

RADIO BUSINESS REPORT™

VOICE OF THE RADIO BROADCASTING INDUSTRY®

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Bidding war sends sports rights fees soaring

by Carl Marcucci

Broadcasters are snapping up sports rights faster than you can say "touch-down." In the last two weeks: CBS-TV announced it had secured the rights to the AFC for \$500M a year for eight years, a 130% increase over the \$217 million NBC is currently paying. Jacor (O:JCOR) has added the Atlanta Falcons to its growing list of sports franchises and Hicks, Muse decided to spend \$250M to purchase the Texas Rangers. While the purchase prices are staggering, the payoffs can be huge.

CBS runs with it

Last week when **Michael Jordan**, CEO CBS Corp. (N:CBS) and **Mel Karmazin**, CEO CBS Stations Group, won the bid over NBC with \$4B to air AFC games over the next eight years, they not only returned football to CBS-TV, but also put into play a network of 77 radio stations (171 after the ARS deal goes through) and the Westwood One/CBS Radio Networks on which to advertise those games. The real cross-promotion, integrated ad campaigns and synergies will take place in 10 markets where CBS has both TV and radio O&Os—big markets including seven of Arbitron's top 10.

"Product + Advertising = Ratings. The NFL package will be promoted on all CBS radio stations. We're in an awesome radio position," said Karmazin during a press conference (1/13). "There are at least two CBS radio stations in 19 NFL markets," he added.

CBS has had radio rights to the NFL for two decades. In addition, CBS radio stations in 12 markets have local broadcast rights for NFL games.

Jacor leveraging an offensive strategy

Jacor and Mercury Radio Communications announced last week that Mercury won the radio rights for Buffalo Bills games on its hometown FMs, WEDG and WGRF, and Jacor has partnered with the company to broadcast the games on its 50kw WHAM-AM in Rochester.

Jacor is no stranger to networking sports rights on O&Os (RBR 11/3/97, p. 3). It owns play-by-play rights for the LA Dodgers, UCLA Football and Basketball, Tampa Bay Devil Rays, Denver Broncos and Rockies, Cincinnati Reds and now the Atlanta Falcons. A Jacor station also airs the Cleveland Indians, but doesn't get to sell the spots.

"Sports billing generates some very significant numbers in the four markets [we've so far been] in. The idea now is for us to find ways to work this all together. If a station has a good idea in Los Angeles, why wouldn't that be a good idea in Cincinnati, Tampa or Denver?," said **Bob Houghton**, national manager of sports sales, Jacor.

No turf for NBC

GE's (N:GE) NBC-TV will broadcast Super Bowl XXXII Jan. 25, then say goodbye to the NFL for at least eight years. In last week's bidding war, Disney's (N:DIS) ABC renewed its contract to broadcast Monday Night Football games for a reported \$4.4B (\$550M/year), continuing that 28 year tradition; News Corporation's (N:NWS) Fox-TV retained its NFC rights with a \$4.4B deal (\$550M/year), leaving NBC without NFL football rights for the first time in 28 years.

Dick Ebersol, NBC Sports president, told reporters that his network was willing to go as high as \$340M a year, but couldn't come close to CBS' \$500M. Ebersol said the bidding had reached "insane levels" and predicted that ABC, CBS and FOX would each lose \$150M-\$200M a year on their football contracts.—CM

Broadcast attorneys sound off

By Frank Saxe

"What is our mission, how can we do it better," is what FCC Chairman **Bill Kennard** (D) said is the focus of the Commission's review of the Mass Media Bureau, as mandated by the 1996 Telcom Act. During a hearing last week, Kennard said the Commission will look at moving toward more electronic filing and streamlining FCC forms. Taking a line from former President **Ronald Reagan**, Kennard said the Commission will "trust but verify."

The NAB is pushing to replace annual ownership reports with filing every two or four years. But **Andrew**

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Granite spins two TVs

Granite Broadcasting (O:GBTVK) announced a deal to sell two smaller market TV stations for \$170M to fund its \$173.75M buy of **Jim Gabbert's** KOFY-TV (Ch. 20, WB) San Francisco (*RBR* 10/13/97, p. 7). Freedom Communications is acquiring Granite's WWMT-TV (Ch. 3, CBS) Grand Rapids-Kalamazoo, MI and WLAJ-TV (Ch. 53, ABC) Lansing, MI.

Oxnard outlet brings \$11M

Riklis Broadcasting's Chapter 11 bankruptcy trustee, **John Hyde**, has sold KADY-TV (Ch. 63, UPN) Oxnard, CA for \$11M. That may not sound like a big price tag, but this is a UHF in Nielsen market #115, Santa Barbara-San Luis Obispo, where a VHF, KSBY-TV (Ch. 6, NBC) sold for \$17M just three years ago, according to *BIA's Investing In Television 1997*. The buyer is Biltmore Broadcasting LLC, headed by **Cory Benson** and media broker **Brian Cobb**. *Broker: Mitt Younts, Tom McKinley & Austin Walsh*, Media Services Group

TV spot forecast to grow 4-5%

Finance and Telecommunications will grow TV spot billings by a modest 4-5%, said a Katz Television projection. Automotive spending, generally strong in the past "will be a mixed bag," depending on the market, as will retail, packaged goods, and fast food.

Through Q3 1997, TV was up only 2%, according to the TVB. Spot TV was up 2%, local up 4%, national syndication up 6% and network up only 1%.

Wert leaves radio for WMAQ-TV

After a decade in radio, most recently managing Chancellor's 13 Chicago and Detroit radio stations, **Larry Wert** is returning to TV. He'll be President/GM of WMAQ-TV (Ch. 5, NBC) Chicago. Prior to his 10 years with Evergreen and then Chancellor, Wert was LSM for WLS-TV (Ch. 7, ABC) Chicago.

Tribune adds Hartford LMA

Tribune Co. (N:TRB) has LMA'd WTXN-TV (Ch. 20, UPN) Hartford and converted debt held by Tribune into a minority equity position in Counterpoint Communications, the majority owner of licensee Tiberius

Broadcasting. The deal gave Tribune a second outlet in Hartford, where it owns WTIC-TV (Ch. 61, Fox).

CBS is senior TV

CBS has the oldest audience of any broadcast TV network, according to a new study by BJK&E Media. The study shows the median age for a CBS viewer is 52.4 years, up from 51.3 in 1996. ABC ranks second, at 40.5, followed by NBC, 40.1, FOX, 33, and UPN, 31.7 years old. WB has the youngest viewership, with a median age of 24.3. CBS also has the program with the oldest audience: "60 Minutes" whose median is 57.3 years.

Paxson shifts calls

In an effort to help create a nationwide identity for its new PaxNet television network (*RBR* 11/24/97, p. 10), Paxson Communications (A:PAX) last week (1/13) gave 39 of its O&O stations new call letters that incorporate the letters "PX." The company's New York flagship was already WPXN-TV and all of the remaining Paxson stations will eventually get new calls as well.

News, continued from page 2

Schwartzman, president, Media Access Project, told the Bureau it should continue demanding the filings. "The information is extremely valuable. It's more important now than ever in an era of LMA," he said.

The NAB is also trying to get the FCC and the Equal Employment Opportunity Commission (EEOC) to come to an agreement on EEO filings. Both require stations to make filings, but in different quarters—in effect, doubling the paperwork for stations. Bureau Chief **Roy Stewart** said they are presently meeting with the EEOC to try to come up with a joint filing.

Stewart says the FCC is also looking at changing Forms 314 and 315, which are required when a station is sold. He says they are considering adding several "yes or no" style questions which could replace hundreds of pages of documents needed now.

Other changes will come more immediately. "I suggest we put the call signs on the Internet and start an electronic reservation system," said attorney **Harry Martin** of Fletcher, Heald & Hildreth. The Bureau has already begun that process, and a call sign site may be online as soon as March.

RBR News Briefs

By Frank Saxe & Carl Marcucci

Ice storm takes toll on towers

The worst ice storm to hit New England since the 1940's brought down radio towers and power lines, forcing dozens of stations off the air last week. Parts of Northern New York, Vermont, New Hampshire and Maine were hit with a six inch ice storm. Four Watertown, NY towers came down and WLNH-FM Laconia, NH lost its 412-foot tower. WJBQ-FM Portland had its tower double over toward the ground, but as the ice melted the tower began standing upright. Atop Mt. Washington it was raining, so most sticks on the 6,300-foot peak were spared.

