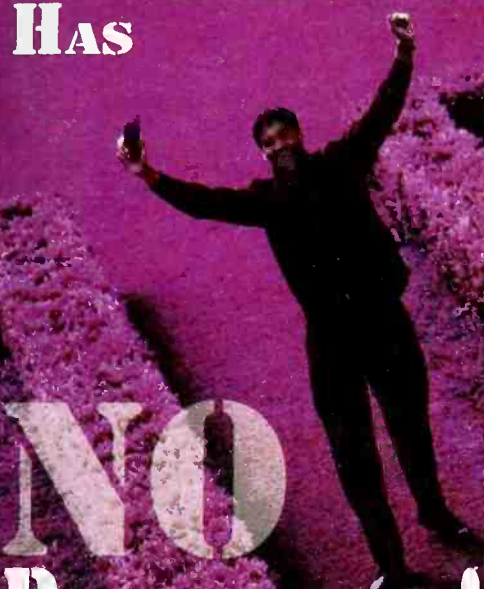


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Kagan panelists bullish on radio, bearish on Barron's

"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.

"I'm not seeing a slowdown," Emmis Radio Division President **Doyle Rose** told the Kagan Seminar. He noted that some of the established dot-com companies are now starting to buy below the Top 20 markets, which had gotten most of the 1999 spending.

Other panelists noted that dot-com advertising is also spurring new advertising by traditional advertisers who are now promoting their Internet sites to fend off the Web-only challengers.

Smulyan boosts consortium

Although the public unveiling is still a few weeks away, Smulyan told the Kagan gathering that the Internet consortium he and other group owners are developing will be open to all broadcasters, with ownership shares based on the size of the audience each group brings to the project. After watching Broadcast.com grow on the backs of radio stations, Smulyan said it is key to maintain control of content and that TV groups are beginning to understand that as well. Meanwhile, lots of Internet companies want access to the broadcast industry's 270M listeners and viewers. "We should not be giving away our audiences," Smulyan said.—JM

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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.

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

Bruce Ryan, a partner of the law firm Paul, Hastings, Janofsky & Walker who represented Cumulus head **Richard Weening** at the hearing, pointed out that it took the FCC over 13 months to approve the consolidation of several small radio stations in Florence, SC even though DOJ had approved the deal weeks before.

Pickering's bill also states that the FCC is not to duplicate antitrust considerations that DOJ and FTC have already covered.

In a prepared statement, FCC Chairman **Bill Kennard** defended his agency's actions, saying the FCC reviews mergers to make sure they are in the public's interest and to create competition where none existed before.

Senators also worried about mergers

Expressing concern over the proposed acquisition of SFX (N:SFX) Entertainment by Clear Channel Communications (N:CCU), Senators **Mike DeWine** (R-OH) and **Herb Kohl** (D-WI) sent a letter to FCC Chairman **Bill Kennard** and DOJ Antitrust Chief **Joel Klein**, warning the agencies that the merged company would have negative competitive effects.

Clear Channel-SFX "would have the potential to use its radio stations to favor performers associated with its concert promoters, or playing at its own venues, while withholding airplay from others," the Senators wrote.—TS

Yet another station fined for broadcast

A Clear Channel radio station has been levied a \$4,000 fine for failing to notify the president of a NAACP branch office that WVKS-FM Toledo, OH was going to broadcast the conversation.

Denny Schaffer, a morning show host, placed an on-air telephone call to **WilliAnn Moore**. After Schaffer identified himself and said he was on the air, Moore hung up. The host called her back but received her voice mail message, which he played over the air. Schaffer rebroadcast the "conversation" four months later without notifying Moore of his intent to do so, as federal rules dictate.

The FCC ruled, as it has many times before, that it is not sufficient for a station to give notice at the beginning of a telephone call that the conversation is already being broadcast or recorded. Rather, "notice of intent to broadcast a conversation [must] actually precede the recording or transmission of the telephone call."

Other stations in trouble

Two radio stations in Ellensburg, WA were fined \$8,000 for failure to keep their Emergency Alert System (EAS) equipment operational. KXLE Inc.'s KXLE-AM claimed that the equipment was dismantled for repairs and management did not know that KXLE-FM was required to relay EAS messages. The FCC ruled that all stations (AM and FM) are responsible for knowing and adhering to statutes and rules that apply to them.—TS

3/20/00 RBR

RBR News Briefs

Big Apple=Big Month=Big bucks!

NYMRAD reports that total radio ad revenues soared again in February for the New York market. According to the tally by Miller, Kaplan, Arase & Co., Big Apple radio revenues shot up 38.8% in February to \$59.9M, following a 35.2% jump in January. Year-to-date, New York revenues were up 37.1% to \$111.1M.—JM

Motorola to launch mobile Internet car radio

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

ABC signs on with broadcastspots.com

ABC Radio Group became the latest affiliate of broadcastspots.com (RBR 11/1/99 p.6) 3/10. Broadcastspots is an online media buying service that posts real-time avails that can be purchased online 24/7. ABC Radio is adding all 44 of its stations to the Broadcastspots affiliate list, joining hundreds of others from primarily the top 50 markets.—CM

Drew Carey launching on United Stations

ABC-TV star and comedian Drew Carey will debut his own radio show, "Drew Carey's Hi-Fi Club," on United Stations early next month. The two-hour, music-driven weekly show has Carey playing his favorite tunes from his record collection, focusing on Ska, Swing, Surf, Latin and Lounge music.—CM

Directory of Services

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Manager's Business Report (monthly), debuted in 1996, is designed to keep radio station and superduopoly managers up-to-date on industry information that may impact their local market. *MBR* features statistics, a review of recent news and feature articles that focus on the real-world problems, solutions and experiences of broadcasters and advertisers.

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Dr. Laura under fire; apologizes for gay comments

Dr. **Laura Schlessinger** apologized last week (3/10) for negative comments made about homosexuals (*RBR* 3/6, p.6) on-air recently. Because of referring to homosexuality as "deviant" behavior and a "biological error," she has come under fire from some gay activist groups which are pushing Paramount TV to drop plans for her upcoming show set to debut in September. The problems started to hemorrhage when the "www.stopdrlaura.com" website cropped up and the gay and lesbian group Horizons Foundation promised to picket Paramount. The Gay and Lesbian Alliance Against Defamation (GLAAD) is considering joining the picket.

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

BuySellBid announces ad campaign with Clear Channel; appoints Hogan President

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 markets 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 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

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."—CM



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FCC refuses intervention

Despite the fact that rival cable/satellite and local TV industries are having trouble reaching their own agreements to allow consumers to buy cable-ready digital TV sets, the FCC has dropped a plan to bring in private mediators to settle the disputes.

