongly

rejected the Internet as a valid way to post employment opportunities. "Although minorities are not accessing the Internet as quickly as whites, studies show that these groups are more likely than others to access the Internet at public places and to use the Internet to conduct job searches," wrote the organization.

Keeping both the annual public file report and biennial certification requirements is redundant, says the NAB, and one should be eliminated. Further, the FCC is increasing recordkeeping burdens on the broadcaster by requiring EEO documentation in such files, which it has never done before.

The group also asked the agency to clarify: 1. filing deadlines; 2. a "safe harbor" for EEO efforts; 3. privacy concerns regarding recordkeeping and reporting; 4. the relationship between the FCC's rules and state EEO laws; 5. joint recruitment efforts; and 6. recruiting exemptions.

All 50 say they're bad, too

Not only has the NAB protested the new EEO rules, but *all 50* of the State Broadcasters Associations have contested the rules, asking the FCC to delay implementation until the US Court of Appeals for DC rules on the Associations' appeal against EEO regulations. The groups said they fear stations would feel pressure to make hiring decisions based on race and gender or run the risk of discrimination suits by those who claim they were not hired because they were not of the race or gender favored by the EEO rules.—TS

Gore wants free airtime

Vice Pres. **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 air time 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. He 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 use 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



Bob & Tom: First Class Comedy



Bob Kevoian and **Tom Griswold**, proprietors of the well-established morning drive franchise, "The Bob & Tom Show," began their odyssey in 1980 (after first meeting at a bar) when both were working as DJs with back to back air shifts at an AM-FM combo in Petoskey, MI. They were later hired at a competing market station, WJML-FM, to host its morning show. WFBQ-FM Indianapolis hired them in 1983; they self-syndicated themselves in '95 and AMFM Radio Networks signed them in June '98.

Now heard on 96 affiliates coast to coast, this daily laugh-a-thon from AMFM is actually a well-orchestrated mix of on-air talent, comedian guests, zany characters and original comedy songs. The regular team includes **Chick McGee** on sports; **Kristi Lee** with news; Producer **Dean Metcalf**; Voicemaster **Mark Patrick** and **Pat Carlini** for weather and lifestyle reports.

Bob & Tom have earned their stripes in mid-sized markets, specializing in the Number One slot of Arbitron Male demos. With seven Billboard/Airplay Monitor Radio Awards, Four Marconi Awards (most recently Network/Syndicated personality of the year) and \$4.5M donated to charity from sales of their comedy albums, Bob & Tom just keep laughing themselves into more and more markets.

Tell us about how you got started at WFBQ Indianapolis.

Bob: We were on the air in Petoskey, MI and a practice up there, that I guess is common throughout the radio industry, is other stations would tape your program and mail them out, trying to get us out of the market, and apparently it worked. We were heard at the superstars convention with Burkhart-Abrams in Miami, and then we started getting phone calls from all over the country. Indianapolis happened to be the closest city to us. We came down and talked with them and the next thing you know, we were hired here.

Tell us some of your most memorable stories from FBQ.

Tom: One time, we decided to do a bikini contest within the confines of the Indianapolis Motor Speedway during qualifications. We were supposed to do it at a nightclub and something had gone wrong, so we decided to do it at the track, against our better judgment. When we got out there—you have to realize, there are a couple hundred thousand people in there just for qualifying—there were mounted police everywhere looking for us. When we came in, there was a guy with a truck with a gynecological table mounted on the roof of the truck. That's when all hell broke loose. They were afraid that the bikini contest might upgrade to something more. It never did take place, and we literally were run out of the track that day. We have since repaired our relations with the track and are no longer running such contests.

Before signing with AMFM, you had 45 affiliates and syndicated yourselves. Why did you sign with AMFM? Tell us a little about how the deal came about.

Bob: We were offered great assistance from one of the best companies in radio, and figured it probably wouldn't hurt us one bit to have professionals like themselves to help sell the radio show, and they've done a wonderful job for us since then.

Tom: You want to be in a situation where you're working with someone that has a reputation, because no one knows us from Adam, really. It's useful to have someone that gets us and has been around us for a long time. Obviously, it's been very helpful, because we've expanded the number of stations.

Tell us the major differences in hosting a nationally syndicated show as opposed to a local show.

Bob: The only tough part we had was learning the new clock and when to take a break and

when not to. The content of the show has not changed at all, really. For the most part, we were always dealing with national issues.

Tom: It's more like reading *USA Today* than reading your local paper—that's the difference. There are certain things that we talk about that are happening locally, but we don't talk about them on the network unless they are of national interest. Sometimes Meridian St. is Main St. USA, but sometimes it isn't.