At presstime (1/15), more than two dozen stations, mostly in Maine and New York, remained off the air. For stations remaining on the air, most had dumped their regular programming for news and information.

Radio-VillageNet inks Triathlon

Radio-VillageNet, Katz Radio Group's alliance with Web site builder and content link provider Electric Village (*RBR* 12/1/

97, pp. 3-4), has inked all 31 Triathlon Broadcasting (O:TBCOA) stations. The joint initiative provides turnkey revenue-producing Web sites, with Katz's Millenium (now reorganized under Dimensions unit—*RBR* Mid-Week Fax, 12/7) repping the entire network.

PR&E to wire Emmis, networks in Indy

Pacific Research & Engineering (A:PXE) has signed a \$2M facilities and systems integration contract with Emmis Broadcasting (O:EMMS). A total of 21 studios will be built at the company's Indianapolis headquarters, housing a five station superduopoly, Network Indiana and AgriAmerica networks.

Bonaduce moving to the Big Apple

Chancellor Media (O:AMFM) is moving child actor-turned-radio personality **Danny Bonaduce** from WKQI-FM Detroit to WNSR-FM New York, which will launch a new format Jan. 21.

Bonaduce, whose career included playing Danny Partridge on TV's "The Partridge Family," also had radio stints on WLUP-FM Chicago, KKFR-FM Phoenix and WEJX-FM Philadelphia (now WJJZ).

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Hoosier market leader? Emmis finds there's no place like home

by Dave Seyler

Emmis Broadcasting calls Indianapolis (#37) its smallest market, but it also calls it home. Last summer, it rode its purchase of the Panache combo into the ranks of superduopolies and in front of Susquehanna to the top of the ratings heap in this unique market.

Indianapolis was not in dire need of rescue by the relaxation of ownership caps. The population was not out of line with the number of full-market signals, and its taste was diverse enough to give viable support to a wide range of formats.

That said, Indianapolis also featured an unusual number of true mass-appeal stations. In Spring 1992, three stations scored in double-digits 12+, six were over a five share, and two more were hanging in at 4.9. 12 stations clocked in at a 2.0 or better, and nine owners had a four-share or better to peddle to the advertising community.

The upshot is that consolidation has paced itself like the tortoise rather than the hare, getting to a level typical of other, more signal-saturated markets without exhibiting the same feeding frenzy mentality that gripped so many other localities. (Another factor may be the two market-leading owners, both of which have taken a conservative approach to consolidation to date.)

By the Summer of 1995, Emmis, Susquehanna, Secret, Mystar and Shirk all had competitive duopolies. This was followed by a two-year dealing lull, despite the fact that just about everywhere else dealing was going on at a record pace. But in just two months this past Summer, Emmis, Susquehanna and Shirk assembled superduops. And with the exception of the Secret duop, which is going to Capstar via SFX, the top five owners are the same ones that put the

original duopolies together. Two of them are still locally-owned.

The results of consolidation in Indianapolis should warm every regulator's heart. The market's big dogs are barking a little less loudly

now. Only two stations hit double-digits Su97, and only four beat 5.0, but eight scored in the 4's and 15 have their heads above water (2.0 12+ or better).

For the most part, further consolidation will amount to expanding into the suburbs. Of the ten stations which showed in Su97 and were not owned by one of the top-five owners, only two beat a 1.0. The best of them, Sarkes Tarzian's WITS-FM pulled a 2.6 even though it has for years targeted its format to its hometown of Bloomington IN.

Owner Scorecard

Owner	Calls	Sp92	Owner	Calls	Sp97
Sconnix	WIBC/WKLR	17.6	**Emmis	WIBC/WNAP /WENS/WTLC AF	23.3
Bcst Alchemy	WNDE/WFBQ	16.4	**Susquehanna	WFMS/WGRL/WGRD	22.5
Susquehanna	WFMS-FM	12.7	*Capstar	WNDE/WFBQ/WRZX	16.4
Booth	WZPL-FM	9.2	*Mystar	WTPI/WZPL/WMYS	14.0
Panache	WTLC AF	7.7	**Shirk	WHHH/WGGR/WIRE	7.2
Emmis	WENS-FM	6.9	Sarkes Trzn	WGCL/WTTS	2.6
Shirk	WXLW/WHHH	5.2	Radio 1500	WBRI/WXLW	1.7
Mystar	WTPI-FM	4.9	Universal	WSYW AF	0.9
WIN	WCKN/WRZX	4.3			
Universal	WSYW AF	1.6			
Sarkes Trzn	WGCL/WTTS	1.4			

(* = duopoly, ** = superduopoly; chart based on assumption that all announced deals will close)

Market Stats

Arb rank:	37
12+ pop	1,133,200
% Black	13.4
% Hispanic	0.9

Local Duopoly Dimensions

Radio stations	30.0
% Superduopoly	36.6
% Consolidated	66.7

Revenue Estimates

1997 Revenue estimates:	
Radio:	\$69.5M
TV:	185.2M
Newspaper*:	122.2M
(*Indianapolis Star and News)	

RBR/ Scarborough snapshot

	Mkt comp	59 mkt comp
Daily newspaper	57.5%	58.8%
Sunday newspaper	72.4%	68.4%
Radio morning drive	79.8%	N/A
Radio evening drive	79.8%	N/A
Any radio	94.6%	96.0%
Any TV	97.4%	96.0%
Connected to cable	65.6%	75.7%
Online service	33.4%	16.0%
Home improvement (1yr)	59.5%	52.6%
Bought/leased car (5 yr)	59.4%	43.3%

Sources: Arbitron, BIA, Competitive Media Reporting, Scarborough, RBR Source Guide database

Sound arguments:

What's best for your station?

The audio chain is often the source of screaming matches between PDs and CEs. To achieve the perfect sound takes long hours of fine tuning, trial and error. Seemingly subjective, all agree that great radio starts with sound quality.

How to process the audio, whether or not to daypart, digital or analog and where, psychoacoustical additions, what order to place the chain of equipment are factors that can be adjusted, tweaked and changed in a never-ending quest for the sound that, when it's perfect, will literally send chills up the spines of listeners.

The amount of processing and choice of audio structure are usually format-dependent and strategic: do you want cume or TSL or both, what is your target demo? It's no wonder that audio processing can be a source of conflict and obsession.

Crank it up!

Back in the days of AM radio, louder audio processing actually helped coverage area because it put more power in the transmitter. Hence, the advent of the AM loudness wars. "I think a lot of people today cut their processing 'teeth' back in the 70's when the only game was to be loud. A lot of things we thought in the 70s just aren't true

now," said **Bill Tanner**, VP programming, Hefel's LA group.

Nevertheless, there are still valid reasons for heavy processing and manufacturers have made great strides in making loud sound good. Processing allows stations to be louder, while keeping within the FCC limitations holding them to 100% modulation (unless they have subcarriers). Because the FCC says modulation is controlled according to the peak, not average audio levels, processing keeps the peak frequency levels down and brings up the levels that are low. Strategically speaking, the clipping, compression and limiting processing functions can help accomplish three things: a more consistent sound, cume, low-level office listenability, and listenability over road noise.

"AC formats are big in office environments. In office listening applications, you want people to be able to hear all the frequencies because the music is played at a low volume. This way, low level listening can still saturate the building," said **Scott Tanner**, CE WHYI-FM, WBGG-FM Ft. Lauderdale (yes, he is Bill's son).

Because CHR, Urban and Alternative formats target younger listeners, one way to keep them coming back is

by getting their attention. "If you're doing CHR, you want to be big, you want to be large. You sound like you're bigger than life and you're everywhere. There, you're going for cume, not time spent listening," said **Skip Finley**, CEO, American Urban Radio Networks.

Just say no! (to overprocessing)

In general, the more the audio is processed, the less full-bodied it will sound—the original dynamic range of the recording is being reduced for the average, overall sound to be louder. In addition, too much limiting and clipping will introduce distortion, making the audio sound like a tape that was recorded with the levels too high.

"When a station is overprocessed, you don't feel the bass notes resonating through your body, you may hear the note, but not feel it. Same thing with high hats. If you aren't hearing those clearly and undistorted, then you're not getting what CD can give you on your own radio station," said Bill Tanner.