FCC Chairman **Bill Kennard** had proposed requiring multichannel providers and local broadcasters to hire a third-party negotiator to break an impasse after 30 days of talks. Although the mediator proposal has been canned, complaints may be filed with the Commission without the mediator.—TS

New antenna structure solves tower overcrowding

Having trouble finding a home for the DTV antenna? Positioned as a solution to a the limited "candelabra" or "T-bar system" atop TV broadcast towers, Andrew Corp.'s new (announced 3/1) "Stacker" optimized antenna structure for TV broadcasters integrates antennas on the tower into the support structure, creating a platform for additional antennas. Computer modeling tools are employed to optimize the structure mechanically

TV revenues up despite slide in national spot

The latest numbers out from the Television Bureau of Advertising (TVB) show that overall TV revenues are up despite a slight dip in national spot. In Q4, total local market broadcast TV was up 1.7% compared to 1998 Q4. Local spot TV increased 6.8% while national spot slipped 0.3%. Total broadcast revenue for Q4—which is local and national spot, syndicated and network—increased 8.6%.

For the full year, total broadcast ad revenue improved 5.7%. This was despite a 2.4% decrease in national spot. **Harold Simpson**, VP, Research & Development, TVB, explains, "Much of the decline in national spot can be attributed to two cyclical events in 1998—the Winter Olympics and the congressional election year. The Government & Organizations category alone was down 58.6% in 1999." But Simpson expects the 2000 presidential election year to boost national spot—TVB is forecasting a national spot increase of 8-10% this year.—KM

without compromising the electrical performance of each antenna. The Stacker design allows antennas to be replaced while the structure remains on the tower and other stations are on air.—CM

DTV stations create "iBlast"

Providing service by early next year, the "iBlast" network will broadcast downloadable web material (music, software, video games) directly to a special antenna attached to the end users' computer via DTV signals—five times faster than DSL. 143 stations in 102 markets are slated to offer the service. iBlast's backers include Tribune (N:TRB), Gannett, Cox (N:CXR) and The New York Times Co. (N:NYT), E.W. Scripps, Meredith and Media General.—CM

Talk America goes Television

The Talk America Radio Network and "The Information Super Station," a two-channel (28 and 42) 24-hour federal government station that broadcasts press conferences and briefings from the Executive Branch, have struck a deal to add Talk America programming. The Super Station is currently airing audio of "America, Good Morning" mornings with **Phil Paleologos**, "Judi World" overnights with **Judi Paparelli**, "The **Jackie Mason** Show," "The Felder Report," "The Money Pit" and others.—CM

TV Ad Revenues Full Year Summary

	1998	1999	% Change
Local Spot TV	\$4,567,926,100	\$4,753,511,600	4.1%
National Spot TV	11,085,739,200	10,822,357,200	-2.1%
Total Local Market Broadcast TV	15,653,665,300	15,575,868,800	-0.5%
Syndicated TV	2,691,777,800	2,996,309,400	11.3%
Network TV*	16,272,059,000	18,003,245,300	10.6%
Total Broadcast TV	34,617,502,100	36,575,423,500	5.7%

*Network figures include WB and UPN both years; PAX added in '99 Source: Television Bureau of Advertising (TVB) from estimates supplied by CMR's MediaWatch

by Carl Marcucci

Webcasting: how it's done

As more and more radio stations are webcasting audio, setting up a streaming audio chain is becoming yet another component of the CE job description. There are numerous options—some process the audio signal before the encoder, some after, some don't process at all. Some use dedicated T1 or ISDN lines to the ISP, some don't. Installation can be as easy as "plug-n-play" or as hard as feeding three separate feeds with three separate processors, each located at the studio or at the ISP. One thing most agree on, however, is that going with an outside bandwidth provider is essential for keeping costs to a minimum and providing enough streaming capacity. In this issue of *Engineered for Profit*, we ask some CEs and manufacturers about the options.

Webcasting audio chains

To stream to a substantive number of listeners requires a tremendous amount of bandwidth, which requires a co-location agreement with an ISP that has the infrastructure to handle it. "You're not going to be doing that out of engineering. You're going to be sending the signal to somebody else who has a big connection to the Internet and you're going to be paying them [cash or barter]," **Greg Strickland**, CE, KLVE-FM, KSCA-FM, KTNQ-AM LA tells *RBR*.

"To do it on your own, you have to have the ability to have multiple high volume streaming. To do it half-assed, and to do it on your own, it might be more problems than it's worth," **John Caracciolo**, VP/GM, WLIR-FM, WXXP-FM Long Island explains. "Because if you're going to do it that way, you're going to have everybody in the world calling you saying, 'I can't get it, I can't download it,' and these computer kids have nothing better to do than email you with problems. Also, trading it for inventory is better because when you're doing it with cash, it's a sliding scale with the bandwidth—the more people that listen, the more you're going to pay."

Convincing enough. So what's next? The audio chain. There are a few different ways CEs are doing it. In some cases, the audio signal is merely picked up off the air with a series of

tuners at the ISP. "Philadelphia is doing it that way—WMMR, WMGK, WEJM. It's really the way they all started out," says **Milford Smith**, Greater Media VP Engineering. "It's cheaper because you're not paying for that T1 or ISDN. I don't think technically it's ideal, but it does work and it's not terrible, that's for sure. No processor for the streaming signal are needed. In some cases, we have dedicated connection between the stations and the ISP that's doing the streaming. Obviously, the second is a little more expensive—on the other hand, you're getting a much more optimum signal by doing it that way."

KLOS-FM and KABC-AM CE **Norm Avery** uses an ISDN to send the signals to his ISP of choice, Real Broadcasting Networks. He takes the feed from the console after it's been processed for on-air and splits the feed to two separate lines: "It's sanitized so that if there are any indiscretions, they don't leak out. Essentially, it is the feed that goes to the transmitter, and we route that on a different path and send it to the encoder. Just before the encoder, we have some webcast processing that clamps it down a little more tightly. Then the encoder sends it over the ISDN, and that goes to Real over a point to point connection. There's a router on this end so it has an IP address—it's just a permanent con-

nection. They take it from there, multiplex it and get it on large bandwidth devices."

Caracciolo, on the other hand, uses a T1 connection and processes at the ISP: "I didn't do anything in house. I took a raw feed out of the board and sent it down the T1 to the Internet company. Over there, we are compressing it with a dBx 165 stereo compressor before it goes into the server computer at the site. The way I look at it is the T1 is my STL and their server is my transmitter site."

