



RADIO WORLD

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NEWS & ENGINEERING



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NAB, in Search of a Diplomat at the Top

But 'This Person Is Not Going to Save the Industry Single-Handedly'

BY RANDY J. STINE

WASHINGTON — The next president and chief executive officer of the National Association of Broadcasters faces significant challenges directing an organization that leads an industry caught in dire economic times, according to broadcasters familiar with the recruitment process.

suddenly in May and is now using office space at the communication firm of Crosby-Volmer in Washington.

Emerging as the desired type of leader is one who chooses external battles wisely and can balance the continual and sometimes competing needs of TV and radio members, observers said.

Sources have told Radio World previ-



Dave Kennedy, Diane Sutter and Steve Newberry are among those whose names have been mentioned as possible candidates, as have Jim May, John David and others.

The NAB, which hopes to have a new leader in place by September, has tapped executive search firm Russell Reynolds Associates to help find the perfect candidate to replace David Rehr. He resigned

ously that Rehr experienced conflict with television board members who were displeased with NAB's performance on key issues — including that the trade group was not able to convince the FCC to proceed with the DTV transition in February, that it failed to obtain multicast must-carry rights for TV stations and couldn't block the FCC's so-called "white spaces" initiative opening up broadcast spectrum for shared use by other devices.

Other broadcasters said NAB's next leader must be able to handle pocket-book issues like performance rights fees and ensure the trade group remains rele-

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Radio Submits Its Applications
Mobile presence is seen as a matter of survival Page 20



Digital Power Boost Draws More Heat

Interference Prevention or Mitigation Is Big Topic of Debate in Filed Comments

BY LESLIE STIMSON

Proponents hope the Federal Communication Commission will act soon to approve a voluntary FM IBOC power increase, before HD Radio portables begin hitting store shelves this fall. But the idea remains contentious, and critics oppose any such action. Here we present a sampling of industry commentary on this issue.

The background: The FCC first asked for comments on the issue last fall, when 18 broadcast groups and

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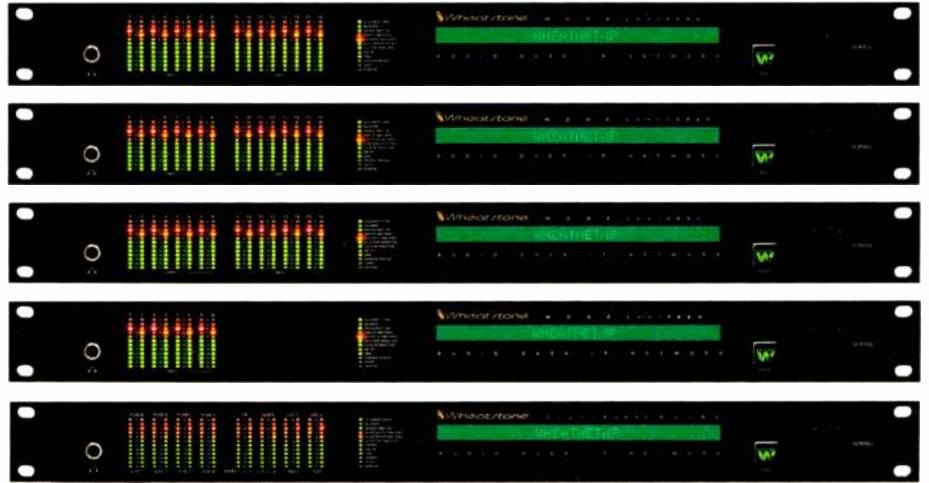
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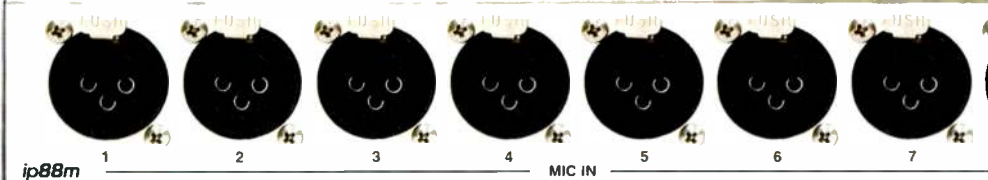
WHEATSTONE and WheatNet®-IP

WheatNet-IP is the new name for Wheatstone's Audio-over-IP networking, routing, and mixing system. First introduced at NAB 2008, it now accounts for the vast majority of networking systems that Wheatstone quotes and installs.

First, a quick overview, and then why WheatNet-IP has been so successful, not only in converting Wheatstone's loyal clients to AoIP, but also in convincing clients of the superiority of Wheatstone's technology over other choices.

WheatNet-IP BLADES

We call our I/O and mixing hardware and software "BLADEs"... way beyond the cutting edge, they're sharp and to the point (and yes, pun intended). Each BLADE is designed for a specific function—we don't cram unrelated tasks into one box making a central point of failure; we all know about "putting all your eggs in one basket."



BLADEs are access points in and out of the network. They interface seamlessly with Wheatstone's Evolution Series Console Control Surfaces, the Glass-E Virtual Console Control Surface, most of the popular automation systems, and streaming audio.

Three BLADEs are line level I/O interfaces, one all analog, one all digital, and one half of each. Our newest BLADE provides mic level inputs. A fifth hardware BLADE mixes the audio for a Wheatstone console control surface. Each of the BLADEs and each Wheatstone console control surface connects to the network with a single CAT5E/6 cable.

BLADEs are loaded with lots more sharp features: Each includes two 8x2 virtual utility mixers that can be used for a wide range of applications, a front panel headphone jack with source select and level control to monitor any system source, SNMP messaging for alerts, and silence detection on each output that can trigger alarms or make a routing change.

There's also WheatNet-PC, a software BLADE that you install on automation system computers, news workstations, or even the PD and GM's desk computers—to control, play and record audio on and off the network. It eliminates the expensive sound card, and replaces tons of audio and control wiring with a single CAT5E/6 cable.

EASE OF INSTALLATION

The relatively small channel count of each I/O BLADE allows you to conveniently locate it close to your equipment. In TOC/Master Control, there's no need for a back wall full of punch blocks, a BLADE (or occasionally two) in each rack keeps audio and control wiring entirely within the rack, allowing for a fast and clean build-out. In the studio, usually just one line-level BLADE is required; they're silent, so you can locate them with live mics.

FAST AND SIMPLE SETUP

Wheatstone's goal was a system that's extraordinarily easy to implement without the need for super-complicated network engineering, and where you don't need to be concerned about setting priorities to assure that those signals that are most critical are available.

WheatNet-IP setup is easy, intuitive, and takes only a few minutes until you're on the air. The front panel setup wizard in each BLADE gets you up and running in moments. Extensive front panel metering and status indicators provide quick confirmation that all is well. WheatNet-IP's web interface and WheatNet-IP Navigator software let you further customize your system, locally or remotely, with input and output names, logic associations, routing and much more.

RELIABILITY

Audio everywhere all the time, and keeping you on the air, were foremost in the design of WheatNet-IP.

Wheatstone chose Gigabit Ethernet (1000BASE-T) because 100BASE-T just can't simultaneously handle the large number of audio channels prevalent today in large broadcast plants without the very real risk of audio not being available when you need it. Gigabit protocol means all audio everywhere with extremely low latency.

WheatNet-IP is completely self-contained—no PC is required to perform any of the system functions, including routing, mixing, salvos, and logic control. The PC is needed only for configuration changes.

Each BLADE carries a complete map of the entire connected network in its onboard CPU flash RAM. Talk about redundancy, a system with 36 BLADEs has 35 backups! Need to replace a BLADE? Assign its ID number and connect it to the network—it will query the other connected BLADEs and import all the necessary configuration settings!

BLADES

ip88m ANALOG MIC I/O BLADE: 8 fully balanced reference-grade mic preamps with phantom power, 8 analog outputs, 12 universal logic (GPIO) ports programmable as inputs or outputs, routable throughout the system.

LINE LEVEL I/O BLADEs: 16 input channels, 16 output channels (switchable 8 stereo, 16 mono, or any combination), and 12 universal logic (GPIO) ports.

ip88a ANALOG I/O BLADE: 16 analog in/out.

ip88d AES DIGITAL I/O BLADE: 8 AES (16 channels) in/out.

ip88ad ANALOG & DIGITAL I/O BLADE: 8 analog in/out, 4 AES (8 channels) in/out.

ip88e WheatNet-IP MIX ENGINE BLADE: Handles all of the mixes from Wheatstone Evolution Series Console Control Surfaces and the Wheatstone Glass-E Virtual Console Control Surface, distributing the four stereo PGM, four stereo AUX SEND, per-channel MIX-MINUS, monitor outputs and other bus signals to the network. Once on the network, they are available as sources and outputs anywhere. This creates an extremely flexible system, where program outputs from one surface can be a source on any other surface; for example a news mixer's program bus as a source on the air studio surface. While the ip88e doesn't house audio I/O, it does include 12 universal logic (GPIO) ports.

WheatNet-PC BLADE: Installs on Windows PCs to replace the sound card; interfaces eight stereo audio signals in/out, plus automation control data (start, stop, etc.).

Let's All Say 'Gen-uh-KOW-ski'

Obama Advisor and Former Hundt Staffer Says His Agency Would Be an Open One

BY LESLIE STIMSON

WASHINGTON — The Federal Communications Commission has a new chairman. Julius Genachowski, general counsel for the FCC under former Chairman Reed Hundt, reported to work at the Portals this month.

The Senate gave voice-vote approval to the administration's nomination of Genachowski before its July 4 recess, and he was sworn in shortly after.

The chamber also passed the renomination of Republican Commissioner Robert McDowell.

Prior to the vote, industry observers learned more about what the Genachowski-led agency will look like.

Genachowski is a law school friend of President Barack Obama and technology industry executive. As an adviser and

fundraiser during the presidential campaign, Genachowski headed a tech policy group and guided Obama's use of social networking on the Internet to reach out to voters.

He told the Senate Commerce Committee during the FCC nomination hearing on June 16 that he would focus on national broadband service and consumer issues. The FCC will help oversee billions of dollars in economic stimulus money that Congress allocated in incentives for states and private companies to expand high-speed Internet in rural and underserved areas.

The inner workings of the commission need to be fixed, several lawmakers said as they questioned Genachowski about how he intends to handle the broadband rollout, spectrum use and indecency enforcement. There was



Photo by Leslie Stimson

Julius Genachowski at his Senate Commerce Committee nomination hearing.

much Democratic bashing of the "previous tenure," meaning former Chairman Kevin Martin, although senators did not use Martin's name.

Committee Chairman Sen. John Rockefeller, D-W.Va., said the FCC has been criticized by the General Account-

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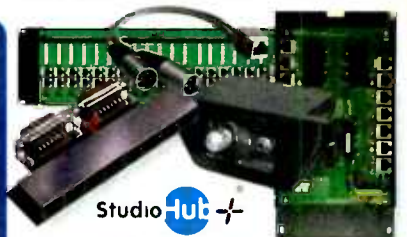
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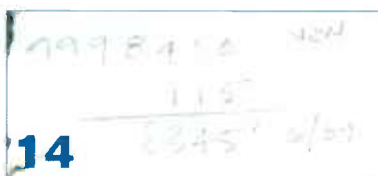
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THIS ISSUE July 15, 2009

'Works Well With People ...'

This Is a Lobbying Job. NAB Should Hire Someone With That Skill Set

If I were a betting fella I'd put my money on Jim May as the next head of the NAB.

I have no special insight, mind you. It's pure speculation on my part. Nor is this an endorsement.

But from my perch outside of Washington and just inside the Beltway, watching the National Association of Broadcasters in recent years, I'd wager that its members are hungry for a leader who, while tough, can walk up and down the halls of Congress without getting his elbows stuck too deeply between the ribs of committee chairs, an executive who has a substantial understanding of the needs of broadcasters and a proven record of working on their behalf.

At its most elemental level, this is a lobbying job. Who better qualifies than one of Eddie Fritts' former top people, a proven lobbyist and a Marine to boot?

Of course, May might be quite happy, thank you, helping another challenged industry, the airlines, as president and CEO of the Air Transport Association of America since leaving NAB six years ago.

Regardless, if I were on the search committee I'd be thinking hard about why Eddie Fritts was deemed such a success and David Rehr wasn't.

Charisma and a determined public persona may be important characteristics for the leader of the industry's lobbying organization; but those alone are not substitutes for a firm understanding of the broadcast business or of the highly personal nature of politics.

With this in mind, someone like John David or David Kennedy would be an

excellent choice (though both are usually associated with radio, and the new leader must have substantial cred with NAB's powerful TV membership).

It's also my hope that the next leader will be more discreet in his or her toughness. This job also requires subtlety. At least in public, Fritts had it, Rehr didn't.