Formats targeting mature demos are more likely to steer clear of heavy processing. Many listeners are turned off by loud, overpowering music. They're more subject to listener fatigue—the station is so consistently loud, they feel bombarded. A warm,

Typical processing structures by format

CHR/Urban—Loud with powerful low end and a nice presentation on high end. The most compressed, closest to distorting. Going for cume.

Country—Most attention to the presence and high frequency range—string bass, acoustic guitars, 12-string guitars. Show that definition off.

Classical, NAC—Maintain integrity of original recording. But compress to overcome road noise and huge differences

between Classical's crescendos and lulls. Avoids listener turning volume up and down.

AOR/Classic Rock—Not as loud. A little low end enhancement. More dynamic range—don't want to sound compressed. A natural sound, but competitively loud.

Alternative—Two schools: Allowing the loud edge of the music to come through, pushing it to the point of adding a little distortion—or—small amount of process-

ing because music is already processed and loud. Pull down some presence to relieve electric guitar distortion.

AC/Easy Listening—Compressed for consistency without being too loud or "punchy". Often processed for listenability at low volume settings.

Oldies—Process for some consistency in music, some go for a "big AM sound", especially from the mic.

Spanish—Depends on demo as above. Many use reverb, especially on voice.

relaxed sound with a larger dynamic range more true to the music is strategic in attaining Time Spent Listening. While mature formats—Classical, Jazz, NAC, Classic Rock, Triple A and Easy Listening—are typically processed for a dynamic range of sound with some consistency, there are those that feel other formats should follow suit.

"For CHR/Urban, there's a new breed of PDs that understand and believe that TSL is important and are actually looking for dynamic range. In my opinion, many of them are the ones that didn't grow up listening to AM. In a major market where there's a CHR or Urban station that has a lot of power, they can get away with reduced processing and make it cleaner. And there are tricks to doing that while keeping the bottom end as big as possible. Go for minimum distortion and get some dynamic range going and it helps TSL," said **Chip Morgan**, president, CMBE Consulting.

"When WBHK and WBHJ in Birmingham were bought by H&P Broadcasting, we went into the market and you could tell they were driving very hard and they didn't have any dynamic range. One is Hip-Hop and the other is Urban AC. They didn't have good high or low frequency response because they were so processed. We went in with a relatively open sound and people commented on it immediately. It's the first time I've ever seen the public be as aware as they were that these stations sounded better," said Bill Tanner.

Tanner is in charge of programming for Heftel's two Hispanic stations in L.A. KLVE-FM, #1 in the market and KSCA-FM. "At KLVE, we use the Cutting Edge Unity box. We do process our two FMs somewhat differently. At KSCA, we do push the audio on it a little bit more because of the sound of the format. It's a regional Mexican uptempo sound, and it

sounds a little better when it's a little denser. KLVE is processed to be very relaxed, and with minimal fatigue. We do realize that radio has a need to keep the average volume up because of car windows and traffic noises. So you're not going to have the full dynamic range that you have on a CD, but neither do you need to compress it, mash it and stomp on it."

Digital vs. analog processing

Once stations decide what sound they want for the format, another decision hitting the conference tables more and more is whether to go digital for processing.

Digital signal processing (DSP) has been around since the early 90s with Audio Animation's "Paragon" box. While the sound quality has come a long way since then, pure digital processors have only rivaled the warm quality of analog in the last year or two. Many broadcasters are still questioning the issue. "So far, I'm not a fan of digital on-air processing signal because I have yet to hear something where I say 'Man, that sounds great.' It tends to sound very analytical and sometimes harsh. And I don't know if it's just the way these guys are adjusting it," said **Tom Koetting**, production director, KXPK-FM Denver.

DSP offers numerous functions or solutions that were never before obtainable in the analog world. "When you have DSP function, and audio is in the digital domain, you can (depending on product) set the EQ crossovers to any frequencies you want," said **Terry Garcia**, head design engineer, CMBE Consulting. In other words, you can actually program the frequency parameters within each adjustable equalizer band to absolutes that analog is incapable of.

Analog is more contained to limiting or increasing gain. Added Garcia:

All-digital or analog with digital control

For those that still want analog signal processing, but like digital control or output conversion functions, there are a variety of choices: Aphex Systems' FM Pro, Cutting Edge's Unity 2000i, Inovonics' David II and more. The FM Pro has a digital input/output option with a patent pending that removes errant DC (direct current) from the audio signal at the digital output. Today, there are still only a handful of pure digital processors. Most of the audio processing chain is built into one box, with format-specific factory and customized presets. Circuit Research Labs' DP-100, Orban's Optimod 8200, Cutting Edge's Omnia.fm and Impact Development Technologies' (French) Sound Design Expert are all up and running, and TC Electronics will soon be marketing the "DB Max." Here, we take a small look at the Omnia.fm and Optimod 8200 models.



Orban's Optimod 8200 chain for 5-band processing (you can also choose simple one-band "protect" processing and two-band processing in this unit):

1. Subsonic rumble filter
2. Phase rotator
3. Automatic Gain Control (AGC)
4. Equalizer
5. 5-band compressor
6. 5-band distortion-cancelled clipper
7. Overshoot compensator
8. Stereo encoder.



The Omnia.fm is also broken down into eight functions:

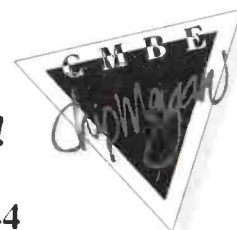
1. Wide Band AGC
2. Thunder Boost EQ
3. 4-band time aligned crossover
4. 4-band AGC
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6. Non-aliasing, distortion control final limiter
7. Stereo encoder
8. Selectable composite clipper.

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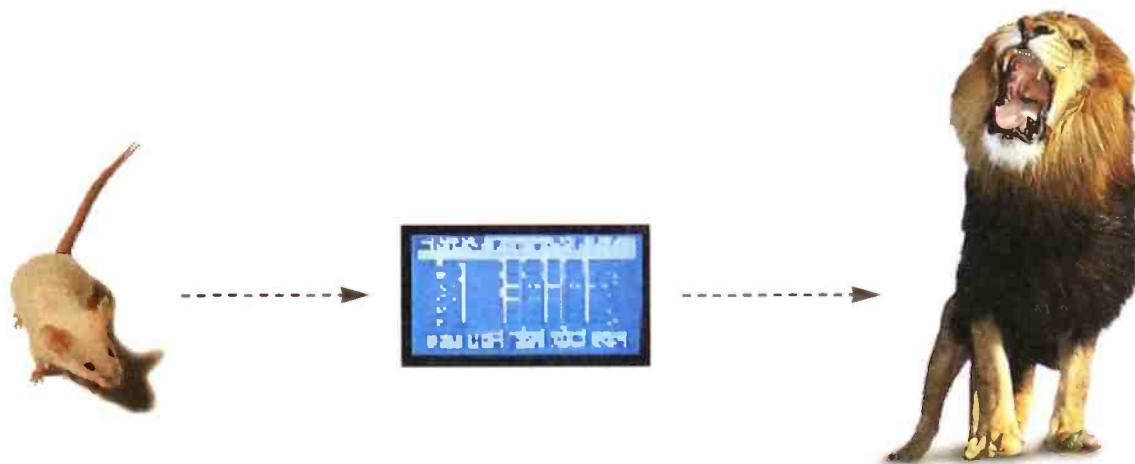


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"In the analog world, you have to deal with reality. It has to physically limit the signal to make it stop at a certain point or take the wave and shape it. In the digital world, you can just say 'turn off.' Essentially what's happening is that the people who are real good at processing are taking to digital because it's allowed them much more flexibility."

With digital, so much flexibility and control can also get the user into a lot more trouble if they're not relying on recommended factory presets. "As much as you have the ability to make

it sound good, you have an equal ability to make it sound bad. People who aren't necessarily experts on the engineering side of processing are shying away from it because it's more difficult to deal with—at least that's how it might be perceived," said Garcia.