According to **Bill Goldsmith**, CE KPIG-FM, KMBY-FM, KCDU-FM and KBTU-FM Monterey-Salinas, KPIG was the first station to stream. According to Arbitron New Media's November webcasting ratings (*RBR* 2/7, p.6), the station was ranked number one in online listeners nationwide. "[It was] August 2, 1995 and we were the first station in the world to do this. And we did it because I wanted to and we had an owner at the time who didn't watch real carefully how I spent his money. I just basically thought it was a really cool thing to do."

KPIG began using the tuner-at-the-ISP model, mono-only, and evolved to offering three streams today—mono, stereo and Hi-Fi. "At the beginning, we were using a system called Streamworks—that was the streaming software, a streaming MP3 system put out by the folks at Xing. That was basically the only choice at the time. I had been doing some pre-recorded stuff in Real Audio, but they weren't doing anything live at that point," said Goldsmith. "Technically what we had then was a tuner in the closet of our ISP in Santa Cruz. We picked up the station over the air and fed it directly into the encoders there. It was a single PC running encoder software and a standard sound card."

He now takes an output from the on-air console and feeds it into a Symmetrix compressor/limiter unit for gain riding only. That's fed into the encoders for the Windows Media ste-

reo stream and the HiFi MP3 stream, as is. "That output is also summed to mono and fed into a webcasting-specific processor that Inovonics makes—the Inovonics Webcaster. And then that feeds the Real Audio encoder. The Real Audio stream is fairly heavily processed, the other two are pretty lightly processed."

You may wonder why the mono signal needs heavy processing and the other two less. **Jim Wood**, President, Inovonics, tells us why. In fact, his Webcaster processor is built for mono streaming only. "It has been developed to cope with the very slowest data rates—the ones that people are going to get over a 28.8K or 56K modem. It's pretty much relegated to 4-5kHz audio, and makes the best of it that it can—and that's mono, of course," he explains. "Ostensibly, if you have a dedicated, 16-bit, 44.1kHz (CD standard) sample stream, you wouldn't need any processing at all. Just send it straight through the encoder. As long as you are particularly restricting the bandwidth and the data rate, you've got to optimize the audio before you encode it."

KPIG's HiFi audio stream is hosted

by Magnitude Network, now iCast Music. At 128kbps, it sounds as good if not better than the on-air stream. While only able to offer the high bandwidth stream to a relative few, Goldsmith sings its praises: "People make claims about how RealAudio 16K broadcasts that we do is like AM radio quality and the stereo 32K Windows Media is FM radio quality. Well, strictly speaking, that's a bunch of crap. 128K is about the lowest that you can go in bit rates without any compromises whatsoever in the end result audio."

Here's how he has the HiFi link set up at the station, just introduced in February: "We run an encoder on a Linux machine at the radio station using a high-quality Soundblaster Live card. And then that's fed via a T1 line to a Shoutcast server running on a Linux machine up in San Jose. The costs for that quality level are pretty prohibitive, although the costs of bandwidth at the server end are going down rapidly. I'll tell you, once you've listened to that, it's really hard to go back and listen to something less. There is a limit of 32 people at one time—32 people at 128K chews up a fair chunk of bandwidth."

His Real Audio and Windows Media encoders run on a Windows NT server linked via a "fractional" T1, or private frame relay circuit that doesn't use the net, to a company called Activate in Seattle, which distributes the two streams.

For stations that want to bypass PC-based encoder software and soundcard in the chain, Telos' Audioactive division makes an MPEG real-time encoder, The "Netcoder," for quick plug-n-play. "All stations need an encoder before they link up to the T1 line to their co-locate [ISP]. With the Netcoder, you rack it into your standard radio rack with your gear, put the audio in the traditional spigots—AES/EBU or XLRs, and then it's a very simple connection to their ISP," says Audioactive Marketing Specialist **Danielle Kreinbrink**. "So at their location, they don't have to worry about computers, operating systems, pulling it in through sound cards."

Processors and settings

Processing the audio and "air" chain of a webcasted signal is dependent upon many variables. The first and most important is bandwidth. The bit rate (in kbps) determines audio bandwidth—so a lower-end, 28.8kbps signal will keep the audio bandwidth to a low 4-10 kHz. Consequently, the higher the bandwidth pipeline used, the less need for heavy processing, or any processing at all.

If a low bandwidth audio signal wasn't processed for the web at all, it can overload the high-frequency headroom limits of the encoder. Says Wood: "If the broadcaster tried to use his on-air processor for the signal and it was very hyped-up, it may sound a lot worse than if they used no processing at all. That's what a lot of stations, I think, have been doing—using their processed audio from their transmitter feed to go into the codec. It breaks up, sometimes. If you try to put too much on, you won't get a continuous stream of audio. You get all these pauses and breaks and hiccups, because it's just overloading."

So, how does a processor "jazz-up" a bland, low bandwidth, mono signal when it has so little to work with? "Well, of course, the little to work with is the coding algorithms that limit the bandwidth, and particularly, how busy the signal can be within the MPEG-

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type coding. You're working on different frequency bands and using psychoacoustics to cover up a lot of what you're actually not transmitting, so if you can sort of accentuate the positive going into the codec it's going to sound better. It won't sound great, but better," Wood reasons.

His Inovonics Webcaster has a three-band compressor/limiter section—adding more frequency bands would be counterproductive. "It maximizes the energy in all three bands. If you try and go with more bands than that, then the encoder is probably going to have fits. It's a very gentle, first-order filter in each of the bands."

"Understanding your bandwidth limitations when you're doing the processing and tailoring the algorithms to best suit your bandwidth limitations—that is the best you can do. Higher bandwidth equals less limitations. You select your bandwidth and that determines what kind of output you are going to get out of the thing. It's smoother, with less overshoots and a more consistent audio level by doing it that way, than to let the algorithm of the encoder basically be the limiting factor," Circuit Research Labs (CRL) President **Jay Brentlinger** tells *RBR*.

A new processor from CRL, The Millennium Internet, may be completed in time to show at NAB Vegas. The codec is included in this processor. Brentlinger describes: "What we're doing there is combining a codec and Ethernet card and the dynamic processing so that you can plug your T1 or ISDN directly into it. The other issue is the Millennium is going to be a dual platform in that you could use this processor to carry your FM signal as well."

CRL will also soon be offering the Orban 6200-S for Internet streaming, since purchasing Orban from Harman (*RBR* 1/3, p.4). It's a smaller chassis than the Orban 6200, which is currently offered for the net—the 6200 is a two-rack height, the 6200S was effectively reduced to a standard one rack.