I have not always agreed with NAB's stance on issues; but even when I do, I sometimes regret the way the association

I'd be thinking hard about why Eddie Fritts was deemed such a success and David Rehr wasn't.

has articulated its public positions in recent years.

This doesn't mean I want NAB to sit quietly by. I expect it to push hard behind the scenes on behalf of members and to present positions clearly in public.

But I believe that the choice to pursue aggressive "us vs. them" tactics comes with risks to radio. This strategy, which characterized Rehr's tenure, can alienate potential partners and legislative allies. It can play into the hands of those who want to paint radio simply as a big corporate bad guy. And if the association then fails to meet an objective (as Rehr did in the satellite merger, on which he staked so much of his lobbying credibility), our industry comes off looking

weakened as a force of influence.

I think Fritts knew this and chose his high-profile battles more carefully. When he fought, he did so hard and vocally; but I sensed that many of his real accomplishments took place behind the scenes and that part of his wisdom was in selecting which issues not to contest out in the light. He didn't raise the public stakes when he didn't have to or when there was a good chance of losing.

Many NAB members and staff disagree with me on this, saying that stations want a high-profile, aggressive spokesman who takes their fight to their opponents. Where we differ is on whether that choice is in their best interests. But they get the final say; it's their association. (Be sure to read Dennis Wharton's letter on this topic on page 34 of this issue.)

But without question, Jim May was a significant part of the successes of the previous era. For broadcasters who look back wistfully at their wins under Eddie's leadership, I bet May is an attractive candidate to pilot the NAB.

Fans of broadcast equipment find common cause this summer with supporters of broadcast scholarships.

The Bayliss Foundation, as you may recall, chose to postpone its annual Radio Roast, at which an industry notable comes in for friendly abuse in a good cause. But the organization still needs to raise money.

As I wrote in a recent RW Blog post, Executive Director Kit Hunter Franke said the new Bayliss Benefit Auctions will help its scholarship and internship programs.

FROM THE EDITOR



Paul McLane

It's an Internet-only auction, accessible at www.rasmus.com. Also notable for RW readers is that the auction involves hundreds of pieces of new and used equipment including transmitters, studio, editing, remote and production equipment for radio and TV.

"We plan to hold the online auction several times a year," Kit told me. "In the future we'd like to offer radio memorabilia, donated creative services like Web site design and sales consulting plus a variety of other 'must-have' items." The foundation will accept donations of broadcast equipment, industry-related services, furniture, office machines, vehicles, etc. throughout the year.

Kit promises "a great deal of promotion and goodwill" surrounding these auctions. The auction company has 45,000 registered bidders alone.

"We will widely promote what we have to sell and will acknowledge who made the donations possible."

Since 1985 the foundation, named for broadcaster John Bayliss, has awarded \$1.1 million in scholarship money to approximately 330 college students and placed more than 90 students in paid internships with broadcasting companies.

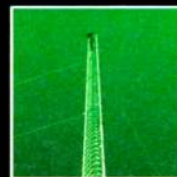
Internet bidding starts closing July 29. Visit www.rasmus.com and scroll to the Bayliss event. If you'd like to donate something, e-mail auction@baylissfoundation.org or call (831) 655-5229.

A brief oops! In the previous issue the captions in my column for 1996 and 2003 were reversed. Didya notice?



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THREE CONFERENCE TRACKS

THE DIGITAL VIDEO EXPO CONFERENCE PROGRAM

Produced by the editors of *DV* and *Videography* magazines and the Creative Planet Communities Web sites, Digital Video Expo offers a multi-tiered educational program for creative professionals. The three-day Digital Video Expo conference includes tracks on tapeless production, 3D production, career development, "going green" in video production, emerging technologies, content distribution, and Web video, as well educational opportunities such as the digital camera sessions, lighting workshops, and RED Boot Camp. Conference-goers will also have the opportunity for educational sessions with cameras from Panasonic, Sony, JVC, RED, and Canon.

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- Industry Association Meetings
- Going Green in Video Production

CONFERENCE HIGHLIGHTS

Here are some of the sessions you will find at Digital Video Expo

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World Radio History

NOMINEES

(continued from page 3)

ing Office, consumer groups and others for a lack of transparency. "Fix this agency, or we will do it for you," he said.

Sen. Byron Dorgan, D-N.D., told Genachowski bluntly, "You will lead an unhealthy agency. Serious questions were raised about stewardship of the FCC." Genachowski will have to develop a national broadband plan and spectrum policies, he said, looking at what spectrum lies fallow after the DTV transition and why.

Republican Kay Bailey Hutchison, the ranking member from Texas, is concerned over broadcast indecency and said she was "amazed at some of the

Fix this agency, or we will do it for you.

— Sen. John Rockefeller

things that are on networks that are supposed to be okay for children." She's looking for "responsible, common-sense regulation" in FCC nominees.

Genachowski said his would be an open agency and signaled the broadband rollout would be a priority.

LPFM'S BRIEF APPEARANCE

Switching to station issues, Sen. Maria Cantwell, D-Wash., expressed "concern" for low-power FM stations and brought up a decision the agency must make about whether a translator or an LPFM has priority when vying for the same frequency.

Currently both are licensed as secondary services. Several FM translator applications remain pending from a previous application window and take priority over LPFMs because there is no current window in which to file for new LPFM stations or upgrades. LPFMs have pressed the FCC for priority.

"If translators get the priorities, then it's not meaningful to have an LPFM," Cantwell said.

Genachowski did not signal what the commission would do other than to say diversity of ownership is important to him: "There are creative ways to tackle these issues," he said.

At a separate hearing in June, Peter Doyle, chief of the FCC Audio Division, told a House Subcommittee the commission expects "enormous" interest in its next LPFM application window. Those dates haven't been set.

NO FAIRNESS DOCTRINE REVIVAL

Genachowski, who was chief legal advisor to former Chairman Reed Hundt, reiterated that he has no desire to revive

the Fairness Doctrine, which once required stations to seek out opposing opinions on controversial issues of public importance; it was scrapped in 1987 as unconstitutional.

Despite repeated assurances from President Obama that he does not intend to revive the doctrine, some broadcasters fear Genachowski might do so under a Democratic-led administration and Congress.

Conservatives and religious broadcasters especially worry the agency might use another pending initiative, the localism proceeding, to achieve the same goal. That proceeding did not come up at the hearing.

McDowell, who opposes the return of the doctrine, said he's taking Genachowski at his word that it won't be pursued.

Sen. Charles Schumer, D-N.Y., endorsed his former employee for the agency post. Schumer hired Genachowski "right out of college" and said he's known him for 24 years.

"Julius," Schumer said, has a "passion for consumer rights" and an "understanding of where government rubber meets the technology company road."

The chairman nominee, age 47, looked unruffled and spoke in a clear, rather soft voice, noting that his nomination was also an honor for his parents, who fled the Nazis and settled in this country nearly 50 years ago.

Committee members were effusive in their praise of his years of public service, on the Hill and also clerking for three federal court judges including former Supreme Court Justice William Brennan and outgoing Justice David Souter, as well as his tech business expertise.

Most questions centered on Genachowski, though some were lobbed at McDowell. He said the commission "could serve the public by reducing the backlog of more than 1.2 million broadcast indecency complaints — some of which are older than my children."

Genachowski's confirmation was postponed for months while Republicans wrestled over who should hold the Republican slots on the FCC. Republicans recently settled on McDowell and Meredith Attwell Baker, a former Commerce Department official under President George W. Bush.

Obama nominated Baker and Mignon Clyburn on June 25; Clyburn, a Democrat, is a member of South Carolina's Public Service Commission and daughter of House Majority Whip James Clyburn, D-S.C.

NEWSWATCH

GENACHOWSKI PROMISES CHANGES AT FCC

WASHINGTON — The FCC will be "fair, open and transparent," new Chairman Julius Genachowski pledged. He also plans to "green" the agency, though he did not delve into details as he addressed commission employees in June.

As he began his new post at the Portals, FCC Chairman Julius Genachowski congratulated commission staff for doing a good job handling the DTV transition. He noted that his nomination hearing had occurred only four days after the transition and that he might have had to handle tough questions about that. But, he said, "that didn't happen — and that is because you did a great job with a difficult hand."

Though the transition isn't over, the June 12 switch "succeeded far beyond expectations," he said.

His FCC will be fair, open and transparent and its policy decisions will be fact-based and data-driven, he declared. His plans include using technology and new media to enhance the work "lives" of FCC staff and improve overall agency operations. That also includes plans to change the FCC Web site.

CHAIRMAN NAMES HIS STAFF

WASHINGTON — Julius Genachowski was sworn in and took over from Acting Chairman Michael Copps, who remains as a commissioner. Genachowski takes over the rest of Commissioner Jonathan Adelstein's term, who left the agency and awaits a nomination hearing as administrator of the Rural Utilities Service division of the Agriculture Department.

The new chairman named his staff. Edward Lazarus of the law firm Akin, Gump is chief of staff. Colin Crowell is senior counselor, advising Genachowski on communications, legislative, intergovernmental affairs and public liaison functions of the agency. Crowell worked for Rep. Ed Markey, D-Mass., for more than 20 years.

Bruce Gottlieb is chief counsel to the chairman and senior legal advisor; he'll advise on wireless, engineering and technology, and public safety issues.

Priya Aiyar is legal advisor, with responsibility for wireline competition and international issues. Sherrese Smith is also a legal advisor, with responsibility for media, consumer and enforcement issues. She was vice president and general counsel of Washington Post Digital.

Daniel Ornstein is the chairman's special assistant. Ornstein managed new media initiatives at CBS and helped run the network's mobile business. Mary Beth Richards is special counsel to the chairman for FCC Reform, heading up a program "to provide openness and transparency at the agency," according to the announcement.

NEWS ROUNDUP

TRANSLATORS: The FCC will allow AMs to use currently authorized FM translators to retransmit their AM service within their current AM coverage areas. AMs will be allowed to use translators in this way as long as no portion of the 60 dBu contour of the translator extends beyond the smaller of a 25-mile radius from the AM transmitter or the 2 mV/m daytime contour of the AM station. AM licensees with Class D facilities will be allowed to originate programming on FM translators during periods when their AM station is not operating.

CE CONFIDENCE RISING: Consumer confidence in the economy held steady in June, according to the Consumer Electronics Association and CNET. "Consumers are growing more confident about their future financial health, but remain worried about the market outlook for jobs," the organizations stated. Consumer expectations around tech spending continue to improve heading into the second half of 2009.

PERFORMANCE ROYALTY: Lobbying has ratcheted up a notch in the performance royalty debate as bills for and against the fee remained pending in Congress. The MusicFirst Coalition, the record-label-backed group seeking a performance rights fee from terrestrial radio, has asked the FCC to investigate what it says is a pattern of retribution by stations against artists who have spoken out in favor of performance rights. NAB Spokesman Dennis Wharton called the allegations "an act of desperation by a record lobby losing on Capitol Hill and in the court of public opinion."



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NAB

(continued from page 1)

vant in the face of new technology.

Just as important is finding someone who is a shrewd lobbyist and strategist to lead NAB on legislative issues affecting thousands of commercial radio and TV broadcasters, some insiders said.

"Clearly, a daunting task awaits the new leader. Increasingly broadcasters feel threatened by punitive legislation and regulation," said Bill O'Shaughnessy, a former NAB board member who is president and editorial director of WVOX(AM) and WVIP(FM) in New York state.

Bruce Reese, president and chief executive officer of Bonneville International Corp., is the chair of the NAB search committee. With a headhunter firm in place, the search committee is formulating specifications for the position and evaluating the needs of the industry.

"We are seeking input from as many stakeholders as possible," he said. "We are hearing a bit of everything right now. Some think we need a broadcaster, others say a non-broadcaster, someone with great relationships with people in the White House and Congress. No doubt the person will need charisma and presence."

POTENTIAL CANDIDATES

Observers contacted for this story mentioned the names of several potential candidates including Jim May, head lobbyist under former President/CEO Eddie Fritts; Steve Newberry, the new NAB joint board chairman; David Kennedy,

former president and chief executive officer of Susquehanna Media and now CEO of FlyCast; Diane Sutter, president and CEO of ShootingStar Broadcasting; and John David, NAB's current executive vice president of radio.

NAB Spokesman Dennis Wharton declined comment.

Search committee members believe a 90 to 120 days timetable is sufficient time to complete the interview process, make a selection and an offer, and get a contract signed, Reese said.

He declined to discuss the pay range

in the nation's capital. It is a high-profile position leading one of the most active and visible advocacy groups in Washington. There should be no shortage of qualified candidates.

"I expect them to cast the net far and wide and have a large pool of very qualified people to choose from," said Bill McElveen, a regional manager with Citadel Broadcasting based in South Carolina.

Bill Clark, former chairman and chief executive officer of Shamrock Broadcasting, which sold to Chancellor Communi-

"It takes a good bit of political skill, and I'm not talking lobbying skills, but relationship building and making the right moves. Managing the NAB is a bit like herding cats sometimes," Clark said.