Digital or analog—processor, exciter, stereo generator, STL, etc.—the universal opinion from programmers and CEs is whatever combination of analog and digital in the air chain sounds best is the only way to go. "At one time or another, we've had just about everything in here

and we've beta tested some stuff that was brought right over from the manufacturer. I try to be on good terms with all the manufacturers because you never know when one of them is going to come out with something that's really great. We have the latest digital stuff here and we have some ancient analog. It's whatever sounds best. What ultimately matters is what's coming out of your radio. If you get too caught up in the technology of it, you can lose sight," said **Greg Strickland**, CE KLVE-FM, KSCA-FM Los Angeles.

Advantages of digital processing

- **Stability.** All analog components are subject to drift from time, temperature, and oxidation. Filters for analog audio processors are built with a certain amount of tolerance, which means slight changes are expected. Since a digital processor takes a numeric stream of data and applies a number-crunching process, the mathematical process stays the same.

- All digital processors can daypart with programmable calendars and clocks. Unless an analog processor is controlled digitally, the only way to daypart is to run more than one processor in line and switch between them, or literally go in and turn the knobs—not a very exacting science. "On WBGG-FM, I daypart because its a Classic Rock format and we run **Howard Stern** in the morning. I'm processed very aggressively for voice then. It's very crunched, bringing up presence, vocal frequencies," said Scott Tanner.

- Digital can save previous settings within a myriad of different adjustments—EQ, AGC, compression, clipping, limiting, attack and release, etc... "If someone is on a mission tweaking the sound and it doesn't work, its easy to go right back where they were from a previous setting," said **Frank McCoy**, director of engineering, Gulfstar.

- Most digital processors can be adjusted remotely with a modem connection. Cutting Edge's Unity 2000i is one digital-analog hybrid that can also do this.

- Greater phase linearity. Within the entire chain of the processor, the audio delay is equal through all frequencies and left & right channels. "This keeps the audio waveform pure—as close to a straight wire as possible, while still improving the sound," said Morgan.

Disadvantages of digital processing

- Analog keeps the audio pure. "The original music is analog. There are certainly good reasons to convert it to digital for storage, transmission, especially ISDN. As long as the music is analog and the transmission [at least today] is analog, there are relatively few reasons to put digital in between," said **Jim Wood**, president, Inovonics.

- Digital can produce "aliasing distortion." The upper range of frequencies—high or presence, upper vocals or cymbals can sometimes sound unfriendly and analytical in digital. With hard limiting, harmonics (or multiples of frequencies) are created that exceed the digital bandwidth available, creating a screeching sound.

- Digital can produce "digital grunge," a general term denoting distortion caused by overprocessing. Analog can often take overprocessing better by not sounding as harsh. "When digital waveforms get clipped or interrupted, they're gone. That creates digital grunge. It's a distorted waveform that creates digital artifacts," said Garcia.

- Digital processors can make troubleshooting in the audio chain harder for those unfamiliar with DSP's quirks.

- Direct current vulnerability—Although rare, some processors with very low frequency sections can deliver an occasional burst of direct current (because DC itself is an extremely low frequency) that can affect modulation, sound quality and the exciter.

The language of processing

Automatic Gain Control (AGC)—Corrects for operator gain riding errors—a DJ or board op. turns the levels too high or low by accident. It rides the gain and makes sure the average level stays about constant. Also can be done by frequency bands.

Equalizer—Allows for some adjustment of sound characteristic before going into compressor. Will have different frequency bands to adjust, depending on product.

Compressor—Rides audio gain to keep sound level more constant. If multiband, it acts as an automatic equalizer. It constantly tries to establish the preset target equalization that is set by forcing all sound frequencies to mimic the setting. If a frequency is too low or high for the setting, it will bring that level up or down to match.

Clipping—Shaves the peaks off of the sound waves past a certain level to prevent overmodulation. The more shaved off, the less clean or sharp the wave will sound. This can generate harmonic distortion that sounds like overtones. The more overtones generated and the longer they're generated, the more audible the distortion.

Limiting—Gain reduction. When the compressor takes the audio, evens it out and makes it sound more dense, random overshoot spikes may still pass through and the limiter controls those spikes by lowering the gain on those spike frequencies.

Attack and release times—Reaction time adjustment variables for processing functions such as compression, AGC, limiting and clipping. Cranking up attack and release times will make the processing more noticeable because those functions are asked to react quicker.

Overshoot—A transient frequency sometimes created in processing with a gain much higher than what would be considered a normal signal level.

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Pete Partenlo, Audio Specialist, Odyssey Communications

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Tom Sittner, Chief Engineer of KSJL-FM, San Antonio, Texas

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by Jack Messmer

Cumulus keeping brokers busy with deal after deal

It seems like every radio broker in the country is doing deals with Cumulus Media. The fast-growing medium and small market group is adding more and more markets while still acquiring stations in its existing markets.

Cumulus Media LLC, which burst onto the radio scene just last year, is headed by **Richard Weening** and **Lew Dickey Jr.** Its operating subsidiary, Cumulus Broadcasting Inc., is headed by **William Bungeroth** and **Richard Bonick Jr.**

In its latest big deal, Cumulus is paying \$38.75M for five stations from **Robert Lowder's** Colonial Broadcasting—WMSP-AM, WNZZ-AM, WLWI-FM & WMXS-FM Montgomery, AL and WUSY-FM Chattanooga, TN. Broker: **Don Sailors**, Sailors & Associates

Meanwhile in Texas, Cumulus is entering the Midland-Odessa market with a ready-made superduopoly. It's paying \$13.5M to **Tommy Vasosu** and other shareholders of New Frontier Communications for KMND-AM, KBAT-FM, KNFM-FM, KGEE-FM & KODM-FM. Broker: Montcalm Media Brokers

Also in Texas, Cumulus has jumped into the Amarillo market with two deals. It's paying \$675,000 for West Jewell's KARX-FM and is buying KZRK-AM & FM for \$1M from **Walter Mize's** Heritage Communications Corp. Broker: (both deals) Norman Fischer & Associates; (co-broker for KARX) Satterfield & Perry

It appears Cumulus is also jumping into Southern Illinois. **Dutch**

Doelitzsch isn't officially confirming yet—but also isn't denying—reports that he's selling his Clearly Superior Radio superduopoly in the Marion-Carbondale market to Cumulus. Those stations are WFRX-AM, WDDD-AM & FM, WVZA-FM, WGUL-FM & WTAO-FM.

Federated grows at home

John Dille's Federated Media group is bulking up again in South Bend, IN with a \$2M buy of WNIL-AM & WAOR-FM, a combo licensed to Niles, MI. Federated already owns WTRC-AM & WBYT-FM, Dille family members are part-owners of WRBR-FM, and Federated has a long pending deal to buy WNDU-AM & FM. The WNDU deal is awaiting FCC approval of a crossownership waiver, since WNDU-FM's signal covers Elkhart, IN, where the Dille family owns the *Elkhart Truth*, a daily newspaper. No waiver is needed for this latest deal, though, since neither Niles station puts a city-grade contour over Elkhart.

Capstar claims northernmost superduopoly

Fairbanks, AK gets its first superduopoly as **Steve Hicks'** Capstar Broadcasting Partners snares a third FM by paying \$205,000 for the University of Alaska's 104.7 MHz facility, KUAB-FM. The university recently fired up a new station, KBUC-FM, on 89.9 MHz in the reserved non-commercial portion of the FM band. Capstar's Pacific Star subsidiary, headed by **Dex Allen**, already owns KIAK-AM & FM & KAKQ-FM in Fairbanks, the company's northernmost outpost. Broker: **Bill Whitley**, Whitley Media

Sajak into radio ownership

TV game show host **Pat Sajak** has LMA'd **Jake Einstein's** WNAV-AM Annapolis, MD. Negotiations are continuing on a final sale. Sajak has

Tom Gammon, President of
Ruby Broadcasting and Topaz Broadcasting

has agreed to transfer the assets of

KIXW-AM and KZXY-FM
Apple Valley, California
KIXA-FM Lucerne Valley, California

for

\$8,000,000

to

Terry S. Jacobs, Chairman, and William L. Stakelin, President, of
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hired former WRNR-FM Annapolis GSM **Steve Hopp** as GM.

Einstein sold WYRE-AM & WRNR-FM last year and the WNAV sale will mark his exit from radio...again. So is Einstein, at age 80, going to stay retired this time? "Who the hell knows," he told *RBR*.