Cutting Edge/Telos' Omnia.net, a sister to the digital Omnia.fm processor, has presets based on both bit rates and style. "Those are derived from us listening for the different encoders and putting what would be our, let's say, best recommendations as a starting point, which is the same thing we would do for FM to create a preset for CHR, Country or Jazz. [However], the settings are probably more rel-

egated based on the bit rate," says Cutting Edge president **Frank Foti**. "For processing on the Internet, we're trying to use the audio processor not so much as a loudness device, because at low bit rates, the concern is the audio sounds phasey, swishy, swirly. That's due to the inherent properties of the audio encoder. Well, what we can do with the signal processors is let the processor understand where the problem areas are in advance and make adjustments accordingly. Basically we're helping the encoding process to sound better and operate more efficiently."

Foti recommends using a processor for just about any streaming bit rate. "Even at the higher speeds there will always be some anomalies in there due to some coding process. If you're running at a higher bit rate, you still want to create a consistent signature sound."

For Avery at ABC LA, the processing for the AM and FM signals are essentially similar when going online. "The two processing configurations are more or less set up the same—to confine the audio to the bandwidth and whatever limitations there are in the encoding and transmission to the host. My goal is simply to protect. I don't want it to go into distortion, yet I want to maintain the highest signal to noise ratio without it being overly done. We have Compellers and some Dolby stuff—a variety of different pieces, whatever seemed to fit best that we had on the shelf, literally, is what we put in that would kind of do the job."

While Goldsmith does all of his processing at the station, pre-T1 (the "fractional" T1), WLIR/WXXP's Caracciolo explains why his method is to process at the other end. "When you process on the T1—when you start doing a lot of compression and limiting—sometimes it fools the algorithm on the T1 and you don't get the true response of audio—it kind of fools it on some of the peaks and valleys. So I try and put pure, clean audio into the T1 and just take that pure, clean audio that comes out and then process it. A simple, soft compression setting and just a little brick wall limiting so it just doesn't peak-out the server. It works fine, it gives it a little punch."



Pros and cons

Caracciolo decided to webcast about a year ago. "When webcasting first came out, we were opposed to it. We thought it was a competitive medium. But it's not going away, so have to embrace it. The pros are more people are tuning in via the net. We're getting email requests, we're definitely getting more listeners from out of state. It's also nice now with the agencies downtown. They always had a little problem getting LIR. We can say, 'Hey just put us on and you can listen'."

On the flip side, like the RF side, the CE is responsible for troubleshooting. Says Caracciolo: "When it goes down, it's a pain in the ass because we don't have control over it. A lot of people call the radio station for tech support, 'You know I can't download this form of media player...how do I get this?' You know, as an engineer, I could always relate to the guy who called me and said, 'Hey, I live in Mt. Sinai. What antenna should I get to get the station in?' Now when they call me and say, 'You know, what, I'm getting a bit error and I'm getting an illegal program operation and my program is shutting down, What should I do?' I don't know. Most of the time it's an end-user conflict, sometimes we have problems with the T1, sometimes they have bandwidth problems to the Internet. There are a lot of different vendors involved that you don't have control over and it's tough, because that's your signal."

"There can be a perception problem. Say you're using AOL. And everybody and their brother gets on AOL in your neighborhood, you're not going to be able to connect." You're going to say, Damn that KLOS," Avery says. "Really, it has nothing to do with KLOS or necessarily even the method of distribution. So that's clearly a disadvantage, because not all ISPs are equal. I'm not saying the station is never at fault, but we treat the web stream in a fashion similar to the way we treat the air stream—if it goes off, I mean, we are all over it."

BROADCAST INVESTMENTS™

March 15—RBR Stock Index 2000

Company	Mkt:Symbol	3/8/00 Close	3/15/00 Close	Net Chg	Pct Chg	3/15/00 Vol	Company	Mkt:Symbol	3/8/00 Close	3/15/00 Close	Net Chg	Pct Chg	3/15/00 Vol
Ackerley	N:AK	13.813	12.875	-0.938	-6.79%	8200	Harris Corp.	N:HRS	33.375	37.938	4.563	13.67%	815000
Alliance Bcg.	O:RADO	0.375	0.375	0.000	0.00%	0	Hearst-Argyle	N:HTV	21.188	21.000	-0.188	-0.89%	280100
Am. Comm. Ent.	O:ACEN	2.000	1.500	-0.500	-25.00%	9300	Hispanic Bcg.	O:HBCCA	99.875	112.000	12.125	12.14%	353400
Am. Tower	N:AMT	54.625	44.625	-10.000	-18.31%	1180400	Infinity	N:INF	32.563	31.563	-1.000	-3.07%	1091400
AMFM Inc.	N:AFM	55.500	58.688	3.188	5.74%	1428500	Interrep	O:IREP	10.000	8.875	-1.125	-11.25%	62300
Beasley	O:BBGI	12.500	11.625	-0.875	-7.00%	153400	Jeff-Pilot	N:JP	52.000	54.625	2.625	5.05%	305100
Belo Corp.	N:BLC	12.813	14.000	1.187	9.26%	362700	Launch Media	O:LAUN	19.313	19.875	0.562	2.91%	45700
Big City Radio	A:YFM	7.625	6.500	-1.125	-14.75%	16200	NBG Radio Nets	O:NSBD	2.000	1.625	-0.375	-18.75%	2900
CBS Corp.	N:CBS	57.125	55.375	-1.750	-3.06%	1771100	New York Times	N:NYT	41.563	42.500	0.937	2.25%	676800
Ceridian	N:CEN	19.250	18.000	-1.250	-6.49%	713700	Pinnacle Hldgs.	O:BIGT	69.125	64.000	-5.125	-7.41%	705300
Cir.Rsch.Labs	O:CRLI	3.500	3.625	0.125	3.57%	400	PopMail.com	O:POPM	5.563	4.344	-1.219	-21.91%	616700
Citadel	O:CITC	37.625	36.000	-1.625	-4.32%	658700	Radio One	O:ROIA	57.000	71.500	14.500	25.44%	217300
Clear Channel	N:CCU	60.500	64.313	3.813	6.30%	2677500	Radio Unica	O:UNCA	10.500	10.750	0.250	2.38%	44000
Cox Radio	N:CXR	69.188	68.125	-1.063	-1.54%	126300	RealNetworks	O:RNWK	70.500	62.938	-7.562	-10.73%	4536000
Crown Castle	O:TWRS	39.875	40.063	0.188	0.47%	2544200	Regent	O:RGCI	11.438	10.500	-0.938	-8.20%	261000
Cumulus	O:CMLS	34.063	14.500	-19.563	-57.43%	3664300	Saga Commun.	A:SGA	17.750	18.000	0.250	1.41%	9400
DG Systems	O:DGIT	7.625	6.938	-0.687	-9.01%	198100	Salem Comm.	O:SALM	13.813	12.813	-1.000	-7.24%	32200
Disney	N:DIS	35.063	34.813	-0.250	-0.71%	6535600	Sirius Sat. Radio	O:SIRI	59.813	55.500	-4.313	-7.21%	535600
Emmis	O:EMMS	30.375	32.500	2.125	7.00%	790900	Spanish Bcg.	O:SBSA	18.375	22.688	4.313	23.47%	450600
Entercom	N:ETM	44.438	43.875	-0.563	-1.27%	89900	SpectraSite	O:SITE	26.125	28.500	2.375	9.09%	1239900
First Entertain.	O:FTET	1.094	1.250	0.156	14.26%	130500	SportsLine USA	O:SPLN	50.375	52.250	1.875	3.72%	286100
Fisher	O:FSCI	51.500	57.000	5.500	10.68%	400	TM Century	O:TMCI	0.781	0.781	0.000	0.00%	0
FTM Media	O:FTMM	10.125	13.438	3.313	32.72%	139400	Triangle	O:GAAY	0.060	0.055	-0.005	-8.33%	1245500
Gaylord	N:GET	26.625	25.188	-1.437	-5.40%	4800	Tribune	N:TRB	38.750	34.063	-4.687	-12.10%	3005300
Gentner	O:GTNR	21.438	21.250	-0.188	-0.88%	99800	WarpRadio.com	O:WRPR	4.000	3.750	-0.250	-6.25%	3700
Global Media	O:GLMC	7.219	6.813	-0.406	-5.62%	65100	Westwood One	N:WON	64.188	63.438	-0.750	-1.17%	233100
Harman Intl.	N:HAR	58.813	58.000	-0.813	-1.38%	82800	WinStar Comm.	O:WCII	52.938	57.625	4.687	8.85%	1598500
							XM Satellite	O:XMSR	45.938	39.000	-6.938	-15.10%	190600