The upside of it is, when you're doing a national show, you get guests of a higher caliber because they want the exposure—100 stations instead of on one.

Describe your show, tell us about some of your conjured-up characters.

Bob: My favorite is when we do like "Tom Whiskey, Frontier Doctor." It's a crotchety old guy who can tell a story from the Old West, and they are never stories about the Old West. He's a great mouthpiece for humor, we use him for just about any content.

Tom: A lot of things are funnier when they're done through characters. We have a number of them. One of my favorites is "Mr. Obvious," which is sort of an indictment of all radio Talk shows anyway—the idiots that seem to call the show. And everyone sort of embraces that idiot, even if they do call the shows, they don't recognize that it might be themselves. That one is pretty hard to write for, but it's very funny when it comes around.

When do you do the writing for the show?

Tom: Some of the stuff evolves over a long period of time in the studio. Right now, we've got a whole bunch of new songs coming down the pike and a number of new comedy sketches that are kind of long-range pieces. And then we have short-term stuff depending on what's going on in the news—fairly short notice, maybe the night before, a couple of days before. We tend to work on all of them at the same time.

A lot of morning duos have come and gone over the years. How do you keep the show fresh and funny?

Tom: The news does all the writing for us. I mean there's something to laugh at in the newspaper every day. If you can't laugh at yourselves, you can't laugh at anything. The tough part is trying to keep it fresh and bringing in new characters. And that balance of, "OK, everybody loves this old character, but is it burning out?" That's the trick. No one knows the right formula exactly.

But there is quite a bit of conscious management every day.

Tom: More and more as we go, we're trying to figure out what's working and what isn't. At



Bob and Tom with Karen Childress, Sr. V.P. Affiliate Mktg. & David Kantor Pres. AMFM Radio Networks

the same time, a lot of it is pretty loose—you have to shoot from the hip a lot, stuff is coming and going so quickly.

Tell us about your guests.

Tom: We've been having comedians come on the show from day one. In a typical week, we'll have three, maybe four comedians. From some very well-known comics to people you've never heard of. Often [those] are the funniest. They're fresh, they've got new material and they want to use it. A lot of the people that have come through here as comedians have gone on to huge success—**Tim Allen** was on the show a bunch of times, **Drew Carey**, **Rosie O'Donnell**, **Brad Garrett**, **Robert Schimmel**, who's on HBO.

Tell us about your support staff.

Tom: Bob and I are writers, as well as our producer Dean and Chick, our sports guy, and Mark Patrick. And we have a number of other people that are in the background that are part-time and semi part time that help us a lot with various other projects.

Tell us about your TV spot with Dennis Rodman in the Men's room.

Tom: We were first going to do it with **Pete Rose**, and then Pete had a date conflict. Then they lined up **Terry Bradshaw** and he had a scheduling conflict. They actually called us in Vegas and said if we could be in Cincinnati on this date, we could do it with **Dennis Rodman**.

The spot is kind of up in the air right now. It aired in LA and another market. The local stations can decide if they want to air it or not. The joke is we're in the men's room. Rodman walks in and we kind of exchange quick hellos and then Bob is looking down [they are all three at the urinals] and says something to the effect, "Man, that is the biggest one I've ever seen." And I say, "That's huge!" And Rodman

says, "Yeah, the ladies really like it." And I go, "Can I get a closer look at that?" And that point, Rodman lifts up his hand and shows us his World Championship ring.

Why is the Bob and Tom Show a good choice for advertisers and agencies?

Bob: Because it's fun and it sells.
Tom: We have a loyal audience—I hope—that seems to be our history, anyway. They are fairly sophisticated and in many cases, have money to buy things.

How do you try for a local feel for each of your 96 affiliates?

Bob: We actually have the "Bob & Tom Band," and we've gone around to quite a few cities and done shows on the weekends to sold out houses. Twice a week, no matter what, we do liners for any station that requests them, making them feel like we are actually there promoting any and every event they want us to.

Tell us about the Bob & Tom Band

Bob: We've written a number of songs and it's gotten to the point that we had to hire a band so that we could actually perform them. It's some of the best musicians you've ever seen, in front of two goofs.

Tom: We've released 25 CDs since 1985, and on an annual basis, they pop into the Billboard chart, usually the Christmas charity albums. Our band director was **Buddy Rich's** piano player.

What is your philosophy on being spokespersons for your advertisers? Who have you done it for?

Bob: We've done a handful. Usually it's for car dealers, electronics shops.