RBR observation: Sajak has family ties to the Annapolis area and owns a home nearby. He previously made a run at buying the WYRE/WRNR combo, so this deal isn't a surprise. The question now is whether radio will be a hobby, or will he build a group as an investment to support him when the day comes that he can no longer spin that "Wheel of Fortune."

Kunin grabs Duluth trio

Myron Kunin, a part-owner of the Red River TV group, is starting a new venture with a \$5.5M buy of KDDS-AM, KQDS-FM & KNDL-TV (Ch. 21, Ind.) Duluth, MN. The seller is **Fant Broadcasting**, headed by **Anthony Fant**. Broker: Kalil & Co.

Journal goes super in Knoxville

Journal Broadcast Group, headed by **Doug Kiel**, is expanding the duopoly it acquired from Heritage Media with a buy of WQBB-AM & FM Knoxville. The seller, Sequoyah Communications, is headed by **James Staley**.

RBR's deal digest

Jim Zimmerman has sold WGLR AM & FM Dubuque to Television Wisconsin, a subsidiary of the Evening Telegram Co., which announced a separate deal to buy WPVL-AM & FM to create a double duopoly. Broker: (for WGLR) **Jay Meyers**... **James Johnson's** and **James Baldo's** BanJo Communications is buying WCHN-AM, WKXZ-FM & WBKT-FM Norwich, NY from **Matthew Cooney** for \$1.26M. Broker: **Dick Kozacko**, Kozacko Media Services... **Prettyman Broadcasting** is adding WYII-FM Williamsport, MD in a \$1.05M deal with **Kenneth Smith's** OEA Inc. Broker: **Blackburn & Co.**... **Radio LaGrange** is buying WMXY-AM & WZLG-FM Hogansville-La Grange, GA from **JANZ Broadcasting** for \$975,000. Broker: **George Reed & Scott Knoblauch**, Media Services Group... **Peter Arnow's** Spectrum Radio is creating an FM duopoly in the Florida Keys with a \$650,000 buy of

The combo will create a superduopoly with WWST-FM & WMYU-FM. Broker: Kalil & Co.

Saga adds state network

Just months after entering the state network business with a purchase of the Illinois Network (*RBR* 10/27/97, p. 13), **Ed Christian's** Saga Communications is acquiring another net. Saga has a letter of intent to acquire all stock of Full Circle Broadcasting Inc., which operates the Michigan Radio Network. Although Saga is headquartered in suburban Detroit, it owns no stations in the Motor State.

Dayton deal update

FCC filings show that Clear Channel (N:CCU) is paying \$14M for Great Trails' WING-AM & FM & WGTZ-FM Dayton, a substantial reduction from the \$21.95M price tag on a never-completed purchase by Regent Communications (*RBR* 7/21/97, p. 18). Great Trails has already transferred WING-AM & WGTZ-FM to SWJDR Corp., owned by **Alexander Williams**, the Chairman of Great Trails. SWJDR is buying WING-FM from Capstar for \$3.4M and immediately selling the entire three-station package to Clear Channel for \$14M. Broker: **Joel Hartstone**, StoneGate Capital Group; **Gretchen Shugart**, Communications Equity Associates

WAIL-FM Key West from the Spottswood Family Trust. Broker: The Connelly Co... **Pacific Broadcasting** of Beaumont is buying BK Radio's KAHX-FM Ingleside-Corpus Christi, TX for \$450,000. Broker: **Norman Fischer & Associates**... **Hoyle Broome's** Jacksonville-Topsail Radio LLC is buying WJNC-AM Jacksonville, NC from **Glenn Hargett's** WJNC Inc. for \$300,000. Broker: **Zoph Potts**, Snowden Associates... **Stanton Nelson's** Monroe-Stephens Broadcasting is paying \$425,000 to **R.H. Drewry's** Drewry Broadcasting Group for KSWO-AM Lawton, OK and KRHD-AM & FM Duncan, OK. Broker: **Ralph Meador**, R.E. Meador & Associates... **Mariner Broadcasting** is acquiring WPKM-FM Portland, ME from WPKM FM Inc. for \$1.025M. Broker: **Kevin Cox**, Media Services Group... **Gary Burns** is buying WLNI-FM Lynchburg, VA from **David Moran's** Friendship Broadcasting. Broker: **Mark Jorgenson**, Jorgenson Broadcast Brokerage

CLOSED!

Knight Quality Stations, Norman Knight, Chairman, has merged with **Capstar Broadcasting Partners, Inc.**, R. Steven Hicks, Chairman and CEO.

Randall E. Jeffery
and
George I. Otwell
initiated the transaction.

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Transaction Digest
continued from page 19

\$50,000—WIXE-AM Monroe NC, 36% stock sale of Monroe Broadcasting Co. Inc. from Eleanor Randall Gardner to James E. Reddish (58% thereafter) and Archie W. Morgan (42% thereafter). Stock sale for cash.

\$25,000—WNAN-FM CP (91.1 MHz) Nantucket MA & **WHMV-FM CP** (90.1 MHz) Woods Hole MA from Cape & Islands Community Public Radio Inc. (Jay Allison, pres.) to WGBH Educational Foundation (Henry Becton Jr., pres.). \$25K reimbursement for expenses.

\$1—* WZYQ-FM CP (101.9 MHz) Mound Bayou MS, 51% stock sale of WZYQ inc. from Stephen D. Tarkenton to Larry G. Fuss (100% thereafter). \$1 cash. **Superduopoly** with WDSK-AM & WDTL-FM Cleveland MS, WOHT-FM Drew MS & KDTL-FM Lake Village AR.

\$1—WYAJ-FM Sudbury MA from Sudbury Valley Broadcasting Foundation to Lincoln-Sudbury Regional School District (David Wilson, chair). Cash.

N/A—KBCO-AM Denver (Boulder CO) from Noble Broadcast Licenses Inc. (Randy Michaels), a subsidiary of Jacor Communications (O:JCOR), to The University of Colorado Foundation Inc. (John C. Amman et al).

Donation. The acquiring foundation will operate this station as a non-commercial station and has agreed not to sell it to a commercial operator for at least three years.

N/A—WKBQ-AM St. Louis from Emmis 1380 AM Radio License Corp. of St. Louis (Jeff Smulyan), a subsidiary of Emmis Broadcasting (O:EMMS), to Northside Seventh-Day Christian Church Inc. (Booker T. Rice, Amos Duncan, Lervie Simon). Donation. Note: Unity Broadcasting LLC will LMA this station from the church and holds an option to buy the station on or after March 1, 2000.

N/A—WXEE-AM Welch WV from Mountaineer Broadcasting (Tommy L. Kuhn) to The Council of the Southern Mountains, West Virginia Branch, McDowell County Chapter Inc. (Elvira Neal, pres.). Donation.

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Tower Business Report™

WCLV leverages with tower sale to OmniAmerica

WCLV-FM Cleveland owner Seaway Inc. is selling its tower site and tower leasing business to **Carl Hirsch's** and **Tony Ocepek's** OmniAmerica Inc. The deal will allow WCLV to leverage the value of its 510-foot tower to focus on its core business, its 35-year-old Classical format and program syndication.

"The sale of these assets by WCLV is designed to help insure the continuation of Classical music on the radio in Cleveland well into the 21st Century," said **Robert Conrad**, WCLV's president. He said the cash from the tower sale will retire the company's debt and finance some new projects.

OmniAmerica says the WCLV site is the highest transmission point on the east side of Cleveland. In addition to WCLV, which will continue to broadcast from the site, the tower's tenants include WZJM-FM, STLs for two UHF TV stations and numerous paging, cellular, PCS and other wireless services. **Broker: Joe Rapchak**, Blackburn & Co.

Westower reports record revenues and income

Westower Corp. (A:WTW), a tower design, construction, maintenance and operating company based in Vancouver, WA, reported record financial results for its fiscal Q3 which ended Nov. 30, 1997. Revenues grew 46% to \$6.2M and net income rose 187% to \$874,000.