The ability of the new president not to be intimidated by NAB board members is crucial, said Art Sutton, Jr., president and chief executive officer of Georgia-Carolina Radiocasting, a group that owns 13 small-market radio stations in Georgia, South Carolina and North Carolina.

"We have some of the most significant issues facing the industry in decades, it not our entire history. The new guy or gal must find someone who can communicate with the public, has a passion for the business and doesn't irritate Congress with a heavy-handed approach," Sutton said.

Although Sutton didn't mention Rehr, some had criticized Rehr for his strong brand of lobbying, including famously saying he'd rather "slit his throat" than negotiate with the record labels on performance fees for terrestrial radio.

Broadcast stations are unique operations and businesses, Sutton said.

"The most effective leaders of NAB and RAB have been individuals who have worked in the industry and understand it," Sutton said.

It's clear that being president and chief executive officer of the NAB is a big job, as O'Shaughnessy summed up: "We require a diplomat who can bind our wounds, heal our divisions and restore harmony among all disparate elements of our professions," he said.

The most effective leaders ... have been individuals who have worked in the industry and understand it.

— Art Sutton Jr., Georgia-Carolina Radiocasting

for the new NAB leader, but said, "NAB is prepared to pay what we need to get the right person."

That "right person" will inherit huge challenges NAB members are facing, many of which are attributable to the poor economy. However, the new NAB head should not be viewed as a savior for broadcasters, Reese added.

"(Broadcasters) are the ones who will have to save themselves. I do not want to understate the value of the position, but yet this person is not going to save the industry single-handedly," Reese said.

One industry observer described the job as one of the "plumb lobbying jobs"

in 1996, said it might be time for NAB to turn to a broadcaster as its new president.

"I sense there is a good bit of sentiment amongst broadcasters for that. I believe there would be a good number of candidates who fit that criteria," Clark said.

NOT INTIMIDATED

Rehr, who had come to the NAB in 2005 when Republicans controlled the White House and Congress, had previously been president of the National Beer Wholesalers Association.

Clark said it takes a particular skill set to be successful leading the NAB.

POWER

(continued from page 1)

four equipment manufacturers formally sought agency approval of the concept. But with NPR conducting another round of tests related to the effects of an increase, the landscape has changed somewhat.

Specifically, NPR hopes to be able to recommend minimum spacing distances needed to protect analog signals from higher-powered digital operations. It intends to have results ready in September.

The FCC decided that developments since last fall prompted a new solicitation for comments this spring in four areas.

It asks whether it should wait to consider the power increase request until NPR tests are done and the public has had a chance to comment on the results.

The commission is also asking whether it should grant the entire 10 dB increase or some lower power; and whether standards should be built in to protect analogs operating on first-adjacent to digital stations, such as LPFMs.

And the agency asks whether explicit procedures should be adopted to resolve digital-into-analog interference complaints. (RW published comments on this topic in the Jan. 12 issue.)

The comment period is open until July 17. To file

electronically, go to the FCC's Web site and access the Electronic Comment Filing System at: fjallfoss.fcc.gov/prod/ecfs/upload_v2.cgi.

Some 100 new comments on the power issue had been filed as of June 19. Here is a sampling from those comments in MM Docket 99-325.

'TREMENDOUS INTERFERENCE'

I am a professional broadcast engineer and I absolutely want to see a deferment of the decision on a power increase until NPR Labs completes their studies.

HD Radio is not being consumer-driven, and analog FM still serves the vast majority of the public.

— Daniel Houg, KAXE(FM)

The previous HD Interference study by NPR Labs differed greatly in conclusion from iBiquity's internal studies. NPR Labs does thorough research with fully

disclosed methodology and peer review, unlike iBiquity. ...

Our station KAXE Grand Rapids on 91.7 has experienced a reduction in coverage 20 to 30 miles of our signal from HD interference from an HD station operating on 91.3. Note that we are the second-adjacent and yet we have experienced tremendous interference that has not been resolved.

Of course standards should be established to ensure the lack of interference to analog but this must also protect new, unbuilt stations that may have construction permits, not just existing stations. HD Radio is not being consumer-driven, and analog FM still serves the vast majority of the public. Protection of analog FM must be paramount.

Daniel Houg
Chief Engineer
KAXE(FM)
Grand Rapids, Minn.

DON'T POSTPONE

For those that have commented that the increase should not be permitted unless there is proof of no interference, one first has to acknowledge that there is almost always some level of interference that can be observed while listening to FM broadcasts, particular-

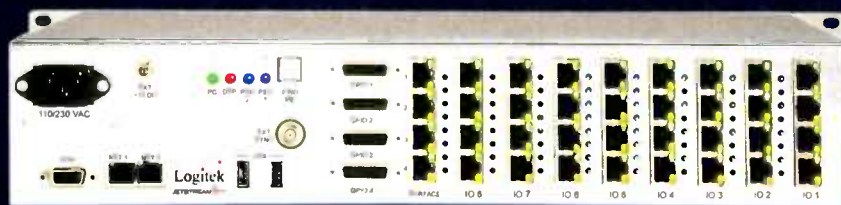
(continued on page 12)

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POWER

(continued from page 10)

ly in a mobile environment. So the question really becomes, what level of interference is acceptable and what is the solution to the problems? ...

Postponing the 10 dB power increase will discourage the adaptation of HD Radio and listeners will have to endure many more years of interference whether HD Radio is around or not. Implementing the 10 dB increase now will give concerned listeners the option to hear interference free FM radio sooner by purchasing an HD radio.

The increased sales will lower the unit cost of HD Radio substantially, which will in turn get us closer to the day when pure digital mode is feasible as in the case of DTV. Sometimes a gradual change can kill a good idea.

*Brian J. Kirby, BSEE
Lisle, Ill.*

KEEP 'ALL-DIGITAL' GOAL IN VIEW

Delmarva Broadcasting Company ("DBC") owns and operates 11 radio stations throughout Maryland and Delaware. Our first HD broadcast commenced in November of 2005 on WSTW(FM) in Wilmington, Del. Since that time we have completed two additional conversions: WAFL(FM), Milford, Del., and WXCX (FM), Havre de Grace, Md.

These radio stations, which are now broadcasting in HD, have a less than satisfactory HD signal. These signals do not fully cover our FCC protected service contour. This deficiency in signal has led to difficulties for individuals attempting to receive our HD signals, especially in businesses and homes.

DBC has experimented with numerous HD Radio receivers with limited success. DBC has determined that all "desktop" type radios require some type of external antenna to receive the HD signals reliably. In today's competitive market, consumers will rarely take the time to install an external antenna. ...

Without an inexpensive consumer option, it is also very difficult to build acceptance of our multicast channels. DBC has invested substantial resources to support this new broadcast medium, yet we find ourselves in a tenuous position because even those who have purchased HD radios have a difficult time setting them up to receive our programming. ...

DBC supports the NPR study finding on interference; however we believe that a blanket and arbitrary number established without any real engineering to support the decision does a great disservice to consumers. If the FCC is serious in its stated desire to move to a digital future for all media, we must plan for an ultimate "drop dead" date on which

analog facilities will go dark and radio will transition to an "all-digital" world such as television has done. Every short-term decision must be made with that long-term goal in mind.

Therefore the rulemaking process should be based on the long-term deter-

If the FCC is serious in its stated desire to move to a digital future for all media, we must plan for an ultimate 'drop dead' date on which analog facilities will go dark.

— Delmarva Broadcasting

mination of the highest digital power level at which a facility can operate to serve its coverage area without interfering with co-channel and first- and second-adjacent digital signals. Once the ultimate digital power levels have been established, stations would be granted interim licenses to operate at lower HD injection levels that would not interfere with existing analog and HD signals under current parameters. The interim digital power level must be determined on a "case by case" basis in the determination of power increases.

*Julian H. Booker, President
Jeffrey Twilley, Director of
Operations & Technical Services
Robert A. Mercer, Vice President of
Operations (ret.)
Delmarva Broadcasting Co.*

A CHANCE TO BECOME 'REAL'

As the owner-operator of WHMI(FM), Howell, Mich., Class A, 93.5 MHz, 5.2 kW, 354' HAAT, a station that operates on a first-adjacent channel to WBCT (Grand Rapids, Michigan, Class B, 93.7 MHz, 320 kW, 780' HAAT, grandfathered), I am already acutely aware of the interference that can be caused by a high-powered neighbor on the dial — in this instance, a station operating with analog and digital power 12 dB in excess of Class B limits. ...

If this proposal finds favor at the commission, I would strongly suggest that digital power levels for all stations in no case exceed -10 dB referenced to class limits. ...

[T]he increase would greatly improve digital reception; building penetration would approach that of the analog signal, mobile coverage would exceed that of analog, and dropouts due to buffering would be far less frequent. The digital signal would have a chance to become "real" — something it now decidedly is not. ...

If a researched, appropriate digital power increase is adopted, secondary

services like LPFMs and translators should not require protection beyond what they are afforded in the analog world. Special treatment of secondary services would create an administrative nightmare as would overly complicated procedures to resolve interference com-

mental to allow time for additional real-world experience to accumulate. Any such increase should be provisional. The application should include engineering documentation showing interference potential to all currently considered stations as is done for analog FM applications. At no point should the first allowed incremental increase exceed 3 dB [from 1 percent of analog power to 2 percent of analog power] in consideration of receiver IM, receiver IF selectivity and mutual destructive interference from co-channel stations. ...

A second increase to 5 percent of analog power is suggested after a period of five years to allow time for studies and engineering improvements to consumer equipment, the gradual replacement of older more interference-prone consumer receivers and transmission filter and analog/digital combining technologies to eliminate power wasted in reject loads. ...

The commission should establish explicit procedures for interference resolution including power reductions, termination of operation or other means of interference resolution. It should follow the "last station on" method of determining interference reduction. Thus a station increasing digital FM power that causes new interference would be solely obligated to resolve the issue to the satisfaction of the station receiving new interference or to the satisfaction of the commission that harmful interference has been minimized.

*Henry Ruhwiedel, CPBE
Crown Point, Ind.*

plaints among full-power stations. ...

If digital radio is ever to have a chance, a power increase is likely necessary. The real question, I fear, is whether digital radio will ever be a mainstream medium. We may very well be discussing which color to paint the deck of the Titanic.

*Greg Jablonski
President/General Manager
The Livingston Radio Co.
/WHMI(FM)
Howell, Mich.*

DO IT INCREMENTALLY

If the commission does adopt an HD Radio power increase it should be incre-

NEWSWATCH

JVC AWARD: Consumers Digest gave its "Best Buy" Award to the JVC KD-HDR50 CD Receiver, which features an HD Radio tuner with multicast capability and iTunes Tagging. The unit also features a USB 2.0 connection for iPod/iPhone with two-way control and a front aux input.

HD RADIO ADS: The HD Digital Radio Alliance has begun a new ad campaign. The Q3 flight advertises specific HD Radio portable devices when they hit retail.

STREAMING RADIO: The Senate passed the Webcaster Settlement Act, approved earlier by the House. The legislation gives SoundExchange and Webcasters an additional 30 days from the date the act becomes law to agree on a new royalty rate. Some Webcasters have come to agreements with SoundExchange, including radio stations that stream their signal; that deal was negotiated by the NAB. But

Web-only broadcasters, small commercial Webcasters and religious broadcasters are still waiting on negotiations.

STUCK DIGITAL: Digital radio in Canada is stalled, according to a member of Canada's communications regulator who spoke at the North American Broadcasters Association conference in Washington in June. Despite a promising start, "There's no plan in place to adopt digital radio in Canada" because stations don't have money to invest in new gear, said Michel Arpin of the Canadian Radio-Television and Telecommunications Commission. IBOC, too, is languishing there, Arpin said; as stations take a wait-and-see approach to the U.S. rollout.

LPFM DECISION: A federal appeals court handed a defeat to NAB and sided with the FCC regarding low-power FM's and protection of full-power broadcasters' second-adjacent channels. The decision allows some 40 LPFM's to remain on the air.



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World Radio History

Save Time With a Little Math

How Much Wire Is Left in That Box?

Friend Weller Offers a Helpful Tip

Friend Weller, formerly of KVNU (AM)/KVFM(FM) and now CE at Utah Public Radio — home to KUSU(FM), KUSR and 29 translators — is no stranger to *Workbench*.

He writes with a practical tip. Recently, he had to find out how much Cat-5 shielded cable was left inside two spool boxes like the kind shown in Fig. 1.

This required him to lug the boxes out to the big grassy area south of the station, then haul a bunch of the cable out to see if he would have enough to do these two lengthy wire runs. Nothing worse than not having a wire-stretcher handy while you are on the tower or crawling above the ceiling tiles!

In the process of spooling all of the cable back into the box, he came up with a plan to help you avoid this dilemma.