Tom: We have yet to do anything on the network level, but we'd be happy to do it. Some of the affiliates have us do some stuff for the local sponsors.

RADAR 64 (Winter 2000) Network Rankings

All Broadcasts Monday-Sunday 6AM-12MID

Includes Limited Inventory Networks

Average Quarter Hour Persons 12+

RADAR 64 welcomes three new nets

RADAR 64 was a positive book with most networks registering average quarter hour audience increases in Persons 12+. ABC's three new nets—ABC FM, ABC Young Adult and ABC News/Talk Production—debuted in this book and helped the overall percentage change in audience jump 16%.

The top five nets hung on to their spots from the last book. WW CNN Max was still number one despite a slight 0.7% decrease in audience. ABC Prime was the top rated full inventory network at number four; Prime also slipped marginally and dipped 2.1%.

There were also some changes from Statistical Research, Inc. in RADAR 64. Two new software applications were introduced. One is Added Reach Analysis which allows users to "approximate how much a plan's reach may be increased by scheduling units on non-RADAR programming." The other, according to Miriam Murphy, VP, SRI, is Local Market Allocation which can be used by subscribers with access to local data. "With this application, if one has the local market file, this will apply market share on individual markets to the overall RADAR number," Murphy explains.

Response rates for the last quarter and reflected in RADAR 64 increased from 40% to 50%. With each new book, SRI drops the first batch of 3K respondents and adds a new batch of 3K for a total of four groups of 12K. Improvements in the recruiting process led to the 10% increase in response for the new 3K respondents for RADAR 64.—KM

Radio Network	RADAR 63 (Fall 1999)			RADAR 64 (Winter 2000)			% Change in Audience
	(000)	Rtg	Rank	(000)	Rtg	Rank	
WW CNN Max (L)	7,007	3.1	1	6,956	3.1	1	-0.7%
Premiere AM Drive (L)	5,301	2.4	2	5,678	2.5	2	7.1%
AMFM Sapphire (L)	4,545	2.0	3	5,033	2.2	3	10.7%
ABC Prime	3,392	1.5	4	3,320	1.5	4	-2.1%
WW Source Max (L)	2,821	1.3	5	3,110	1.4	5	10.2%
Premiere Focus (L)	2,352	1.1	9	2,727	1.2	6	15.9%
ABC Advantage (L)	2,570	1.1	6	2,572	1.1	7	0.1%
AMFM Diamond	2,458	1.1	8	2,483	1.1	8	1.0%
ABC FM (L)	NA	NA	NA	2,298	1.0	9	NA
Premiere Axis (L)	2,569	1.1	7	2,267	1.0	10	-11.8%
AMFM Ruby (L)	1,938	0.9	12	2,209	1.0	11	14.0%
ABC Young Adult (L)	NA	NA	NA	2,105	0.9	12	NA
ABC News/ Talk Prod. (L)	NA	NA	NA	2,096	0.9	13	NA
AMFM Emerald	1,984	0.9	10	2,024	0.9	14	2.0%
WW CBS Radio	1,977	0.9	11	1,927	0.9	15	-2.5%
ABC Platinum	1,645	0.7	15	1,743	0.8	16	6.0%
ABC Genesis	1,683	0.8	14	1,713	0.8	17	1.8%
Dr. Laura Show (L)	1,543	0.7	16	1,613	0.7	18	4.5%
WW NBC	1,713	0.8	13	1,593	0.7	19	-7.0%
WW NeXt	1,434	0.6	17	1,440	0.6	20	0.4%
WW WONE	1,133	0.5	18	1,200	0.5	21	5.9%
Premiere Core (L)	775	0.3	21	895	0.4	22	15.5%
American Urban	788	0.4	20	878	0.4	23	11.4%
WW Edge (L)	917	0.4	19	808	0.4	24	-11.9%
ABC Galaxy	655	0.3	22	712	0.3	25	8.7%
Total Radio Networks	51,200	22.9		59,400	26.5		16.0%

(L) = Limited Inventory Network "T" denotes tie.

SOURCE: RADAR 63, Fall 1999; RADAR 64, Winter 2000; Volume 2, Network Audiences to All Commercials; Daypart Averages, All Broadcasts, Monday-Sunday 6AM-12Midnight, AMFM Radio Networks Research Analysis.