Citing the current high market demand for new towers and upgraded sites, Westower CEO **Calvin J. Payne** said the company has engaged the investment banking division of US Bancorp to assist with a private placement of debt and expanding Westower's bank credit facility.

by Jack Messmer

CD-mania sweeps Wall Street

Satellite-radio wannabe CD Radio (O:CDRD) is becoming quite a darling of Wall Street. Lehman Brothers analyst **Tim Wallace** recently issued a report that rated the stock a buy and projected a 73% cash flow margin in 2005 on \$922M in revenues. The Dec. 22 issue of *Barron's* quoted similar projections from Robertson, Stephens chief investment officer **Paul Stephens**, who said the stock could sell for \$300 per share in 2004, up from the current \$17 or so.

Sound impossible? We think so.

CD Radio to date has generated revenues of \$0, has yet to sign its first subscriber and is still a couple of years away from launching its first satellite. Before it generates its first dollar of revenue, the company will have to spend hundreds of millions of dollars to construct and launch its satellite system. Then, in addition to having to mount a nationwide marketing campaign and compete for subscribers with fellow satellite radio developer American Mobile Radio Corp., CD Radio will have to spend millions and millions more to build an extensive network of terrestrial gap-fillers—an effort likely to be fought tooth-and-nail, city-by-city by the NAB and local broadcasters defending their turf.

Just how many of those terrestrial gap-fillers will be needed won't be known until CD Radio actually gets its satellites into space and its engineers can study the real-world impact of skyscrapers and mountains on its S-band transmissions. It will then have to scurry to build the fill-in system while fending off complaints from urban buyers of new cars with expensive satellite receivers who've discovered that they get nothing but dead air on the last leg of the daily commute to their downtown office.

We don't doubt that many people will shell out a couple of hundred bucks to add a satellite radio receiver to the AM-FM stereo, CD, cassette sound system when they buy a new luxury car. Experience has shown that many high-end new car buyers want every electronic sound device possible. Experience has also shown that commuters who have CD and/or cassette players, mobile phones, CB radios and anything else still listen to local radio for a good part of the time they spend behind the wheel. Why? Those other devices don't provide local weather, local traffic reports and local news. Neither will satellite radio,

which by its nature is a generic national service.

While it may not be terribly difficult to get high-end vehicle buyers to pay for satellite radio receivers, it may be quite another matter to keep them paying the monthly subscriber fee, currently projected to be \$10. As planned, CD Radio's advertising-free music channels will be nothing more than juke boxes, each programmed by a computer playing a specific genre of music. That's a low overhead way to program. It's also very boring.

If satellite radio is ever to get beyond minimal market penetration and control churn (subscriber turnover, which runs 30-40% for cable TV and sometimes higher), it will have to offer compelling and unique programming. That means satellite radio services will have to hire or develop top-quality personalities. They'll be competing with ABC, CBS/Westwood One, Jacor, Chancellor and everyone else in the radio industry to identify and develop the next **Howard Stern, Rush Limbaugh, Don Imus** or **Laura**

Schlessinger. Not surprisingly, talent of that level will cost a lot more than a computerized juke box. Heck, just hiring DJs capable of reading cards without stumbling will cost a lot more than a computer. So much for 70%+ cash flow margins.

We see three possible scenarios for satellite radio: 1) It will collapse completely by failing to reach the critical mass of a long-term subscriber base capable of covering the huge cost of periodically replacing worn-out satellites, 2) It will become a specialized, marginal media entity serving a tiny but loyal audience, much like cable audio, and produce small but consistent profits, or 3) It will become a real competitor to network and local radio by becoming very much like radio broadcasters—live, personality-driven and supported by advertising. The latter scenario, which some broadcasters fear as the inevitable course of satellite radio, would eventually be the most profitable—but carry a higher overhead, require a much larger audience base and take many years to reach profitability.

Anyone who purports to know at this point what CD Radio's stock is worth now, or will be selling for at some future date, must be consulting some of **Dionne Warwick's** friends. The stock may indeed be a bargain at \$17—or it may be overpriced at 17¢. We don't know, and neither do they.

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January 14—RBR Stock Index 1998

Company	Mkt:Symbol	1/7 Close	1/14 Close	Net Chg	Pct Chg	1/14 Vol (00)	Company	Mkt:Symbol	1/7 Close	1/14 Close	Net Chg	Pct Chg	1/14 Vol
Ackerley	N:AK	15.750	14.812	-0.938	-5.96%	80	Heftel Bcg.	O:HBCCA	43.250	43.625	0.375	0.87%	1344
Alliance Bcg.	O:RADO	0.250	0.250	0.000	0.00%	8	Jacor	O:JCOR	48.250	52.468	4.218	8.74%	6810
Am. Radio Sys.	N:AFM	53.750	54.500	0.750	1.40%	1971	Jeff-Pilot	N:JP	77.875	74.437	-3.438	-4.41%	2232
AMSC	O:SKYC	8.250	8.937	0.687	8.33%	1013	Jones Intercable	O:JOINA	15.500	14.875	-0.625	-4.03%	421
Belo Corp.	N:BLC	53.125	55.125	2.000	3.76%	1160	Metro Networks	O:MTNT	35.250	31.250	-4.000	-11.35%	5
Big City Radio	A:YFM	7.750	7.000	-0.750	-9.68%	1416	New York Times	N:NYT	65.625	65.687	0.062	0.09%	2027
CBS Corp.	N:CBS	28.500	29.625	1.125	3.95%	41257	News Comm.	O:NCOM	1.688	1.375	-0.313	-18.54%	0
CD Radio	O:CDRD	14.938	14.375	-0.563	-3.77%	2677	Otter Tail Power	O:OTTR	38.000	38.250	0.250	0.66%	105
Ceridian	N:CEN	46.188	44.250	-1.938	-4.20%	4171	Pacific R&E	A:PXE	3.125	3.750	0.625	20.00%	76
Chancellor	O:AMFM	35.438	37.500	2.063	5.82%	13928	Pulitzer	N:PTZ	62.938	59.937	-3.001	-4.77%	59
Childrens Bcg.	O:AAHS	4.313	3.875	-0.438	-10.16%	43	Real Networks	O:RNWK	13.875	15.875	2.000	14.41%	693
Clear Channel	N:CCU	74.000	80.875	6.875	9.29%	5504	Saga Commun.	A:SGA	21.188	19.750	-1.438	-6.79%	22
Cox Radio	N:CXR	37.750	38.062	0.312	0.83%	373	SFX Bcg.	O:SFXBA	81.125	80.781	-0.344	-0.42%	1399
DG Systems	O:DGIT	2.500	3.375	0.875	35.00%	286	Sinclair	O:SBGI	44.063	48.500	4.437	10.07%	2084
Disney	N:DIS	98.313	96.500	-1.813	-1.84%	11269	Sportsline USA	O:SPLN	13.625	17.750	4.125	30.28%	1679
Emmis Bcg.	O:EMMS	46.875	46.750	-0.125	-0.27%	1223	TM Century	O:TMCI	0.625	0.593	-0.032	-5.12%	0
Faircom	O:FXCM	0.875	0.937	0.062	7.09%	50	Triathlon	O:TBCOA	10.625	10.625	0.000	0.00%	587
Fisher	O:FSCI	120.000	118.000	-2.000	-1.67%	0	Tribune	N:TRB	60.313	61.437	1.124	1.86%	1274
Gaylord	N:GET	30.813	30.437	-0.376	-1.22%	205	Westower	A:WTW	13.875	15.750	1.875	13.51%	459
Granite	O:GBTVK	9.625	10.625	1.000	10.39%	1066	Westwood One	O:WONE	32.375	31.625	-0.750	-2.32%	275
Harris Corp.	N:HRS	43.625	44.125	0.500	1.15%	2273	WinStar Comm.	O:WCII	25.313	32.937	7.624	30.12%	43182

Radio stocks added to index

Two radio companies are among the 11 stocks which were added to the Nasdaq-100 Index® earlier this month (1/7)—Chancellor Media (O:AMFM) and Jacor Communications (O:JCOR). The Nasdaq Stock Market listed the market value of Chancellor at \$4.1B and Jacor at \$2B. Options on the Nasdaq-100 Index trade on the Chicago Board Options Exchange and both futures and options trade on the Chicago Mercantile Exchange.

SBS posts double-digit gains

Spanish Broadcasting System (public bonds) reported that net revenues increased 23.5% to \$60M for its fiscal year which ended Sept. 28, 1997. Broadcast cash flow gained 39.6% to \$29M. For the year, which included some major acquisitions, SBS' net loss increased by \$1.7M to \$6.2M.