The next time you buy a new reel, look for the footage marked on the cable jacket, as seen in Fig. 2. Find that first footage number near the end of the wire, then write it down on the outside of the box, as shown in Fig. 3.

Then, at any time, you can know how much is left on the spool just by using simple subtraction (or addition), without having to worry, guess or hauling it all out.

Friend cautions, however, that the larger number can be at either end of the spool, so adjust your mathematical method accordingly. Also, make sure that you are looking at the footage and not the manufacturer's date or factory coding.

Alternately, if the wire doesn't have the footage printed on it, you could keep track of the length used over time and

note it on the box as well.

The point is that a little effort up front will save you a lot of effort later. Thanks to Friend Weller for helping to make our

of items than if you're stuck for just a few hours closer to civilization.

First on your list should be a first aid kit, followed by a couple of flashlights and fresh batteries. Fresh water and some granola bars, chocolate and other food-stuffs make sense. Include a roll of toilet paper and paper towels, and perhaps a

You can add a variety of other supplies as you see fit. Additional items might include a wool or thermal blanket, hand warmer, a whistle, a couple of light sticks, a few garbage bags, a supply of Ziploc or similar brand storage bags, pencil/pen and notebook, duct tape, a multi-function tool, some gloves, cutlery and a shovel.

If you're short on time, head to this Web site: <http://beprepared.com>. The company,



Fig. 1 (left): Take the mystery out of how much wire is left in the box.

Fig. 2: Note the 'foot' indication, imprinted on most cables.



Fig. 3: Simple math tells you what's left inside.

lives more efficient.

Reach Friend at friend.weller@usu.edu.

If you don't have storm emergency kits at each of your transmitter sites, now is a good time to put them together.

You'll want a sealed container, like those \$5 plastic bins you find at the discount stores. Size depends on where you are and what kind of emergencies you expect. Getting stuck on top of a mountain for a few days requires a different set

dispenser of waterless hand cleaner.

Make a copy of all emergency numbers and place that list inside the container. Don't forget to include the address of the transmitter site as well as the site phone numbers. Also include contact numbers for your utilities: electric, water, sewer, gas. If you have a generator on site, include the emergency numbers for the repair service as well as your fuel provider.

Let me know if there's a glaring omission to the must-have list.

Emergency Essentials, offers not only a variety of emergency kits but also interesting preparedness articles. Click on Insight Articles from the home page.

Thanks to WBQB(FM)/WFVA(AM) Engineering Manager John Diamantis for adding suggestions. John can be reached at jdiamantis@aol.com.

Consulting Engineer Bob Culver of the firm Lohnes and Culver encountered
(continued on page 19)

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If your dread of IT nightmares has you too terrified to put dynamic messaging on your station, then fear no more. Our Model 720 is the first in a series of user-friendly Inovonics RDS/RBDS encoders that practically install themselves.

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enables quick setup, and connection with your playout system is a simple RS-232 link.

The front-panel LCD lets you to scroll through the various flag and message registers to confirm programming without having to connect a computer on-site. You can read incoming data 'on the fly' and also see exactly what is being displayed on listeners' radios.

Compatible with virtually all automation systems, the 720 also features a unique "no headers" mode to accept and automatically parse unformatted, satellite-streamed song title information. Yet the 720 is backward-compatible with earlier models for seamless integration into existing systems.

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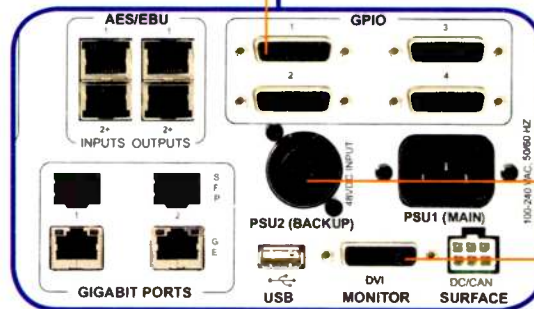
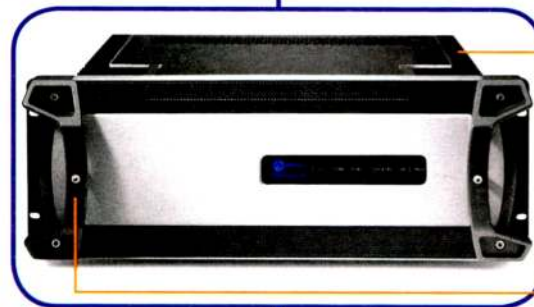
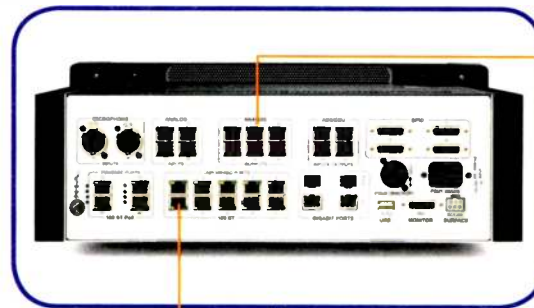
Because there's no such thing as too much uptime.

All stops removed • Twenty years from now, you'll have forgotten this ad. But you'll still have your PowerStation, the full-featured one-box IP-Audio console/router system hardened with **industrial-grade components** and redundant power capabilities. Tough enough to take a football to the groin and keep on going. PowerStation **minimizes setup** and **maximizes "bang for the buck."** Engineered without compromise for broadcasting without interruption.

Easy as π • PowerStation combines a console DSP engine with audio and logic and a network switch, **all in one box**. As its name implies, there's a whole lot o' muscle inside that burly frame, but that doesn't mean it's complicated. In fact, setting up PowerStation **couldn't be easier**: connect your studio gear with standard CAT-5 cables, connect your console with just one cable, name your sources and set preferences with a browser, and you're ready to rock. PowerStation makes building studios about 3.14 times easier than ever.

GPI Oh! • **GPIO ports are built in** to PowerStation — no breakout boxes or add-on converters needed. One day, you might not even *need* logic ports: more and more products from companies like 25-Seven Systems, Audio Science, ENCO, Google Radio Automation, International Datacasting, Omnia Audio, Radio Systems and Telos (to name just a few) use the Livewire™ standard to send their audio and logic control directly to Axia networks over a **single CAT-5 connection**.

Everything's included • Yeah, we said *everything*: PowerStation combines half-a-dozen essential tools into one compact unit. No hidden extras to buy, no "gotchas" after purchase. Inside that muscular chassis you'll find a **bulletproof mixing engine** capable of handling consoles up to 40 faders, a beefy power supply (with optional **redundant power**), machine control ports, and **audio I/O**, all in one box. And of course, since it's from Axia, the IP-Audio experts, a studio built with PowerStation can stand alone — or it can become a part of a large network quite easily. Thanks to **PowerStation Simple Networking**, you can daisy-chain up to 4 PowerStations directly for easy multi-studio installation without the need for a separate core switch. Just another way Axia makes IP-Audio easy.



E-I-E I/O • Finding space in the equipment racks is like living in a barnyard: too many chickens, never enough coops. So our team of obsessive designers fit **an entire studio's worth of inputs, outputs, logic and network connections** — plus an advanced DSP mixing engine and a massive console power supply — into just 4 RU. There's inputs for 2 mics, 4 analog inputs and 2 AES/EBU inputs, with 6 analog and 2 AES outputs. 4 GPIO logic ports round things out. Want even more? Just connect the PowerStation Aux to instantly *double* the I/O — or plug some Axia Audio Nodes into its **built-in Ethernet switch**.

Fan free • PowerStation is **silent and fanless**. Because studios today are already full of PCs, laptops and playout servers clicking, whirring and generating heat — who needs more of that? Not only is there no in-studio noise with PowerStation, those **big extruded heat sinks** are just plain cool. No pun intended (or maybe it was. We're like that, you know).

Built like a tank • Remember when consoles were built to last? We do. At Axia, we're all about the long haul. **There are no compromises**: PowerStation uses only best-of-the-best components. Like studio-grade Mic preamps and A/D converters. A rigid, steel-framed, EM-tight chassis that shrugs off RF like Walter Payton brushing off tackles. An industrial CPU designed for high reliability in harsh environments. Beefy extruded heat sinks. Big, brawny handles to make rack-mounting easy. (And it looks cool, too.)

Redundant power redundancy • The power supply is the heart of any broadcast equipment, right? That's why PowerStation is **hardened against failure** with a **super-duty power supply** that sports enough amps to power an arc welder. And for those of you who like to wear a belt *and* suspenders, there's even a connection for **redundant auxiliary backup power** — with automatic switchover, naturally — that kicks in if it's ever needed.

Screen play • Yep, that's a DVI connector. **Your favorite monitor** — standard or widescreen — plugs in to present the console operator with Axia's "so easy an overnight jock could do it" **info-center display**. Meters, timers, fader assignments, mix-minus settings and more, all on-screen, on-demand.

You're covered

Axia has the most comprehensive warranty in the industry — **5 years parts and service**. And (not that you'll need it), **free 24/7 technical support**, 365-days-a-year. We've got your back, my friend.

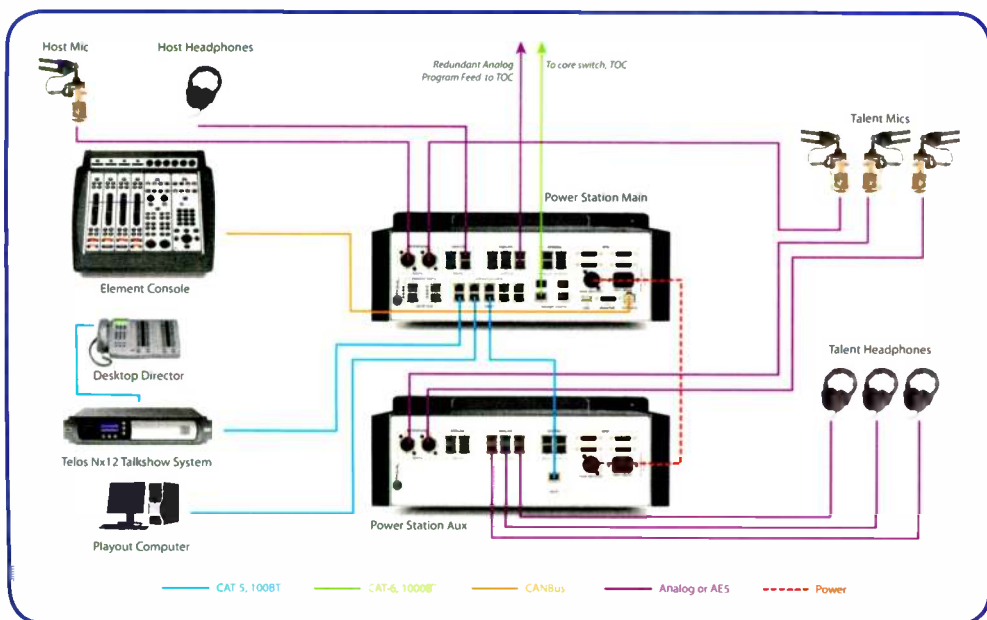




Element 2.0 • With more than 1,000 consoles already on the air, Element is a huge hit. And now, thanks to suggestions from our clients, it's better than ever. Element 2.0 has cool features like Omnia™ **headphone processing** presets to give talent that "air sound", **super-accurate metering** with both peak and average displays, **one-touch phone recording** with automatic split-channel feed, **automatic mix-minus** for every fader, an eight-channel **Virtual Mixer** that lets you combine multiple audio streams and control them with a single fader, and metallic bronze or silver module overlays. And we haven't even begun to tell you about Element's **Show Profiles** that instantly recall talent's favorite settings, its **built-in Telco controls**, fully-integrated **talkback/IFB** and **Mic processing** by Omnia. And durable? Element is nearly indestructible, ready to take whatever pounding ham-fisted jocks dish out and keep going. You want examples? Element's **avionics-grade switches** are rated for more than two million operations. What look like ordinary rotary controls are, in reality, **bullet-proof optical encoders** — no wipers to wear out or get noisy. The silky-smooth **conductive-plastic faders** actuate from the side, not the top, so dirt and grunge stay out. The **high-impact Lexan** module overlays have their color and printing applied on the back, where it **can't wear or chip off**. The frame is made from **thick aluminum extrusions** that are stronger than truck-stop coffee. To find out even more about Element, visit AxiaAudio.com/Element/. Grab some coffee and prep for a good, long read — remember, our marketers get paid by the word.

Come together, right now • Now that you know what you can do with PowerStation, let's build a studio. The diagram below shows how a typical Talk Studio might look. Mics and headphone feeds plug into the built-in Mic inputs and Analog outputs... your playout PC, using the **Axia IP-Audio Driver** for Windows®, connects to a built-in Ethernet port... and so does the Telos Nx12 Talkshow System (which sends 12 lines of caller audio, mix-minus and take/drop/next commands over **one skinny CAT-5 cable**). Send a **backup audio feed** to your TOC for extra peace of mind. And after all that, there's still plenty of I/O left to plug in the turntables for the Saturday night Oldies show.