Nervous market awaited Cumulus report

As RBR went to press 3/16, Wall Street was on pins and needles waiting for Cumulus Media (O:CMLS) to issue its financial results for Q4 and full year 1999. To check those results, see rbr.com.

Many observers had been expecting Cumulus to report on 3/14, although the company issued an announcement two days later noting that it had never announced an earlier date: "Cumulus Media Inc. announced today (3/16) that its outside auditor, PricewaterhouseCoopers LLP, is approaching the completion of its annual audit of the Company's financial statements, and that fourth quarter and year-end results will be issued after the close of trading as previously announced on the only earnings report date ever published or announced by the Company."

Concern about Cumulus and the recent departure of CFO **Richard Bonick** were evident at last week's Kagan Seminar (see page 2). Investors wondered what might happen to other

radio stocks if Cumulus or another company comes up short of Wall Street's expectations.

"If a failure is company specific, the market will weather it," was the assurance offered by DB Alex. Brown's **Drew Marcus**.—JM

Westwood split set for Wednesday

Westwood One (N:WON) shareholders 3/8 approved an increase in the company's authorized shares to allow for a planned two-for-one stock split (RBR 2/7, p. 15). The split will be

paid Wednesday (3/22) in the form of a 100% stock dividend to all shareholders of record as of 3/8.—JM

CMR sold to Taylor Nelson Sofres

Competitive Media Reporting has been sold to Taylor Nelson Sofres PLC for \$88M in cash. VNU's acquisition of Nielsen Media Research (RBR 10/25/99, p. 6) was approved by the FTC on condition that the former sell its subsidiary CMR. In 1999, CMR had an operating income of \$7.5M on net revenues of about \$54M. The sale of CMR is pending FTC approval.—KM

Latest mega-merger: Tribune acquires Times Mirror

Tribune Co. (N:TRB) announced a deal to acquire Times Mirror (N:TMC) for \$8B. The friendly takeover will have Tribune tender to buy 28M shares (approximately 48%) of Times Mirror for \$95 per share. The remaining Times Mirror shares will be converted into Tribune shares at a ratio of 2.5 Tribune shares for each Times Mirror share. Tribune will also assume about \$1.6B in Times Mirror debt.

TV-newspaper crossownership is the driving force behind Tribune's bid to acquire Times Mirror, creating new combinations in New York, Los Angeles and Hartford, CT.

No FCC approval will be required for Tribune to acquire Times Mirror's seven newspapers, various magazines and Internet sites. However, Tribune is betting that the FCC or Congress will do away with the TV-newspaper crossownership rule before its TV licenses come up for renewal (the first in 2006). Otherwise, it would then have to seek waivers.—JM

by Jack Messmer & Dave Seyler

Spin-off derby complete; Clear Channel sells 110, buys 11

Months of anticipation came to an end 3/13 as Clear Channel (N:CCU) announced the third and final round of its station spin-offs to clear the way for **Lowry Mays'** pending stock-swap acquisition of AMFM (N:AFM). In all, the two companies are divesting 110 stations in 37 markets for an aggregate of approximately \$4.3B, plus 11 small-market stations being swapped by Regent Communication (see below). Analysts estimate that the sales brought a bit over 20 times 1999 broadcast cash flow and somewhere in the range of 17 or 18 times expected 2000 cash flow. *RBR's* charts on page 13 and last week (*RBR* 3/13, p. 7) give the full lowdown on who got what.

Biggest prize goes to Radio One

There was no doubt all along that the crown jewel of the spin-offs was KKBT-

FM Los Angeles, even with Clear Channel switching the Urban outlet from 92.3 MHz to the somewhat lesser 100.3 MHz facility of KCMG-FM prior to closing. That jewel is going to Radio One, which is not only gaining entry to Arbitron market #2, but two other top 10 markets as well—Dallas and Houston—plus stations in four other markets as well. "We got everything that we wanted," Radio One CEO **Alfred Liggins** noted of the Clear Channel-AMFM bidding process.

At \$1.3B, the acquisition by Radio One is not only the largest ever for an African-American-owned radio group, but according to *RBR* sources is the largest deal ever by any minority-controlled company in the US.

Liggins also had two other deals to announce 3/13:

- Asset purchase from Shirk Inc./IBL LLC, owned by **Bill Shirk** and **Bill Mays**, for \$40M, including \$30M cash and \$10M in stock: WHHH-FM, WBKS-FM & WJYZ-FM Indianapolis, plus W53AV, a low-power TV on Ch. 53, which is available to 250K cable subscribers. Bill Shirk will join Radio One and continue as GM. *Broker:* **Mitt Younts**, Media Services Group

- Stock purchase of Davis Broadcasting, owned by **Greg Davis**, for \$24M, including approximately \$4-5.5M in stock and the balance in cash: WAKB-FM, WAEG-FM, WAEJ-FM, WFXA-FM & WTHB-FM Augusta, GA and WCCJ-FM Charlotte NC. Greg Davis will join Radio One to focus on the company's middle-market stations.