Pulitzer boosts dividend

Pulitzer (N:PTZ) has increased its quarterly dividend by 2¢ to 15¢ per share, payable Feb. 2 to shareholders of record last Friday (1/16).

The Moody Bible Institute of Chicago

has closed on its purchase of

WHUT-AM
WXXP-FM

Indianapolis, Indiana

from

Anderson Radio, GP

for

\$5.5 Million Cash

Mitt Younts

of Media Services Group, Inc.

represented the buyer and acted as the

exclusive broker in this transaction.

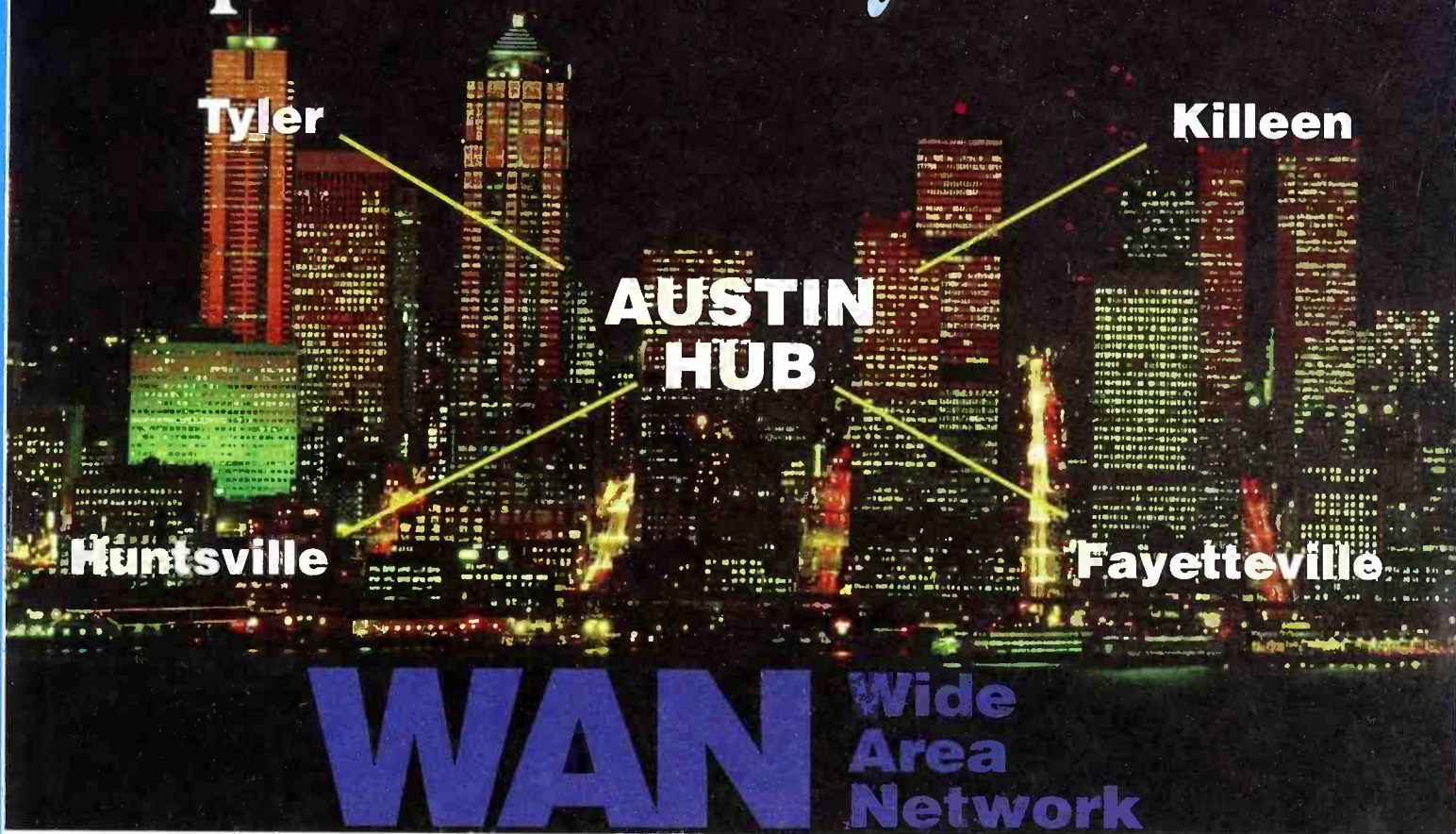
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by Jack Messmer & Dave Seyler

The deals listed below were taken from FCC filings made public during the week from Wednesday, Jan. 7 through Tuesday, Jan. 13. 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.

\$150,000,000—* WNWK-FM New York (Newark NJ) from Multicultural Radio Broadcasting Inc. (Arthur S. Liu) to WADO-AM License Corp. (McHenry T. Tichenor Jr.), a subsidiary of Heftel Broadcasting Corp. (O:HBCCA). \$115M cash plus exchange of WPAT-AM (below), value estimated by RBR. Creates combo with WADO-AM. Broker: Rumbaut & Co.

\$35,000,000—* WPAT-AM New York (Patterson NJ) from WPAT-AM License Corp. (McHenry T. Tichenor Jr.), a subsidiary of Heftel Broadcasting Corp. (O:HBCCA), to Multicultural Radio Broadcasting Inc. (Arthur S. Liu). Tax-free exchange as partial pay-

ment for WNWK-FM (above), value estimated by RBR. **Superduopoly** with WKDM-AM, WZRC-AM & WNJR-AM. Broker: Rumbaut & Co.

\$21,000,000—* KSFO-AM & FM & KEZL-FM Fresno (Visalia-Fowler CA) from Americom II (Tom Quinn, Richard Nagler) to Pacific Star Communications Inc. (Dex Allen), a subsidiary of Capstar Broadcasting Partners (Steve Hicks). \$1.05M letter of credit as escrow, \$21M in cash at closing. **Superduopoly** with KRDU-AM, KCBL-AM, KTHT-FM, KJOI-FM, KRZR-FM & KBOS-FM. Note: No more than five FMs and two AMs overlap at any point. Broker: Media Venture Partners

\$16,000,000—KZSF-FM San Francisco (Alameda CA) from KZSF Broadcasting Inc., a subsidiary of Z Spanish Radio Network Inc. (Amador Bustos), to Radio One of San Francisco Inc. (Alfred Liggins III). \$50K escrow, \$5.5M (less escrow) in cash at closing or assumption of debt owed to Allied Capital, \$10.5M new note. Note: Radio One is also buying KZWC-FM (below), which is also in the San Francisco market, but the two do not have a city-grade contour overlap.

\$12,500,000—* WTPX-FM West Palm Beach (Jupiter FL) from Jupiter Radio Partners (George Pine, Michael Tuchman, Jeffrey B. Brown, James E. Martin Jr., Patricia S. Dahlin, Gary S. Smithwick, Arthur V. Belendiuk) to James Crystal Enterprises LC (James C., Barbara G. & James W. Hilliard, Crystal H. Armstrong). \$1M escrow, balance in cash at closing. **Superduopoly** with co-owned WEAT-AM and James C. Hilliard's attributable interest in Fairbanks Communications' WJNX-AM, WIRA-AM, WJNO-AM, WJNA-AM, WCLB-FM, WRLX-FM & WRMF-FM. Note: No more than four FMs or three AMs overlap at any point.

\$6,500,000—* KTUC-AM & KSJM-FM Tucson (Tucson-Oro Valley AZ) from KTUC Inc. & Maloney Broadcasting Inc. (Christopher Maloney, Tom Hassey) to Rex Broadcasting Corp. (James C. Slone). \$500K escrow, balance in cash at closing. **Superduopoly** with KCUB-AM, KIIM-FM & KHYT-FM. Broker: Kalil & Co.

\$6,000,000—KZWC-FM San Francisco (Walnut Creek CA) from KZWC Broadcasting Inc., a subsidiary of Z Spanish Radio Network Inc. (Amador Bustos), to Radio One of San Francisco Inc. (Alfred Liggins III). \$50K escrow, \$6M (less escrow) in cash at closing or assumption of debt owed to Allied Capital. Note: Radio One is also buying KZSF (above).