The standalone network • You want your console to be more than just reliable — you want it **built like a battleship**. You want the absolute peace of mind that comes from knowing your gear will **never let you down**. And if you take one studio down for maintenance, you want the rest to be completely unaffected. So we designed PowerStation to be the world's **first networked broadcast console that doesn't need a network**. It's completely self-contained: sure, it plays nice with others, but unplug its network cable and it keeps right on truckin'. Build just one studio, or a dozen, at any pace you choose — your PowerStation network is ready to expand when you are.



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Radio's Last Fortress Under Siege

Internet Radio Invaded the Workplace, Then The Home, the Handheld and Now — the Car

Radio broadcasting serves its audience quite reliably via three variations in its receiver states: fixed, mobile and portable. As a result, radio listening in the United States is pretty evenly spread across three environments: home, work and car.

Traditionally — at least since the 1960s, anyway — this seemed to be such a given that broadcasters never gave it much thought. Yet more recently broadcasters have realized that there was competitive value to this arrangement, because it was not necessarily enjoyed by its emerging competitors.

First there was satellite radio, which initially targeted only the car; and while it ultimately serviced this environment well, it was not quite as successful in accessing fixed receivers at home or (especially) in office-building workspaces, or in consistently serving portable devices.

Even in the car, however, satellite radio's subscription model still gave terrestrial radio some differentiation, and

nearly all automotive satellite receivers include AM/FM receivers. Thus terrestrial radio has managed to hold its own against this first wave of new competition.

Then came the Internet radio Webcasters, who could potentially compete more directly with terrestrial radio, given

Pop the iPhone in the car dock, and with a few screen taps you've got Internet radio on wheels.

their generally free service. Initially, however, terrestrial radio enjoyed a huge lead in service availability, given that Webcasting was quite limited to the tethered reaches of the Internet.

But Internet radio gradually has

chipped away at this advantage, increasingly encroaching on the space once occupied solely by terrestrial radio. Of course, a key component of this was substantial growth in deployment and penetration of residential broadband Internet access, which allowed greatly increased use of Internet radio at home, rather than limiting listening to the workplace as was often the case. Importantly, Internet radio listening typically took place on a device and/or in an environment where an AM/FM receiver was not present alongside. People spend an increasing amount of time in front of PCs, which almost always include Internet radio capability but rarely incor-

THE BIG PICTURE

Skip Pizzi



iPhone dock, which quickly is becoming a standard offering in new cars and is an easy add for car makers — not to mention one that's in high demand by the coveted market of younger purchasers.

And one of the updates included in the recent iPhone 3G S makes it easier to listen to Internet radio through the device while using it for other purposes simultaneously. This indicates that the iPhone's use for Internet radio listening is not considered a fringe feature.



The Internet radio invasion is now nearly complete, with no broadcast venue — including this one — spared from its presence.

porate broadcast receivers.

Next, Wi-Fi gave Webcasting a bit of terrestrial radio-like mobility in and around home, work and other commercial spaces, and dedicated Internet radio "appliances" began to turn up in substantial numbers.

Now broadband wireless WANs — like the various 3G services and their popular associated devices currently being deployed in the U.S. — make Internet radio truly portable for the first time. The last step in this process is the extension of this portability into the car, which has already begun.

FAST TRACK

Most radio professionals — and many consumers — may think this final element will take awhile to develop, as new in-dash hardware units are developed that add wireless broadband functionality to the car audio system.

While that probably will take place, and at the typically slow pace of car-technology development (possibly made even slower by current economic conditions that have hit the auto industry especially hard), it's not the only route to bringing Internet radio to the car.

A much shorter path is via the iPod/

Note also that unlike satellite radio in the car, the iPhone dock approach means that the Internet radio is received on a device *without* an AM/FM radio alongside.

(Yes, the iPod/iPhone dock is usually provided as an input to the car audio system that does have a radio, but this does not put terrestrial radio at the same level of parity it would have on a single, multi-band device like a satellite radio, or presumably, even an in-dash Internet radio. Further, there are a number of low-end autos targeted at young drivers that are now offered *without* radios, but with iPod docks and sound systems.)

Thus the Internet radio invasion is now nearly complete, with no broadcast venue spared from its presence. Internet radio now goes wherever broadcast radio goes — and with flat-rate wireless broadband service plans you can listen all day (or until the battery runs out) to any online radio service in the world, essentially for free.

COPING SKILLS

If you believe the Internet destroyed the newspaper business model, you've got to wonder if this isn't starting to look pretty similar for radio.

(continued on page 19)

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WORKBENCH

(continued from page 14)

bearing problems with large fan motors like those mentioned in the June 3 *Workbench*.

Bob writes that replacement ball bearings sometimes look good but do not last and appear to be very skimpy on lube in those "permanently lubed/sealed" bearing assemblies. He uses a small syringe and needle to get some additional lube under the lip of the seal (or through a rubber seal).

What to use? It needs to not dry out and must be able to flow slightly to redistribute itself onto the raceways when the motor is off.

Bob has had good luck with two types of lube: Chain saw bar nose roller bearing lube and snow blower auger gear case "liquid grease" lube.

These are both semi-liquid greases with slightly tacky texture. You don't need much, but enough to coat all the bearing surfaces effectively. Don't worry about using too much; excess will just leak out.

If you have a source of syringes you've won half the battle. They should be small, with a fine needle to get under or through the seal. Remove the plunger and place some grease in the rear opening of the syringe *on one side*, and let it flow toward the front as you add more grease but not covering the output end.

Start the plunger into the syringe and invert it (tip up) so that pressing the plunger sweeps the grease forward and expels the air. You will wind up with about 1/3 capacity of only grease (not air) in the syringe, depending on your skill at filling the syringe.

You will also know exactly how much lube you inject into the bearing with the graduated syringe.

With bigger syringes and the proper oil, this process also works well to oil blower motors that require periodic oiling. When they call for "1/2 ounce of oil every five years," for example, the graduated syringe works well. Just use a larger one with flex tubing on the output to reach those hidden oil points. With this you can detach the tubing and just draw the oil up into the syringe before applying.

Contact Bob Culver at bobcul@locul.com.

John Bisset has worked as a chief engineer and contract engineer for 39 years. He is international sales manager for Europe and Southern Africa for Nautel and a past recipient of the SBE's Educator of the Year Award. Reach him at johnbisset@myfairpoint.net. Faxed submissions can be sent to (603) 472-4944.

INTERNET RADIO

(continued from page 18)

Plus, this has all happened in nearly the blink of an eye, relative to the "normal" pace of radio's technology development. So terrestrial broadcasters quickly need to start competing purely on the basis of *content* in every quarter, and not simply coast along on the coat-tails of their delivery technology's greater service availability. That traditional advantage is essentially evaporating before our eyes.

While all this may sound dire, it could actually be just the wake-up call radio needs. Competition is good, and it has already pushed broadcasters to new heights. Witness HD Radio multicasting, which would probably not have been included in the format were it not for satellite radio's emergence near the end of IBOC's standardization process.

A more widespread example is the retooling of RBDS for presentation of title and artist data — again a process stimulated by satellite radio, in reaction to its popular metadata service. Most recently we can point to the develop-

ment of rich radio station Web sites and mobile apps, which likely would not have come along as they have were it not for Internet radio's presence.

While the car is clearly the next (and last) venue in play for radio, there are potentially a number of ways that broadcasters can still leverage their intrinsic assets to generate sustainability in this new environment, and learn to coexist with nontraditional competitors on all platforms. More about that next time.

Skip Pizzi is contributing editor of Radio World. Follow him at [Twitter.com/skipizzi](https://twitter.com/skipizzi).

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Radio Submits Its Applications

Mobile Presence Is Seen as a Matter of Survival for U.S. Radio

BY JAMES CARELESS

The future of U.S. radio is on mobile devices like the Apple iPhone and BlackBerry. Those who grasp this now will survive. Those who don't will go the way of AM music radio.

NEW MEDIA

That's the message from Fred Jacobs, president of the radio consulting firm Jacobs Media.

"Today's iPhone generation is turning to their mobile handsets and PDAs for online audio," he said. "And there's lots of them: In the United States alone, there are already 37 million iPhone and iPod touch devices in use, with more being sold every day."

In response to this trend, Jacobs Media has developed its own iPhone application for radio stations. Called jacAPPS, the software supports a series of radio station-specific players that iPhone users can download for free at iTunes.com.

"So far we are closing in on 700,000 downloads," Jacobs told RW.

Here's how jacAPPS puts radio stations on iPhones: Each player connects to whichever station it is configured for. It turns up on the iPhone "desktop" as an icon. Click on it once, and you get free unlimited access to the radio station's audio feed, on your iPhone.

To date, more than 60 stations and

radio personalities are streaming audio to iPhone users via jacAPPS. They get the service for free after paying a one-time upfront fee.

JacAPPS is just one of many iPhone radio applications available for download on iTunes.com. Others include AOL Radio (AOL's in-house content plus material from CBS Radio); Tuner (from Shoutcast.com); Clear Channel's iHeartRadio (also available online at www.iheartradio.com); Last.fm; NPR/APM's Public

Radio Exchange and Pandora.

Now boasting 26 million subscribers, Pandora allows its members to create their own playlists, featuring artists of their preference. In exchange, Pandora listeners have to tolerate paid advertising in their audio streams, just as they do today on AM and FM.

IPHONE MODEL EXPLAINED

The iPhone delivery model has a few things in common with traditional radio

"Instead, they can listen to whatever kind of music they choose, rather than what some program director chooses for them," says Pandora CTO Tom Conrad. "No longer do listeners have to put up with content they don't like. And, in the Internet age, why should they?"

The third striking similarity between conventional and iPhone broadcasting is that both are revenue-driven. AM/FM broadcasters make their money from airing commercials and, increasingly, selling banner ads and other content on their Web sites. iPhone broadcasters have access to these tools, but they can also make extra money through pay-per-listen premium services, upgraded "pro" players that require a payment to down-



Shown is an iPhone with apps developed by Jacobs Media, and what the apps look like when the user downloads them from the store.



An image from the California Mid-State Fair, one of several festival apps on which Jacobs Media has been working. "We think that being at an event or festival is perfect for iPhone apps because you have all the info you need — geolocation, who's playing where, bathrooms, concessions, etc. — all in the palm of your hand," Fred Jacobs said.

broadcasting ... and a few things that are very different.

The first similarity is that the audio delivery system is free to the consumer. In the iPhone world, it is the radio station that covers the streaming costs, just as they pay the transmission costs in AM and FM.

The second similarity between conventional and "iPhone broadcasting" is that both provide a range of content options that the consumer can choose among. The difference here is that AM/FM radio listeners only have access to a limited range of local stations, and that the most each station can provide (in the HD Radio world) is two or three program streams each. In the iPhone world, listeners theoretically can access thousands of audio sources from around the globe.

Options such as Pandora mean that listeners do not have to settle for the "one format for many" approach that radio stations — due to their limited bandwidth — are forced to provide.

load, and click-through music sales, where the station takes a cut of any traffic it diverts to iTunes that results in a successful music sale.

"In revenue terms, iPhone broadcasting offers a lot more possibilities than conventional broadcasting," Jacobs says.

WHERE LOCAL RADIO FITS IN

The core of Fred Jacobs' approach to iPhone broadcasting is that each station needs its own "beachfront" property on the iPhone's main applications screen.

"To grab people's attention and to get them to tune in, you need your icon right there beside Pandora and iTunes," he said. "Otherwise, you risk being lost in the confusion of all those online stations. I mean, how can anyone work their way through thousands and thousands of stations?"

Not everyone agrees with Jacobs' position.