After closing its pending acquisitions, Radio One will have 48 stations, including stations in 14 of the 20 largest African-American radio markets. In a conference call with analysts and reporters, Liggins said that will give his company the bulk he has been seeking: "We are now able to offer advertisers a national solution for reaching African-Americans in the US." As a result, he said the company may enter the radio network business, either through a start-up or by acquiring an existing network company.

Regent moves up market with buy/swap deal

Regent Communications is getting a total of nine Clear Channel/AMFM spin-offs in Albany NY (Arbitron #59) and Grand Rapids MI (#66). Both are more populous than Regent's largest current market, which is #70 El Paso. Clear Channel Radio President **Randy Michaels**, who apparently has never seen an Ohio radio station he didn't love, Arbitron-rated or not, and his company will receive three stations in the Mansfield OH area and eight in unrated portions of California east of Los Angeles, where it already owns several stations. Clear Channel will also pocket \$67M cash.



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Clear Channel/AMFM spin-off derby: Round 3

Market	Owner	Buying	Will Have	
			AM	FM
Albany NY	Regent	WABT-FM/WGNA AF/WQBK-FM/WQBJ-FM/WTMM	2	4
Cleveland	Radio One	WJMO/WZAK-FM	2	2
Dallas	Radio One	KBFB-FM	0	1
Denver	Rodriguez	KVOD	1	0
Grand Rapids	Regent	WGRD-FM/WLHT-FM/WTRV-FM	0	3
Greenville SC	*Barnstable	WROQ-FM/WTPT-FM	0	2
Greenville SC	Radio One	WJMZ-FM	0	1
Houston	Radio One	KBXX-FM/KMJQ-FM	0	2
Los Angeles	Radio One	KKBT-FM	0	1
Miami	Radio One	WVCG	1	0
Raleigh	Radio One	WFXC-FM/WFXK-FM/WNNL-FM/WQQK-FM	0	4

* inadvertently left off of last week's chart

AMFM sets merger vote

AMFM has set 4/26 as the date for a shareholders vote to approve the merger with Clear Channel. Even so, the deal isn't expected to close until later in the year. In filings last week with the SEC, Clear Channel and AMFM confirmed what everyone suspected—that DOJ had issued a second request for information under the Hart-Scott-Rodino antitrust law and is looking at more than just radio markets:

"The DOJ is also examining the potential overlap between Clear Channel's current ownership of outdoor advertising assets and AMFM's 30% ownership interest in Lamar [O:LAMR]. The DOJ could also require Clear Channel or AMFM to dispose of AMFM's 30% ownership interest in Lamar, either before or after the merger is completed, or to dispose of outdoor advertising assets in markets where Clear Channel and Lamar overlap. The DOJ could also impose operating and other restrictions on Clear Channel following the merger. These outdoor advertising asset divestitures and operating restrictions could adversely affect the value of the combined company. The

DOJ is also examining competition issues relating to certain television markets and Clear Channel's post-merger 15% ownership interest in Z-Spanish Media Corporation and 26% ownership interest in Hispanic Broadcasting Corporation [O:HBCCA]."

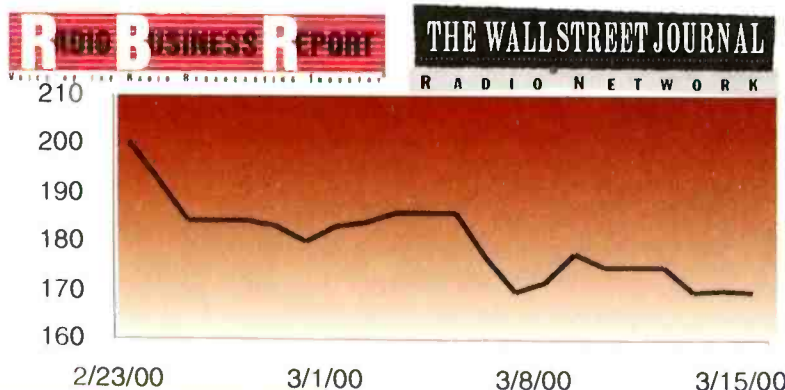
At the 4/26 AMFM meeting and a Clear Channel shareholders meeting the next day, shareholders will be asked to elect five members of AMFM's board to five news seats on the Clear Channel board: **Robert Crandall, Tom Hicks, Vernon Jordan, Michael Levitt and Perry Lewis**. That will bring Clear Channel's board to 13 directors.

Liggett heads to the border

Hot on the heels of selling his current nine-station group to Citadel (O:CITC) for \$120.5M (RBR 12/13, p. 6), **Bob Liggett** is jumping back into the business with deals to consolidate two players in Port Huron, MI—north of Detroit and across the river from Sarnia, Ontario. Liggett is paying **Richard Engle's** Wismer Broadcasting \$3.2M for WHLS-AM & WSAQ-FM. **Lee Hanson's** Hanson Communications and Hancm LLC will get \$2.44M for WPHM-AM, WHYT-AM & WPTI-FM.

The Radio Index™

Alan Greenspan and *Barron's* teamed up to send radio stocks plunging. The Radio Index™ closed 3/15 at 169.98, down 2.02 from a week earlier.



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T R A N S A C T I O N D I G E S T

by Jack Messmer & Dave Seyler

The deals listed below were taken from recent FCC filings. RBR's Transaction Digest reports on all deals that involve assignment of a station license (FCC Form 314) and substantial transfers of control of a licensee via a stock sale (FCC Form 315), but not internal corporate restructurings (FCC Form 316). All deals are listed in descending order of sales price.

\$3,340,000 WFKX-FM & WZDQ-FM
Jackson TN (Henderson, Humboldt) from Wolfe Communications Inc. (James E. Wolfe Jr.) to Black Crow Broadcasting Inc. (Michael & Nicole Linn, Gerhard Andlinger). \$100K escrow, \$1.94M cash at closing, \$700K note, \$600K non-compete. **Superduopoly** with WHHM-FM and WWYN-FM, both of which are coming in separate transactions. WZDQ-FM and WHHM-FM do not overlap. Seller retains WJAK-AM Jackson TN.

\$3,200,000 WHLS-AM & WSAQ-FM
Port Huron MI from Wismer Broadcasting Inc. (Richard C. Engle) to Liggett Communications LLC (R.G. Liggett Jr. Trust, James A. Jensen). \$150K escrow, balance in cash at closing. **Superduopoly** with WPHM-AM Port Huron, WHYT-AM Marine City and WBTI-FM Lexington, all MI, which buyer plans to acquire in an as yet unfiled transaction.

\$3,000,100 KPTL-AM & KZZF-FM
Reno (Carson City NV, South Lake Tahoe CA) from MB Broadcasting Inc. D.I.P./Tri-Valley Broadcasting Inc. D.I.P. (Dwight & Michael Millard) to Moon Broadcasting LLC (Abel de Luna & family). \$300K escrow, balance in cash at closing.