\$6,000,000—* KCBN-AM, KRNO-FM & KWNZ-FM Reno (Reno-Carson City NV) from Patterson Reno Licensee Corp., which is being acquired by Capstar Acquisition Co., a subsidiary of Capstar Broadcasting Partners (Steve Hicks), to Americom Las Vegas LP (Tom Quinn, Richard Nagler). Tax-free exchange for KTHT-FM Fresno (below). Value estimated by RBR. **Superduopoly** with KPLY-AM, KRZQ-FM & KODS-FM. Closing is to occur simultaneously with spin-off of KTHX-FM & KLCA-FM (below). Broker: Media Venture Partners

\$6,000,000—* KTHT-FM Fresno from Americom Las Vegas LP (Tom Quinn, Richard Nagler) to Patterson Reno Licensee Corp., which by closing will have been acquired by Capstar Acquisition Co., a subsidiary of Capstar Broadcasting Partners (Steve Hicks). Tax-free exchange for KCBN-AM, KRNO-FM & KWNZ-FM Reno (above). \$300K letter of credit as escrow, value estimated by RBR. **Superduopoly** with KRDU-AM, KCBL-AM, KSFO-AM & FM, KEZL-FM, KJOI-FM, KRZR-FM & KBOS-FM. Note: No more than five FMs and two AMs overlap at any point. Broker: Media Venture Partners

\$5,500,000—* KKIM-AM, KARS-AM, KYLZ-FM & KLVO-FM Albuquerque (Albuquerque-Belen-Los Lunas NM) from Guardian Communications Inc. (Mark McNeil) to AGM-Nevada LLC (Anthony and L. Rogers Brandon, Charles Salisbury). \$100K escrow, balance in cash at closing. **Superduopoly** with KABG-FM & KBFM-FM. Broker: Kalil & Co.



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\$3,600,000—* WFLG-AM & FM Bull-head City AZ from Continental Radio Broadcasting LLC (David F. Peschau) to Regent Broadcasting of Kingman Inc., a subsidiary of Regent Communications Inc. (Terry S. Jacobs, William L. Stakelin, River Cities Capital Fund LP). \$175K escrow, balance in cash at closing. Double **duopoly** with KAAA-AM & KZZZ-FM Kingman AZ. Broker: Peter Handy, Star Media Group

\$3,425,000—* KQMB-FM Salt Lake City (Midvale UT) from Quarry Mountain Broadcasting Inc. (Thomas F. Crismon) to Simmons Family Inc. (H.H. Simmons, Roy W. Simmons and various other family members and trusts). \$3.425M in cash at closing. **Superduopoly** with KDYL-AM, KOVO-AM, KSFI-FM, KRSP-FM and an application for a new FM in Oakley UT. LMA since 4/1/96. Broker: Greg Merrill, Media Services Group

\$2,700,000—* KTHX-FM & KLCA-FM Reno (Incline Village-Sparks NV) from Americom Las Vegas LP (Tom Quinn, Richard Nagler) to Salt Broadcasting LLC (Scott Seidenstricker). The buyer has the option of paying the entire \$2.7M in cash at closing, or \$1M cash and two notes totalling \$1.7M. **Duopoly** being spun off to keep Americom's superduopoly within ownership limits.

\$1,400,000—* WOBT-AM, WRHN-FM & WHTD-FM Rhineland-Three Lakes WI from Northwoods Broadcasting Inc. (Thomas A. Koser) to Marathon Media of Wisconsin LP, a subsidiary of Marathon Media II LLC (Bruce Buzil). \$100K escrow, balance in cash at closing. **Superduopoly** with WRLO-FM Antigo WI, but no contour overlap with WATK-AM & WACD-FM Antigo. Broker: Daniels & Associates

\$1,025,000—* WPKM-FM Portland (Scarborough ME) from WPKM-FM Inc. (Charles McCreery) to Mariner Broadcasting LP (Louis Vitali, Alexander M. Tanger, Howard P. "Woody" Tanger, Frances A. Sharp). \$125K escrow, balance in cash at closing. **Superduopoly** with WBQQ-FM & WQEZ-FM. Broker: Kevin Cox, Media Services Group

\$800,000—WZOD-AM Richmond (Colonial Heights VA) from Fletcher Communications Inc. (Dave Fletcher) to Hibernia of Richmond LLC (Michael Craven, James Thompson), a subsidiary of Hibernia Communications LLC (PEP AM Management LLC, Cerberus Partners LP). \$70K escrow, balance in cash at closing. Note: Disney's (N:DIS) ABC Radio Network Inc. will have options to purchase this station from Hibernia. Broker: Michael Bergner, Bergner & Co.

\$790,000—KPQZ-FM Amarillo from Robert R. Saunders, Receiver, to Mandujano Y Asociados Inc. (Socorro Mandujano de Medina, Pedro & Jessie Mendez, Daniel & Elvia Martinez, Magdalena & Alberto Rubio, Jack & Shirley Clark, Manuel & Diana Ramirez, Pablo & Sheila Escobedo, Marcelino Gamboa

Jr., David Cervin). \$50K escrow, balance in cash at closing. LMA since 11/97.

\$770,000—WYOO-FM Panama City (Springfield FL) from Tideline Broadcasting Inc. (Randall R. Wahlberg) to Styles Broadcasting of Alabama Inc. (Kim Styles). \$30K escrow, \$570K (less escrow) in cash at closing, \$200K note. Note: Styles also LMAs WDLP-AM.

\$675,000—KARX-FM Amarillo (Claude TX) from West Jewell Management Inc. (Roger P. Anderson) to Cumulus Licensing Corp. (William Bungereoth, Richard Bonick Jr.), a subsidiary of Cumulus Media LLC (Richard Weening, Lewis Dickey Jr.). \$33,750 letter of credit as escrow, \$675K in cash at closing. Broker: Satterfield & Perry, Norman Fischer & Associates

\$400,000—KBZD-FM Amarillo from Dragonfly Communications LLC (Allen Dawson) to Metropolitan Radio Group Inc. (Gary L. Acker). \$400K cash. Broker: Satterfield & Perry

\$262,250—WCKO-AM Norfolk from J4 Broadcasting of Norfolk Inc. (John C. Thomas Jr., Steven Brisker) to Metropolitan Radio Group Inc. (Gary L. Acker). \$20K escrow, balance in cash at closing. Broker: Ted Hepburn Co.

\$200,000—WDMT-FM Eufaula AL from WDMT-FM Inc. (DeVaughn Toole) to Renegade Broadcasting LLC (Clyde H. Earnest,

Ricky L. Kent, John Henry Crumpton Jr., Newton Scott Mullis). \$10K escrow, balance in cash at closing. LMA since 8/14/96.

\$150,000—KJOX-AM Yakima WA from Spanish Language Broadcasters of Washington LP (Robert Powers) to Thomas W. Read d/b/a Yakima Christian Broadcasting. \$50K escrow to transfer at closing, \$100K note. LMA since 11/24/97.

\$135,000—WKVN-AM Quebradillas, Puerto Rico from Clamor Broadcasting Network Inc. (Jorge Raschke-Garcia) to Aureo Matos. Debt forgiveness.

\$100,000—WLOH-AM Columbus (Lancaster OH) from Citicasters Inc. (Randy Michaels), a subsidiary of Jacor Communications (O:JCOR), to WLOH Inc. (Mark E. & Arlene D. Bohach). \$10K escrow, balance in cash at closing. LMA since 10/30/97.

\$75,000—KEZM-AM Lake Charles (Sulphur LA) from Ladas Broadcasting Inc. (Harry & Dorothea Ladas) to Merchant Broadcasting Inc. (Bruce & Donyce Merchant). \$5K escrow, balance in cash at closing.

\$55,000—WMER-AM Meridian MS from New Life Outreach Ministries Inc. (Ronald D. Jones) to Michael H. Glass. \$25K downpayment, balance in cash at closing.

continued on page 14

AMERICAN GENERAL MEDIA

has acquired

KARS-AM/KLVO-FM KKIM-AM/KYLZ-FM

Albuquerque, New Mexico

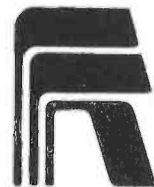
from

GUARDIAN COMMUNICATIONS

for

\$5,500,000

The undersigned acted as exclusive broker
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