Infinity stations dominate top 10 billers list

Infinity Broadcasting's WFAN-AM in New York was the number one billing radio station in the country, making 1999 the fifth consecutive year it has clinched the top spot. BIA Research, Inc.'s latest radio market and station revenue numbers estimate that the Sports/Talk station pulled in about \$60.8M. Infinity stations dominated the list with six stations making the top 10—those stations accounted for 61% of the 10 stations' estimated revenues. BIA noted that of the stations listed, about 50% of the revenues came from stations that were News/Talk format. Last year's list was dominated by music stations.—KM

Top 10 Radio Billers 1999
Based on BIA's 1999 estimated station revenues

Rev Rank	Mkt Rank	Market Name	Call	Format	Owner	Est. Stn. Rev. (in \$000s)
1	1	New York	WFAN-AM	Sports/Talk	Infinity	60,800
2	1	New York	WXRK-FM	Alternative	Infinity	53,300
3	1	New York	WLTW-FM	Lite AC	AMFM	51,100
4	1	New York	WINS-AM	News	Infinity	48,200
5	2	Los Angeles	KHIS-FM	Top 40	Clear Channel	47,000
6	2	Los Angeles	KTWV-FM	NAC/Jazz	Infinity	41,900
6	4	San Francisco	KGO-AM	News/Talk	ABC	41,900
8	1	New York	WCBS-AM	News	Infinity	41,300
9	1	New York	WKTU-FM	CHR/Rhymc	AMFM	39,300
10	2	Los Angeles	KLSX-FM	Talk	Infinity	38,400

Source: BIA's MEDIA Access Pro

San Diego (15): CCC is legally over the limit here, enjoying time-brokerage arrangements with stations south of the US border in Tijuana. Chase will come away with an AM, and Infinity gets closer to a 100% presence in the top 20 markets with AMFM's two FM duop.

San Francisco (4): The AMFM cluster is being left intact, primarily because CCC's three FMs combine for almost no ratings. Two of them are going to Chase, with the other earmarked for Marcos Rodriguez, a Dallas-based Hispanic broadcaster who has of late been building a group with quite a few deals in addition to its presence in this spin-off derby.

San Jose (27): Clear Channel's two FMs go to Chase. Proximity to San Francisco cluster was probably the factor that forced this sale.

Shreveport (130): CCC was already bumping the maximum-signal ceiling before the AMFM deal came along. Cumulus will be more than happy to expand its southern operations into Shreveport with AMFM's one AM-two FM duop.

Springfield MA (80): Visit Springfield and you'd never know Telecom passed. Hell, you'd have been hard-pressed to find a simple duopoly. On the face of it, the three AM-three FM superduop which would have been formed by the merger seems perfectly legal. We suspect overlap problems with stations in Hartford and/or Boston. Regardless of the reason, Saga is taking advantage of the situation to double its existing combo into a full-bore two AM-two FM duop.

Waco (193): Waco suffers a significant invasion by stations from Dallas. Many of these stations belong to CCC/AMFM. We suspect that is why KBRQ-FM is being sold. Chase will get it.