Take Radiolicious.fm. It provides iPhone users with a free downloadable

(continued on page 22)

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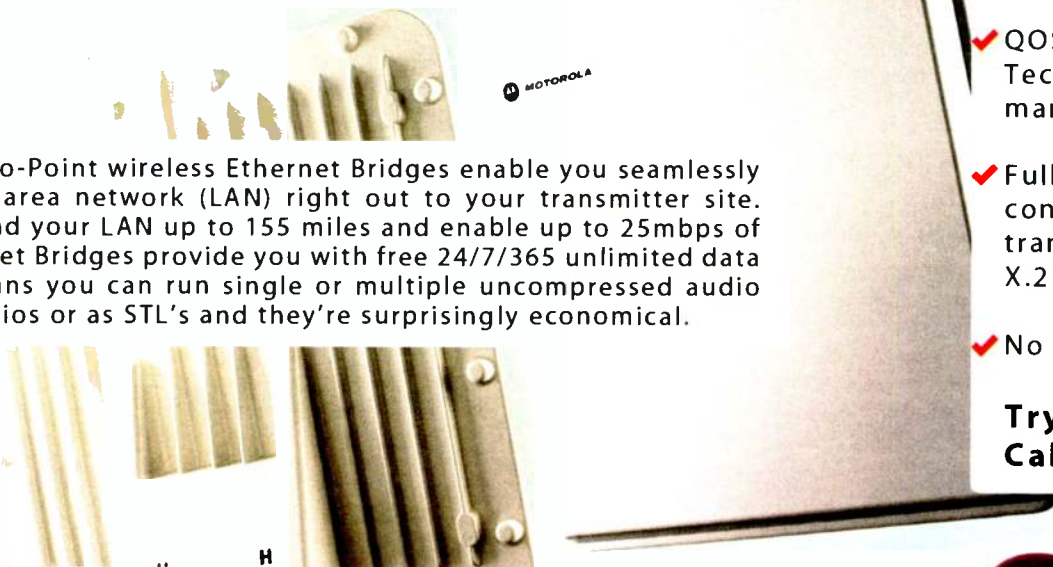
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PEOPLENEWS

Colleagues remembered **Steve Schott**, who passed away in May.

Born in Utah in 1943, Schott was raised mainly in Colorado. He attended Drake University in Iowa and there developed an interest in radio. He became a chief engineer and announcer in Rocky Ford, Colo., then was chief of McLendon's WWWW(FM) in Detroit and WNUS(AM-FM) in Chicago, and later KLIIF in Dallas. He then worked in field service and sales at Collins Radio, which in 1980 was purchased by Continental Electronics.

He was in sales for Harris in the 1990s, then for Broadcast Electronics in the early part of this decade, before returning to Continental in 2005.

Schott was active in SBE Chapter 67 and the Texas Association of Broadcasters and, with his wife Donna, in the Old English Sheepdog Rescue Club of Texas.



Sam Lane passed away earlier this year.

Another long-time member of the industry supplier community died earlier this year. **Sam Lane** passed away at his home in California, according to the RF Specialties Group.

Lane was owner of RF Specialties of California and co-owner of RF Specialties of Washington. "Sam had a long and distinguished career in sales and marketing at RCA, Cetec, Harris and MagnaSync/Moviola, prior to becoming a principal member of the RF Specialties Group in 1984," the company stated. In 1998 he partnered with Bill Newbrough in the purchase of RF Specialties of Washington Inc.

Lane had a BS degree in electrical engineering from the Illinois Institute of Technology and an MBA degree from California State University in Los Angeles; he was a Registered Professional Engineer in California as well as director/treasurer of the RF Specialties Group.



The late Steve Schott

APPS

(continued from page 20)

player that can select from more than 400 subscribing radio broadcasters and hundred of Internet-only stations, defined by genre and location. Rather than charging a fee, Radiolicious simply requires a small amount of commercial airtime from its members, which it resells to make money from advertisers.

"With Radiolicious, iPhone users can create their own 'Favorites' list of stations, including Internet-only broadcasters," says Doug Raines, its VP of business development.

"Being on a national list gives broadcasters the chance to reach outside their local markets for listeners. This can make a difference if your station is offering something that people want to track, like regional football games."

Radiolicious includes a GPS-tracking feature in its players. This means that advertisers can specify which Zip codes they want certain text/banner ads to run in.

"We can reach different audiences within the same city with different ads, based on their locations."

On the non-commercial side, Public Radio Exchange (PRX), NPR, American Public Media and Public Radio International have formed their own iPhone offering under the Public Radio Tuner nameplate. The service is aimed at "allowing users to access hundreds of live local radio station streams, HD streams and soon on-demand programs as well," says PRX CEO Jake Shapiro.

Although funded by the non-profit Corporation for Public Broadcasting and offered as a free iTunes download, the PRX player and supporting services do have revenue potential.

"We plan to support station and program underwriting on the app in the audio and on the screen," Shapiro says. "As well, I foresee the day when listeners will be able to donate directly by sending pledges through their iPhones."

A CALL TO ACTION

There are a few undisputable facts about radio and the iPhone.

First, the younger demographic that radio most needs to cultivate — teens and adults with disposable incomes — are the very people buying iPhones.

Second, the explosion of free iPhone players — free to the user, at least — means that the "free broadcasting model" that AM/FM radio is built upon has effectively been updated for the 21st century.

Third, the very elements that make local radio stand out from its competition — namely local news, weather, traffic, sports and compelling DJs — can work well in the iPhone universe.

"People still want to know what's going on in their hometowns," says Fred Jacobs. "If your station does a great job of local broadcasting, then



Several public radio organizations worked together to create their own iPhone offering, the Public Radio Tuner nameplate. The service is aimed at allowing users to access live local radio station streams, HD Radio streams and soon on-demand programs.

there is no way that an Internet station from Europe or Asia can touch you, especially if your on-air talent is worth listening to. Even Pandora doesn't have this advantage: It may be customized to the listener's tastes, but it still has no local content."

These facts underline the need for radio broadcasters to stake out territory on iPhones, BlackBerrys and indeed all mobile devices.

"Today, there are 4 billion wireless devices in use worldwide," Jacobs said. "Most of them are not high-end 3G devices like the iPhone, but this will change over time, just as black-and-white TVs were all eventually replaced by color."

Moreover, as time goes by, "there will be more wireless devices in use, increasingly performing the role of personal communications/entertainment device for their users," he said. "So should your station stake its claim in the mobile space now? Of course: I don't see how you can afford not to."

James Careless is a longtime contributor to Radio World. Comment on this or any article. Write to radioworld@nbmedia.com.

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Reciva Brings Pandora to Internet

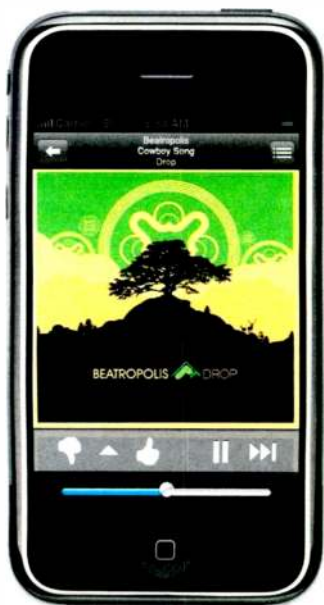
BY JAMES CARELESS

The online music service Pandora recently signed a notable deal with Internet radio chipset maker Reciva. Under the deal, Reciva has enabled its Gatepass Internet radio platform to connect to Pandora's Web site, adding to the more than 16,000 online stations Reciva radios could already access.

INTERNETRADIO

"The problem with receiving Pandora on a personal computer is that it is typically tied to a home office or den," says Tom Conrad, Pandora's CTO.

"This isn't true of WiFi-connected laptops, but they usually have small speakers that don't provide decent audio reproduction. This is where an Internet radio comes in: You can place them wherever you listen to radio, without requiring a computer."



Pandora is already popular with iPhone users. The Reciva arrangement targets Internet radios.

Since Gatepass is the chosen tuning system used by many Internet radio manufacturers, the deal put Pandora squarely into the Internet radio market. The manufacturers whose Internet radios will now access Pandora directly are C. Crane, Grace Digital, Livio, sonoro audio and Tangent Audio.

WHY RECIVA?

Reciva is not the only maker of Internet radio tuning chipsets/software. But as readers of Radio World know, its system has become popular among Internet radio manufacturers. This is because Reciva provides these manufacturers with a

turnkey solution: Not only does the company make the chipsets, but it maintains the Web site (www.reciva.com) to which these Internet radios connect. At Reciva.com, these receivers can link to thousands of audio streams, organized by genre and location. The site also lets Reciva radio users customize their station choices, and add any new audio streams not already available on the service.

Under this arrangement, manufacturers don't have to spend time and money

maintaining their own audio streaming sites. They just install the third-party chipset and let Reciva handle the rest. This is why Reciva has been chosen by several manufacturers. Also, the Reciva tuning system is robust and works reliably.

For Pandora, Reciva's level of success made it a suitable partner for penetrating the Internet radio market. "We chose Reciva precisely because they make the chipsets that are used on many popular Internet radios," Conrad says.

"They were a logical partner."

For makers of Internet radios, the market is out there — as long as they can wean online listeners away from their computers and onto standalone receivers.

"According to Arbitron, there were 69 million U.S. listeners to online radio last month," Greg Kim, Livio's sales and marketing manager, said in late spring.

"As well, 82 percent of U.S. households that have Internet have broadband, and can use our Livio radio at home." Add the fact that Pandora is approaching

(continued on page 24)

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RECIVA

(continued from page 23)

30 million unique listeners, and "You can do the math. People want Pandora, and we can provide it to them via our radios and the Reciva tuning system."

It is Pandora's Internet market penetration — and the fact that it is also popular with iPhone users — that makes this application a smart choice for manufacturers.

People want Pandora, and we can provide it to them via our radios and the Reciva tuning system.

— Greg Kim, Livio

"We can cross-market our Internet radios to Pandora listeners," says Deanna Dal Pos, international marketing manager for sonora audio. "Pandora gives them one more reason to buy our radios, and it explains why we are looking to work with other service providers to add their services as well."

"With Pandora's rapid growth and huge market share, we have long since recognized them as a partner of choice," says Matt Shortt, Reciva's marketing director.

"We believe that Internet radio in all

The CC WiFi Internet Radio from C. Crane is one model that now accesses Pandora directly.

its guises is a giant leap forward from traditional broadcasting. It allows consumers the ultimate choice, to experience radio the way they want it rather than the way the broadcaster wants to deliver it. Pandora epitomizes this new way of thinking and Reciva is the perfect delivery platform for consumers wanting some detachment from the PC."

IMPACT ON RADIO BROADCASTERS

Pandora's move to Internet radio appears not to be good news for AM/FM broadcasters that are available online.

The problem here is the same as on the Web proper: Pandora allows listeners

to hear the kind of music they personally prefer, rather than sitting through whatever a station programs for them.

"This personalized difference gives us a competitive edge," says Conrad. "Given a choice, people like to have some influence over their own music experience; either through their computers or the radios they listen to everyday."

But all is not lost for radio broadcasters. Even in the Internet age, "Local broadcasters have the pole position for local news, weather and political discussions," says Bob Crane, owner of C. Crane. "When I travel I tune in the streams of my favorite stations back

home to see how things are going."

Radio broadcasters might consider striking a deal of their own with Reciva, to ensure that listeners know that local news and weather are available on their Internet radios.

In fact, "We have a new Web site for device owners (<https://radios.reciva.com>), which enables consumers to make folders of local stations," says Shortt. "We also have GEO IP tracking, which allows us to provide Clear Channel's lineup and any radio when it is turned on in the USA."

In these ways, Reciva believes it can help broadcasters put Pandora back in her box ... or at least keep up with Pandora in the ever-evolving Internet Age.

PEOPLE NEWS

Ed Christian, president/CEO/ chairman of **Saga Communications**, will receive the NAB National Radio Award.

He has been head of Saga Communications since it was founded; before 1986 he worked at Josephson Communications as executive vice president and later president. From 1974 to 1984 he was president and GM of WNIC(FM) Detroit. At Saga he oversees

91 radio stations, five full-power and four network low-power TV stations, the Illinois, Michigan and Minnesota Radio Networks and the Michigan and Minnesota Farm Radio Networks. He's chairman of the Radio Music License Committee and Broadcasters' Foundation and a board member of NAB.

Karl Briedis was named as the first European sales director for **Telos Systems**. The company said this hire underscores its "ongoing international growth and commitment to its customer base." Briedis will be based in Riga, Latvia.

Jay Pierce was promoted to the position of vice president/director of engineering for **Millennium Radio New Jersey**. The company operates 12 radio stations in that state.

Marketron said **Pete D'Acosta** would step down as CEO. He will remain on the board in an advisory role.

Debra Delman, former senior vice president and chief financial officer of Discovery Networks International, was named NPR's senior vice president for strategic operations and finance.



Ed Christian will receive honors from NAB this fall.



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‘Why Should I Buy an HD Radio?’

It’s Time for Digital Stations to Invest in Common-Sense Marketing

A few months ago a close friend of mine asked me about HD Radio. He told me that he had heard “cute” and “weird” ads for HD Radio but quickly added that he didn’t get it.

“You need an HD receiver to get it,” I replied.

He smiled at my stupidity and said, “Yeah, that much I know, but what I mean is — I don’t get why I would want an HD radio, or how I even get hold of one.”

Since he’d opened the conversation, I couldn’t just let this slide. I continued, “Well, you’d get to hear lots of new radio stations on the HD Radio dial with different kinds of music. Plus, the radios are easy to buy — just Google ‘HD Radio’ and you’ll see all the choices.” His response was impatient: “Sounds like too much work for stations I don’t know anything about.”