\$2,100,000 KKJR-FM & KDUZ-AM
Dassel/Hutchinson MN from North American Broadcasting Co. Inc. (Al Tedesco, Larry Graf) to Iowa City Broadcasting Inc. (Thomas E. Ingstad). \$105K escrow, \$100K non-compete, balance in cash at closing. Broker: Jim Wychor (seller)

\$2,100,000 KKBN-FM Twain Harte CA from Clear Mountain Air Broadcasting Co. (Sylvia B. & Donald E. Leutz) to Clarke Broadcasting Corp. (H. Randolph Holder). \$210 escrow, balance in cash at closing. **Duopoly** with KVML-AM, KZSQ-FM Sonora CA. Broker: Media Services Group (seller)

\$2,000,000 KDJS AM-FM Willmar MN from KANDI Broadcasting Inc. (Perry Kugler) to Iowa City Broadcasting Inc. (Thomas E. Ingstad). \$100K escrow, \$200K non-compete, balance in cash at closing (including \$650K for Kugler's real property associated with stations).

\$1,500,000 WENY AM-FM Elmira NY from WENY Inc. (Howard L. Green, Estate of Donald M. Simmons) to White Broadcasting LLC (Kevin T. Lilly, Nickolas B. White et al). \$750K cash at closing, \$750K note. **Crossownership** with WENY-TV which was previously purchased from same seller. Does not require waiver under new crossownership rules. LMA since 10/15/99. Broker: Kozacko Media Services (seller)

\$1,350,000 WHHM-FM Jackson TN (Henderson TN) from Chester County Broadcasting Co. Inc. (Wanda Smith) to Black Crow Broadcasting Inc. (Michael & Nicole Linn, Gerhard Andlinger). \$65K escrow, balance in cash at closing. **Superduopoly** with WFKX-FM, WZDQ-FM (see above) and WWYN-FM, coming in two separate transactions. WHHM-FM and WZDQ-FM do not overlap.

\$630,000 WBTH-AM, WXCC-FM
Williamson WV from Harvit Broadcasting Corp. (Robert B. Harvit) to East Kentucky Radio Network Inc. (Walter E. & Pamela R. May). \$63K escrow, balance in cash at closing. **Superduopoly** with WPKE-AM & WDHR-AM Pikeville KY and WBPA-AM & WPKE-FM Pikeville KY (forms three separate markets). LMA since 1/31.

\$600,000 KCHI AM-FM Chillicothe MO. 100% of the stock of Livingston Broadcasting Inc. from Steve C. Mickelson to Daniel P. Leatherman. Buyer has been GM of station, and has been making payments towards ownership since 4/1/96. Per the contract, a note for \$100K remains to be paid.

\$600,000 KGUY-AM Portland OR (Milwaukie OR) from Spartan Media Inc. (Ivan & Jeannine Kaufory) to KGUY LLC, a subsidiary of Broadcast Solutions Inc. (Jeannine Jolicouer-Wells, Richard C. Eads). \$5K earnest money, \$20K cash at contract signing, \$20K cash at closing, \$10K within six months of closing, note for \$545K less LMA payments made since its inception 6/1/99.

\$525,000 KSMY-FM Santa Maria-Lompoc CA (Lompoc) from McRae Media Corp. (Stuart McRae) to Bathysphere Broadcasting LP, part of Mondosphere Radio Broadcasting (Clifford N. Burnstein, Peter D. Mensch). Cash, including cancellation of approximately \$30K debt which seller owes buyer. **Superduopoly** with KXFM-FM, KSMA-FM, KSNI-FM. Buyer struck LMA/option for KSMY 4/28/98, and LMA has been in effect since 7/6/98.

\$405,000 WCJX-FM Five Points FL from Carol Jean Lamons to Southern Broadcast Group LLC (Michael J. Oesterle, G. Woodward Stover II). **Duopoly** with WQHL AM-FM Live Oak FL.

\$394,786.18 KBHJ-FM CP Jackson WY. 100% of the stock of Cathedral Communications from Beverly A. Halpin to Jerrold Lundquist, owner of radio group Chapparal Broadcasting Inc. \$1.00 cash, remainder in debt pay-off. **Superduopoly** with KSGT-AM/KMTN-FM and FM CPs at Victor ID and Driggs ID.

\$310,000 KDJR-FM De Soto MO from Schafermeyer Broadcasting Corp. (Kim R. Schafermeyer) to Grizzly Broadcasting Trust (Dorothy M. Stein, Catherine M. Martin). \$50K escrow, balance in cash at closing. Seller retains KHAD-AM.

\$200,000 KWCO-AM Chickasha OK from Martin Communications Inc. (Robert T. Martin) to Tyler Enterprises LLC (Ralph H. Tyler). \$20K escrow, balance in cash at closing. **Combo** with KTUZ-FM.

\$160,000 KAYR-AM Fort Smith AR (Van Buren AR) from LKR Communications Inc. (Larry K. Ruth) to Cumulus Media Inc.

(O:CMLS) (Richard Weening, Lew Dickey Jr.). \$8K escrow, balance in cash at closing, \$50K of which is allocated to a post-closing agreement. Joins **superduopoly** comprised of KLSZ-FM, KOMS-FM, KBBQ-FM, and also overlaps KDAP-FM Prairie Grove AR in the neighboring Fayetteville-Springdale market, which Cumulus intends to acquire in the near future. LMA since 12/20/99.

\$50,000 KQWK-FM CP Wallace ID from Hawkeye Radio Properties Inc. (Dale Gansk) to CSN International (Charles W. Smith, Jeffrey W. Smith, John A. Laudadio, Michael R. Kestler). \$10K escrow, balance in cash at closing. Buyer is a noncommercial entity. CP is for Class C2 at 97.5 MHz.

\$50,000 WBIC-AM Athens GA (Royston GA) from Southern Broadcasting of Athens Inc. (Paul C. Stone) to A.C. Broadcasting Co. Inc. (Ronald R. Cameron). \$5K escrow, balance in cash at closing. Seller retains several stations in the Athens area. LMA since 1/26.

\$25,000 KBPL-FM Three Rivers TX from John Means to Roy E. Henderson. Cash. CP is for 94.5 MHz, 32 kw @ 492'. Broker: Fred Hannel (seller)

\$10 WAVS-AM Miami-Fort Lauderdale (Davie FL), 51% stock transfer of Radio WAVS Inc. from Roy H. Bresky to Andrea F. Bresky. \$10 cash.