Market	Owner	Buying	AM	FM
Albany NY	Regent	WABT-FM/WGNA AF/WQBK-FM/WQBJ-FM/WTMM	2	4
Allentown	Nassau	WEEX/WODE-FM	1	1
Austin	HBC	KEYI-FM	0	1
Austin	Pecan	KFON	1	0
Baltimore	Chase	WPOC-FM	0	1
Biloxi	Chase	WKNN-FM/WMJY-FM	0	2
Cedar Rapids	Cumulus	KDAT-FM/KHAK-FM/KRNA-FM	0	3
Cincinnati	Blue Chip	WUBE	1	1
Cincinnati	Infinity	WUBE-FM	0	4
Cincinnati	Salem	WYGY-FM/WBOB	2	1
Cleveland	Infinity	WDOK-FM/WQAL-FM/WZJM-FM	0	4
Cleveland	Salem	WKNR/WRMR	4	0
Cleveland	Radio One	WJMO/WZAK-FM	2	2
Columbia SC	Inner City	WARQ-FM/WMFX-FM/WOIC/WWDM-FM	1	3
Dallas	Salem	KDGE-FM	1	2
Dallas	Radio One	KBFB-FM	0	1
Daytona Bch	Mega	WGNE-FM	0	1
Denver	HBC	KXPK-FM	0	1
Denver	Infinity	KDJM-FM/KIMN-FM/KXKL-FM	0	3
Denver	Salem	KALC-FM	3	2
Denver	Rodriguez	KVOD	1	0
Des Moines	Barnstable	KGGO-FM/KHKI-FM	1	4
Grand Rapids	Regent	WGRD-FM/WLHT-FM/WTRV-FM	0	3
Greensboro	Infinity	WMFR/WSJS/WSML	3	0
Greenville SC	Barnstable	WROQ-FM/WTPT-FM	0	1
Greenville SC	Radio One	WJMZ-FM	0	1
Harrisburg	Cumulus	WNCE-FM/WNNK-FM/WTCY/WTPA-FM	1	3
Houston	Cox	KKBQ-FM/KKTL-FM/KLDE-FM	0	3
Houston	El Dorado	KJOJ AM-FM/KQYE/KSEV/KTJM-FM	4	4
Houston	Radio One	KBXX-FM/KMJQ-FM	0	2
Jackson MS	Inner City	WJMI-FM/WKXI AF/WOAD/WYJS-FM	2	3
Los Angeles	Entravision	KACD-FM/KBCD-FM	0	3
Los Angeles	Salem	KEZY/KXXM-FM	4	2
Los Angeles	Radio One	KKBT-FM	0	1
Melbourne	Cumulus	WHKR-FM	0	1
Miami	Radio One	WVCG	1	0
Orlando	Infinity	WJHM-FM/WOCL-FM/WOMX-FM	0	3
Pensacola	URBan Radio	WMEZ-FM/WXBM-FM	0	2
Phoenix	HBC	KKFR-FM	0	3
Phoenix	Infinity	KMLE-FM/KOOL-FM/KZON-FM	0	3
Raleigh	Radio One	WFXC-FM/WFXK-FM/WNNL-FM/WQKK-FM	0	4
Reading	Chase	WRFY-FM	0	1
Richmond	Cox	WKHK-FM/WKLR-FM/WMXB-FM/WTVR	1	3
Riverside	Chase	KGGI-FM	0	1
San Diego	Chase	KSDO	1	0
San Diego	Infinity	KPLN-FM/KYXY-FM	0	2
San Francisco	Chase	KFJO-FM/KCNL-FM	0	2
San Francisco	Rodriguez	KXJO-FM	0	1
San Jose	Chase	KSJO-FM/KUFX-FM	0	2
Shreveport	Cumulus	KMJJ-FM/KRMD AM-FM	1	2
Springfield MA	Saga	WHMP AM-FM	2	2
Waco	Chase	KBRQ-FM	0	1

Talk radio fueled by action-filled year

No surprise that Interep Research found that the top format of 1999 is News/Talk. After all, many of the top billers reported by BIA were of that format. **Laurie Camuso**, VP/Research Operations, Interep, says, "As we have seen this year (1999), covering stories like Columbine or JFK's (Jr.) death is what News/Talk radio does best. These are not stories that can be told by the facts alone. These are emotional stories. People look to the in-depth coverage and personal commentary offered by the News/Talk format is a way of working through their own emotions as they react to these shocking events."

The report found that News/Talk pulled in 13.5% of adults in Arbitron's 93 continuously measured metros and a 14.4% share in the top 25 metros. Additionally, format listeners tend to be educated, affluent adults employed in high profile occupations. Over half of them are concentrated in the 25 largest markets in the US, total audience is estimated at 24M and that constitutes about 30% of all adults 18+ in the top 25 markets.—KM

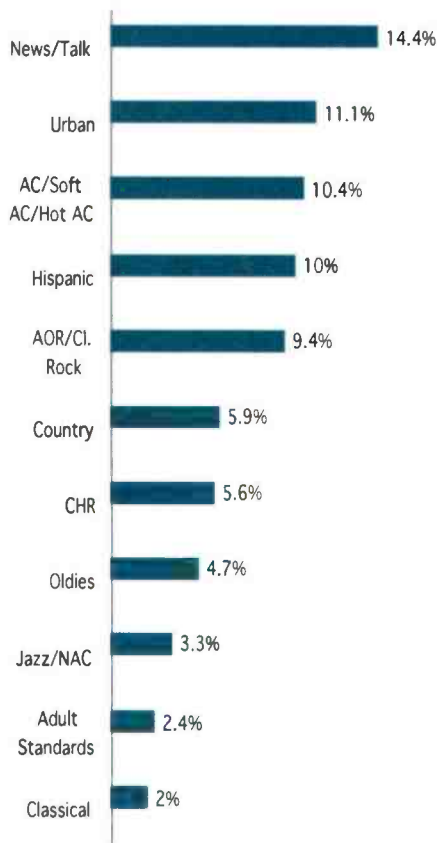
Top 50 Radio Groups after Clear Channel spin-offs

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

Source: BIA Media Access Pro

News/Talk Audience Share



Source: Interep; Persons 12+ Arbitron Sp '99, Mon-Sun 6AM-Mid, Top 25 Metros (excluding embedded metros)



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