I wish I could tell you I’ve seen the results of a research study that clearly spells out the public’s ambivalence about HD Radio. I haven’t. What I’m about to offer is entirely unscientific, but there’s so much common sense involved, it’s hard not to formulate an opinion.

GET SPECIFIC

In the last couple of months I quizzed more than 25 friends (not in media) about HD Radio. The consistent theme I heard from my middle- to upper-class suburban pals is that they are not interested in it because it doesn’t mean anything to them.

When I prompted them about “new stations” or “lots of different kinds of stations,” I drew blank expressions. A few asked me to be more specific.

That’s when the simplicity hit me. The industry is running thousands of promos per month for HD Radio that don’t tell anyone what they can hear in our particular city.

It’s like telling people they should visit a restaurant for food. “What kind of food?” “All kinds of food!” Well, I don’t want all kinds of food. I want a specific kind of really good food, and I want to know where that really good food is located.

Isn’t it time to get specific?

THIS WEEK ONLY

In Washington, I hear only one station doing this on a consistent basis. WAMU, the public station licensed to American University, regularly tells listeners what’s playing on its HD Radio channels. The announcements I’ve heard are read live and they are specific, short and



Original wagon photo by Anthony Bonventre/stock.thing

easy to understand.

However, I have yet to hear them encourage people to purchase an HD Radio. Shouldn’t the station — like all those offering unique content — be presenting listeners with a discount coupon on its Web site to encourage people to purchase an HD Radio today?

How about: “Go to WAMU Dot Org to print out your 25 percent off coupon to purchase an HD Radio from Best Buy this week only.”

Hello, Crutchfield! Wanna sell lots of

HD Radios? Offer discount coupons to radio stations — substantial ones, not some cheesy 10 percent off. Put limited windows of time on the offer(s). Make sure the radio station specifies all the HD Radio channels customers get to hear in that particular city if they buy an HD Radio.

Clusters have the ability to promote multiple reasons for listeners to purchase an HD Radio. Example: “Did you know Washington has a full-time blues radio station? We also have new radio stations

PROMO POWER



Mark Lapidus

that play smooth jazz, rock of the ‘90s, and classic country. It’s all on HD Radio. Get a 25 percent off coupon now at [station Web site].”

Also, it’s time to get HD Radio promoted on more than just radio. If there’s no cash available, effort should be put into cutting trade deals with local TV stations, cable systems, Web sites and

I don’t want all kinds of food. I want a specific kind of really good food.

newspapers. This is a market-by-market battle and it has to be specifically about your market!

There is only a limited time frame in which any technology is tested in the marketplace. The clock is ticking on HD Radio. If you’ve made the investment financially to broadcast HD Radio stations, it’s time now to make the investment with common-sense marketing.

The author is president of Lapidus Media. Write to him at marklapidus@verizon.net.



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Appreciation Runs Deep for Jingle Man

For Tom Merriman, the Key to Good Jingles Remains 'That Human Quality'

BY KEN DEUTSCH

Some heroes are described as "unsung." This one is "sung," and by that I mean immortalized in perhaps tens of thousands of radio jingles he wrote that are still heard all over the world.

JINGLETIME

His name is Tom Merriman, and he is widely credited with starting the ID jingle business in Dallas.

LISTEN TO THE MUSIC

Over the last 60 years, Merriman worked with many of the greats during his pre-jingle career. These included band leaders Cab Calloway, Duke Ellington and Louis Armstrong, Warner Bros. cartoon voice specialist Mel Blanc and many other recording artists.

Tom Merriman's career in Dallas started in 1952 when future Radio Hall of Famer Gordon McLendon hired him as the musical arranger for his Liberty Network live band. Not surprisingly, Merriman used many of the talented people he met through this gig on various jingle projects. He even sang jingles himself in the early days, in a rich "legit" baritone voice. ("I'm Otto, the Orkin Man" is one example.)

Working at, and sometimes owning, ID companies such as Commercial Recording Corp., PFO Ullman and TM Productions, he helped shape the sound of every radio format through his musical call letter identifications, production libraries and commercial jingles.

His portfolio includes everything from three-second shotgun jingles to lush, orchestral long-form scores for corporate clients. His music is also heard in rides and attractions at many amusement parks, and the MGM Grand Hotel in Las Vegas. Turn on anything and you'll hear Tom Merriman.

PEOPLE YOU KNOW

Radio archivist Bill Schenold interviewed Merriman and allowed me to quote parts of it in "The Jingle Book," which was published in 2003.

"I learned music on my own," Merriman told Schenold. "I learned the technical side of transposition and all the things you have to know as a music writer. But it seems that there is something that has to be within you, native to your own abilities.

"I guess it's something like an artist — he doesn't go to school to learn to

draw. He probably started drawing when he was a kid. It was that way with me. I started writing arrangements for bands when I was 12 or 13 years old. And I really learned by doing it. Then I went to the University of Indiana and got my bachelor's degree. I studied composition and counterpoint and all the things you



Jackie and Tom Merriman

do as a serious composer."

Later, Merriman did post-graduate work at Julliard School in New York.

"I learned a lot of legitimate techniques," he said. "But with serious music or pop, there are many common tenets that apply, natural basic laws and the things that are part of your experience."

His early influences were the big bands of Glenn Miller, Tommy Dorsey and Benny Goodman. That is why Merriman's jingles have a fullness of sound not shared by many composers today.

Merriman described his music's essential ingredient. "Jingles must retain that human quality," he said. "Some of these things that I hear seem to get so mechanical-sounding that I think they turn off the listeners, to some extent. You have to keep the humanity and the warmth of a radio station alive."

GOOD FEELINGS

When Merriman, now in his 80s, was feted at a tribute dinner late last year, more than 150 musicians, arrangers, engineers and business associates came to Dallas for the sold-out event at Brookhaven Country Club. Guests flew in from England, Los Angeles and points in between. Many of those people got their start in the industry because of Merriman.

A two-hour DVD of that tribute event is now available (\$20 including the souvenir booklet, via www.tommerrimantribute.com/site/).

Among the attendees that night was this humble Radio World scribe.

The ceremony was hosted by Dallas radio legend Ron Chapman, who light-heartedly recapped Merriman's career using archival video and audio, some of which dated to the 1940s. The dinner was assembled by several alumni of TM



An image from 'The Tom Merriman Tribute DVD'

Productions, now known as TM Studios, a company Merriman co-founded in the late 1960s.

Ken Justiss, former executive vice president of operations for that company, produced the tribute show.

Merriman occasionally "borrowed" musical styles from whatever composers were popular at the time. In fact, Burt Bacharach contributed a personalized video clip to the tribute, teasing Tom that the latter could expect a process server to knock at his door any day. Other celebs like Pat Boone provided video shout-outs. Janie Fricke, twice Country Music Association female vocalist of the year, was one of many singers who got her start toiling in the jingle fields; she was in attendance at the tribute dinner, as were many other veteran singers and players.

Merriman is known for his ability to compose quickly, and when needed, hand-write musical scores on a plane on the way to Los Angeles for a recording session only hours away. Several friends

recalled that he would often still be writing jingles as musicians were walking in the door to record.

His long-time partner at TM Productions, Jim Long, said Merriman gave him "the opportunity of a lifetime."

Jon Wolfert, president of JAM Creative Productions and PAMS Productions Inc., at one point in the

MORE ON MERRIMAN

TM Studios: www.tmstudios.com

Merriman: www.tommerrimantribute.com

Jingle Books: www.danoday.com/jinglebook/ebook.cgi and www.jingles.org



Tom Merriman's career in Dallas started when Gordon McLendon hired him as the musical arranger for his Liberty Network band.

"I remember being kind of star-struck, as I still am today," said Wolfert. "I talked to Jackie (Merriman's wife and also a long-time jingle singer). I said, 'Jackie, y'know, it's just these little jingles that we do; and this is Tom Merriman!' And Jackie said, 'Jon, he likes to work! Call him!' And I'm glad that I did because every single time we've collaborated, it's been nothing but the best."

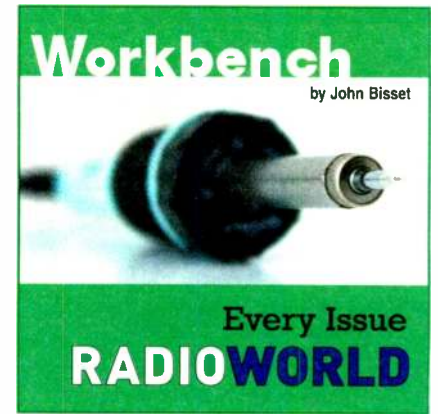
At the conclusion of the tribute, Merriman was presented with a colorful, larger-than-life jukebox, retrofitted to play CDs. On the more than 100 custom-

recorded discs were the best of Merriman's jingles and instrumental scores from his long career.

When Tom Merriman was approached about holding an event like this, he said, "I don't think I deserve all this." Jackie Merriman replied, "Well, evidently a whole lot of people think you do."

All the sub-heads in this article are names of jingle packages released by TM Productions.

Ken Deutsch is a former jingle producer who went to jingle school by studying the arrangements of Tom Merriman.



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1970s played "David" to TM Productions' "Goliath" in the early days of his own jingle company.

"To use a horrible '60s term, we were the 'jingle freaks' and we were enamored, mesmerized by the work that was coming out of Dallas from all the different studios, but in no small part, the work you were doing," he told Merriman at the dinner. "And that's the reason why I'm still making these jingles, because I was attracted to it by listening to all this great stuff during all those years."

As Wolfert's business grew and as Merriman left TM to work freelance, Wolfert pondered hiring the "grand old man" to write a few jingles for JAM.

PRO 40 Puts Focus on Budget

Preamp/Converter/FireWire Interface Makes Focusrite Quality Affordable

PRODUCT EVALUATION

BY CURT YENGST

I think it's safe to say that the pro audio market is awash in options when it comes to multichannel audio interfaces.

Sure, there are basic features common to almost all of them; after all, regardless of whether you buy a Ford, Chevy or Nissan, the car's going to have four wheels and a motor. But what can the manufacturer offer that makes the user pick their product over others?

I looked at the Focusrite Saffire PRO 40 multichannel FireWire audio interface with that in mind. Is it just another I/O, or does it stand out?

WHAT IT DOES

The Saffire PRO 40 is a single-space rackmount chassis with eight analog inputs, each including a Focusrite mic preamp, all using combo XLR-1/4-inch jacks to accommodate either XLR or 1/4-inch TRS connectors. Two are located on the front panel and six are on the back. It has 10 analog outputs, all TRS jacks located on the back. It also includes an 8-channel ADAT optical I/O, a stereo S/PDIF digital I/O and MIDI I/O.

The ADAT I/O can be software configured as an additional stereo optical I/O. The power supply is internal (no wall-wart!), so any IEC power cord will suffice.

The front panel includes, in addition to the first two inputs, the gain pots for all analog inputs. It also has two push-button switches for phantom power (four channels each), pad and "instrument" switches for the first two channels, eight LED meters for the inputs, a monitor pot with "Dim" and "Mute" controls, and two headphone jacks, each with its own level control.

I especially like an interface that includes monitor controls, so the user doesn't have to buy an extra piece of gear for handling speaker levels, headphones, monitor mute, etc.

Installation was about as difficult as putting on a hat. Well, maybe it was a tiny bit harder. The unit comes with a disc containing the drivers, manual, mixer software and other handy files. The driver and software installation went smoothly for my Windows XP-based DAW. Then it was simply a matter of connecting the unit via FireWire and turning it on.

Truth be told, I installed it without even reading the included documentation.



The PRO 40 is shown at top above a Gyraf Audio preamp.

I figure if I can make something work without having the manual in my lap, that's a sign of a well-designed piece of equipment. (Note: It was dumb luck that I happened to install the driver first, as a later reading of the manual showed that doing it the other way around could make for an unpleasant evening! In other words, read the manual first.)

Opening the Saffire PRO 40 control program, I thought it was laid out very well — not too cluttered, but still offering a vast number of routing options.

The Saffire PRO 40 control program serves two main purposes: first, it assigns the various inputs and outputs, and second, it can create up to 16 monitor mixes for anything from tracking a large band to listening to the stereo output of your DAW.

Each mix can be sent to any number of available outputs. In the average situation, one mix can feed the main monitors, and two other completely different mixes can be sent to either headphone jack. The software also allows control of sample rate (up to 96 kHz), sync status and other settings. Mixes can be saved for later recall, and the software disc includes several presets of its own. Another option allows the user to save a mix to the hardware itself, making that setting portable if the user wants to connect the unit to another workstation.

Another plus is the inclusion of a monitor control within the mixer screen that can operate independently of the hardware monitor control. This precludes having to reach over to the unit to adjust volume while working; good thinking on Focusrite's part.

The monitor section includes several settings for routing audio to the analog outputs, including nine presets from simple mono to 7.1 surround. A handy feature is that, even when using the 5.1 or 7.1 surround settings, one knob, either the software knob or the hardware knob, controls the level of all outputs.