N/A KOKB-AM/KOSB-FM Perry OK and **KPNC-FM/KLOR-FM** Ponca City OK. Merger of stations owned by William L. Coleman and Kenneth R. Greenwood into new entity known as Team Radio LLC (William L. Coleman, Kenneth R. Greenwood, Patrick G. Walters) for no consideration.

N/A KTPR-FM Fort Dodge IA from Iowa Central Community College to Iowa State University of Science and Technology. Transfer of noncommercial station for no consideration.

N/A WTWB-AM Lakeland-Winter Haven (Auburndale FL) from WTWB Radio Station Inc. to Carpenter's Home Church Inc. (Karl D. Struder, pres). Donation to non-profit corporation.

N/A KLYT-FM Albuquerque from Christian Broadcasting Academy Inc. (Paul Saber, Pres.) to Connection Communications Association Inc. (Louis Heitzig, Richard Lastrapes Jr., Kent Bagdasar). Gift from one non-profit organization to another.

BARNSTABLE BROADCASTING

has acquired

WCMS-AM/FM

NORFOLK, VIRGINIA

from

MARJORIE CRUMP

for

\$15,500,000

The undersigned acted as exclusive broker
in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

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"My Two Stations Save \$130,000 per Year Using Scott Studios Voice Trax"



Ron Castro, co-owner and GM, KRPQ Q-105 and KMHX MIX 104.1 Santa Rosa, California

A former San Francisco and nationally syndicated Concept Productions air personality, Ron has recorded 300,000 voice tracks for automated stations across three decades. Ron's own stations have used Scott Studios' Voice Trax systems for several years.

(Continued from upper right) "I wouldn't ask the staff to use anything I don't use myself. If it didn't work great, it wouldn't be here."

Scott Studios has money-saving features you can't get anywhere else. Scott's exclusive Voice-Music Synchronizer guarantees every voice track plays only with the intended songs, in spite of log updates. Worst case, you'll still sound great because your Scott system airs replacement tracks with the right voice for the shift. Scott has exclusive watchdog circuits that make our systems more self-healing than any other. Scott also predicts most 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 years of trouble-free operation, Ron Castro says his two "Scott Systems are truly 'lock-the-door-and-go-home' reliable."

Ron's "two station combo saves at least \$130,000 a year using Scott Studios' Voice Trax. When we put our second station on the air 3 years ago, we debuted with the best ratings of any sign-on in the history of the market!"

Scott Systems are delivered with pre-dubbed custom music libraries, 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 a compressed price) and a week of staff training at your station. You get Cart Walls for instant requests, a phone recorder with waveform and audible scrub editing, AutoPost to make announcers sound better and minimize re-cuts, title and artist displays for your website, time announce, plus Cat. 5 audio wiring for fast installation. Our SS32 System plays 8 simultaneous recordings thru 8 separate console channels, feeds different spots to webcasts or second stations, plus auto-transfers spots and Voice Trax to distant stations over Internet or WAN. Scott Studios offers optional temperature announcers, 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.

Ron Castro says his KRPQ and KMHX, Santa Rosa, California *save serious money* because "Scott Studios' Voice Trax automation cuts voice-tracking time to 5 minutes per hour for a 'live-sounding' show. Our Air Personalities are freed up to do other work at the stations, drastically reducing the need for additional management, music, production and promotion staff. That cuts boredom, burn-out and turnover, while increasing productivity.

"Scott Studios' Voice Trax lets the talent hear their music, spots and voice-over, running the show the way they would live, including air-tight talk-ups. Scott's whole recording process is handled with just one button. We hardly ever use a mouse or keyboard. Each voice track takes only seconds.

"Not only am I an owner and GM, but I'm also an Air Personality. I produce 34 hours each week of voice tracked programming using Scott Studios' Voice Trax.

9:23:13 On-Air 2	Breathe Faith Hill :11/3:30/F HIT HM9834 9:23 #1 for 2 weeks in January, 2000	Born Country Alabama L 6/28 2p N 7/10 3p	Close En...Perfect Alabama L 7/5 5p N 7/13 6a	Dixieland Delight Alabama L 7/2 3a N 7/9 3p
Start 3	When I Said I Do Clint Black :17/4:13/F HIT HM2608 9:27	Down Home Alabama L 7/9 4p N 7/12 7a	Face To Face Alabama L 7/6 11a N 7/18 8p	Feels So Right Alabama L 7/4 2a N 7/12 7p
Start 3	Clint Black Backsell Ron Castro :00/0:13/C VT JU1094 9:31	Forever's As Far.. Alabama L 7/7 4p N 7/10 2a	Forty Hour Week Alabama L 7/2 7p N 7/13 8a	Give Me One More Alabama L 7/1 5a N 7/8 10p
Start 3	Dodge Trucks Q: Your Dodge Dealer :00/0:60/F COM DA2215 9:32	Here We Are Alabama L 6/30 5a N 7/13 9a	High Cotton Alabama L 7/2 8p	Hometown Honey Alabama L 7/4 3a N 7/11 5p
Start 3	California Country Cookin' Q: Kids Eat Free Tonight :00/0:60/C COM DA1234 9:33	If I Had You Alabama L 7/2 9p N 7/15 4p	If You're Gonna Pl Alabama L 7/2 10a N 7/15 3p	I'm In A Hurry (& ! Alabama L 7/1 3p N 7/13 7a
Start 3	Q-105 Fast Jingle Q: Q-105 :00/0:13/C JIN DA4315 9:34	In Pictures Alabama L 7/4 10a N 7/12 11	It Works Alabama L 7/1 9p N 7/20 10a	Jukebox In...Mind Alabama L 7/2 2a N 7/14 3p
		Lady Down On Lo Alabama L 7/5 8p N 7/13 5a	Love In the 1st De Alabama L 7/5 12m N 7/9 11	Mountain Music Alabama L 7/5 7p N 7/18 8a
		Once Upon A Life Alabama L 7/3 1p N 7/17 9p	Pass It On Down Alabama L 7/3 7p N 7/12 5a	Reckless Alabama L 7/1 11p N 7/12 3p
		Roll On (18 Wheel Alabama L 7/6 1p N 7/14 8a	Say I Alabama L 7/4 12n N 7/13 8p	She Ain't Your Ord Alabama L 6/27 1p N None
		Small Stuff Alabama L 7/9 2a N 7/10 7p	Straight Tequila N Alabama L 7/2 3p N 7/16 6p	Song of the South Alabama L 7/1 10a N 7/15 6p
		A B C D E F G H I J K L M N O P Q R S T U V W X Y Z		

The Scott System is radio's most user-friendly. You get instant airplay or audition of any song simply by spelling a few letters of its title or artist. You see when songs played last and when they'll play next. You also get voice tracking while listening to music in context, hot keys, automatic recording and graphic waveform editing and scrub of phone calls, all in one computer!

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