Let me be concise. I. Love. This. Feature. When doing a 5.1 surround mix on my digital mixer, I'm forced to adjust six — count 'em, six — faders simultaneously. Foo!

Speaking of surround, the S/PDIF output can be software configured to output Dolby AC3 audio, allowing connection to a home theater sound system.

HOW DOES IT SOUND?

Focusrite advertises that the Saffire PRO 40 contains eight "High-Quality Award Winning Focusrite Preamps."

How much "High-Quality Award Winning" sound could they cram into such a small box? While I certainly couldn't lay my grubby mitts on one of their more "boutique" products, I decided to stack this unit's preamps up against what I could get my hands on.

I compared it to preamps that were more likely to be found in the inventory of your average radio station production studio or home studio, a venue where the Saffire is most likely to be found. I compared them using a Shure SM-57, a Rode NT-2 and an EV RE20.

The Focusrite pres produced predictable results, sounding very clean and detailed. I A/Bed it against a stereo preamp that cost me around \$700 and was

PRODUCT CAPSULE

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Interface

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- + Stable, well executed drivers
- + Clean sound quality

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hard put to tell the difference; and Focusrite gives me six more!

My only beef with the preamps was that, when using dynamic mics, I needed to turn the gain to the 3 o'clock position before I got what I felt was adequate gain out of them. At that point, there wasn't much travel between there and the clip point. Condenser mics were certainly better behaved in this situation. For what it's worth, my digital console's preamps do the same thing, so it wasn't that much of a heartbreaker. [Editor's Note: Focusrite says that this behavior is due to the gain structure design used by Focusrite as well as many other companies. Called "reverse logarithmic" or "C," it is designed to spread gain increases/decreases evenly across the dial. This can cause the described behavior when used with dynamic microphones.]

So does the Saffire PRO 40 stand out from the bunch? In some ways, yes. In other ways, it fits right in. Could you find the same feature set in other units? Probably, but I doubt you'd find them all at this price point (\$499 street price).

The stability and sound quality are huge pluses. The included Ableton Live Lite DAW software and Focusrite Plug-In Suite give you a plug-and-play, turnkey studio-in-a-box that's just as effective on the road with your laptop as it would be in your studio.

Could I see room for improvements? I wished the meters had software selectable sources, instead of only showing input levels. Certainly not a "make-it-or-break-it" issue.

All in all, I found it easy and enjoyable to use. If you're in the market for a multichannel audio interface, put this one on your short list.

Curt Yengst, CSRE, is assistant engineer at WAWZ(FM), Zarephath, N.J. He is also a freelance recording engineer.

Ebtech Box Silences Hums

BY ALAN PETERSON

Even in an all-digital facility, there is the need for analog audio to enter the picture somewhere. And analog can bring noise and hum induced from long lines acting as antennae, or caused by ground loops. Enter the Ebtech line of Hum Eliminators.

SHORTTAKE

The HE-8-XLR, with eight channels of isolation and elimination on XLR ins and outs, is reviewed here. For less than eight channels, there is the two-channel HE-2-XLR unit.

The quick-fix for a ground loop has been to break or float the ground connection at one end of the cable. This introduces many problems — especially if buried inside a rack or cabinet and forgotten — and is never recommended on an unbalanced line. The Ebtech Hum Eliminator isolates the ground, the inputs and the outputs from each other, and rebalances the signal for the next stage.

The Hum Eliminator also minimizes the antenna effect, as stray 60/120/180 Hz noise induced on a long cable from all

around cancels out once it hits the balanced input. For us, it was a vintage Shure mic mixer feeding a camcorder that gave us problems. Plugging the mixer through the HE-8-XLR on the way to the camera

for durability in the rack and on the road.

More than just a set of 1:1 transformers, the Hum Eliminator includes specialized passive circuitry to keep the transformer from ringing, and a balancing cir-

wards through the audio chain to find the offending piece, then drop a Hum Eliminator in line before the next device.

If you are bringing in analog audio somewhere in your path, keep an Ebtech Hum Eliminator nearby.

Price: HE-8-XLR (8-channel): \$319; HE-2-XLR (2-channel): \$125



audio in socket cleared things up fine.

The isolation transformers used inside scope out to 70 kHz — a good two octaves better than FM quality. Published THD measurement is less than 0.005 percent; quite good for a passive device. Amphenol XLR sockets are used exclusively, and the housing is cold-rolled steel

cut ahead of the primary winding to redistribute incoming signal voltages and assure a ground potential of 0V going in.

Placement of the Ebtech unit in the audio path is important — the unit will not remove noise already introduced further upstream, but stops it where the problem is happening. Work your way back-

For information, contact the company at (800) 284-5172 or visit www.ebtechaudio.com.

Alan Peterson, KJ4IVD, is a 20-year contributor to Radio World and the assistant chief engineer for the Radio America Network in Arlington, Va. Reach him at apeterson@radioamerica.org.

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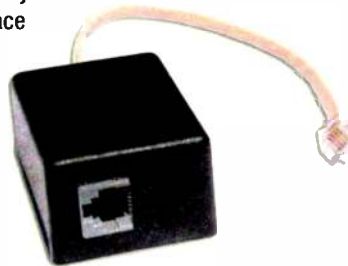
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THEIR OWN WORST ENEMIES

Mark, I read your article "It's About the Offer" (Promo Power, March 25) and you suggest a \$500 test. It sounds as if you've done it before and you make it sound as if it's "no fail."

READER'S FORUM

I preach about "The Offer" all the time and have seen how important it is to have a good offer for advertising to generate non-routine traffic for the 30 years I've been in the business. But I can't believe there are 500 people in our market (Lorain County has 301,000 people) who would stop by a dealership for one free dollar bill ... let alone in 20 minutes. What am I missing here?

Other than that, I enjoyed your article and agree 100 percent. We have to urge creativity and "great" offers.

Also, we need to get the auto dealers to believe they can survive and succeed. I hear stories from my friends about how they were treated with no enthusiasm or salesmanship at all by car salespeople. In fact there is so little salesmanship going on that calling them car

salesmen is being generous.

One example: I serve on a hospital board and the president had a Chrysler 300 for which the lease was up. He went back to the dealer, where he's been getting his cars for 20 years, and was treated indifferently, so much so that he decided to go look at a Cadillac at another dealership.

Same story. The "salesperson" pointed him to the area of the lot where the model he was interested was, and stayed in the showroom. (It was cold outside, after all.)

My friend was a little taken aback and decided to look at a Lexus. They treated him like a king and he decided to not only buy a Lexus for himself, he got one for his wife too.

Sometimes dealers and their salespeople are their own worst enemies.

*Doug Wilber
President
WOBL Radio Inc.
WDLW Radio Inc.
Oberlin, Ohio*

A DRAMATIC PROPOSAL

Regarding David Noble's article about why accessible radio standards matter (Jan. 14), I completely agree with the author. However, I want to take it further.

What really needs to happen is, the FCC needs to ban HD Radio and instead require all radios on the market to be Internet radios, whether boom boxes or small portable radios, and these radios as well need to be accessible.

Folks, we don't need HD radios or analog radios either. That is radio that is antiquated, because whether using analog or HD Radio, you still have stations that fade out when you get out of range. With Internet radio, you're never out of range!

So, if anybody from the FCC is reading this, get rid of analog and HD Radio and require all radio stations to be streaming on the Internet, and require all radios to be Internet-ready.

*Harry Brown
Port Huron, Mich.*

TIME AND TEMP AFTER EACH RECORD

I have listened to voice tracking take the place of live jocks at many stations, including some here. Although voice tracking is a real cost-saver, listeners are mostly disregarded. Are we giving them what they deserve?

I can't help but wonder about the long-term effects. Future technologies are exciting and I welcome them; but the way we're going, how can we accrue future talent? If a handful of experienced voices make up voice tracking now, where will new talent come from? Worse yet, many jocks today think this is the norm.

Have we really made radio more fun with voice tracking? The early years may not have brought much pay, but they were fun; and I believe they were fun for listeners too.

My first year in radio was 1966. We were encouraged to be entertaining and engaging. To inspire the listener, we

were told to get them involved and talking about us.

Putting a phone bit together with a listener, timing it out and running it was rewarding; it gave the jock substance if done well. Much of what I hear with voice tracking is hardly that.

My first gig in radio was at a station that had a Western Union Telegraph clock in each studio. These were wired to an integrated clock network, synchronized, displaying the exact time.

On the bottom of our on-air studio clock, the station manager had written a note, "Time and temp after each record." Maybe that era is gone, but can we always just ignore this with voice tracking?

At one station I was encouraged to include double time checks during mornings. That is to say, "It's 6:44 ... sixteen minutes until seven."

Rarely, if ever, do I hear the time with voice tracking.

Offering less than we should is not fair to the listener. How many times while the sky is going from yellow to green have I turned to a voice tracked station and heard nothing about the weather? I've also heard weather that had been recorded days earlier and broadcast as a current forecast with voice tracking. Meanwhile, TV has picked up where radio has slipped. This should not be.

Good talent inspires loyalty by listeners in return. Listeners deserve it.

*Denny Luell
Assistant Corporate
Program Director
Midwest Communications Inc.
Green Bay, Wis.*



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RADIOWORLD
The Newspaper for Radio Managers and Engineers

Our readers have something to say

"We are impressed by the numerous articles by James O'Neal. They are extremely well written while providing detailed, accurate information about the history of radio and its development."

Ted Kuligowski
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A Man on the Street's View of Radio

Broadcasters, at Least the Ones I Meet,
Are Very Much Invested in the Future

BY TIM BEALOR

The author is vice president of sales for Broadcast Electronics.

As far back as I can remember in my 32 years of attending NAB shows, someone inevitably stops me in the hall or at the booth and asks me my opinion on the state of radio. I was always fairly certain how I'd answer, until this year.

COMMENTARY

I have to admit that faced with that same old question at this spring's show, I had one of those "man on the street" moments you see on TV, where passers-by are asked a ridiculously simple question but can't seem to come up with the answer.

How can anyone possibly sum up recent market conditions? I surely can't. I am not a radio economist and Broadcast Electronics is certainly not an authority on the business of operating a radio station. We make transmitters and studio gear. What do we know about ratings and advertising? I am far more comfortable speaking about modulation and bandwidth issues.

Yet, nothing could be more important to me, and BE, than the state of radio. We do not have a division or department or cubicle at BE that doesn't relate to radio somehow. Which makes us the proverbial man on the street, I suppose. Radio is all we do, so we tend to be hyper-aware of what is going on with our customers. And, for what it's worth, I can tell you that not all of it is bad news.

SMALL-MARKET LESSONS

For example, for all the talk of doom in the news recently, I found it interesting that at this spring's convention, people seemed genuinely interested in buying stations. One broadcaster confided that he was at the show checking out equipment because he's thinking about buying a couple of stations now that the market is priced right.

I also noticed that engineers arrived with the usual list of radio projects, both studio- and RF-related. Of course, budgets aren't grandiose these days, but then, they've seldom been grandiose.

It's also true that HD Radio, other than the power level issue, wasn't the center of attention as it had been at previous shows, but that's nothing new. A

lot of HD Radio build-outs have already taken place in the larger U.S. markets, and it's no surprise that the remaining stations are making the transition at a slower pace.

I talked to quite a few small- and mid-market station owners whose stations are adopting HD Radio one unit at a time. In fact, I noticed that this year's convention was dominated by small- and mid-market broadcasters more so than any other in recent history, in large part because some of the major U.S. groups stayed home this year.



We don't know what they're doing on Wall Street. But I see broadcasters taking stock of the situation and making ends meet in very tough economic times.

That's probably why much of what we heard mirrored the discussion at a BE webinar earlier in the year for mid- and small-market operators — I guess you could call it BE's version of the man on the street interview for station owners in the heartland.

Many radio operators said local advertising was holding its own. Two said ad sales were up 7 percent in 2008 compared to 2007. Actually, one made a point of saying that his sales were up *only* 7-1/2 percent in 2008, his lowest increase in 11 years. There had been some downward ticks in revenue during the first several months of 2009, of course, but in good years, his stations saw an average 10 percent increase in ad sales.

General Motors should be so lucky!

UNCONVENTIONAL THINKING

Several radio operators told of picking up ad dollars from merchants who once advertised in the local paper but are now making buys on radio because they perceive the value to be better.

With more and more newspapers folding, that trend could very well continue, leaving merchants in the lurch and millions of ad dollars on the table for opportunistic broadcasters.

We know of at least one station that is not only filling the newspaper void with traditional spots, but also e-mailing merchant offers to loyal listeners for a surcharge and even creating portals for merchants that will be able to do transactions

for them.

Another operator, whose station is an hour outside of Detroit, is targeting unconventional clients in order to replace some of the shrinking ad dollars as a result of the auto industry slowdown. He mentioned doctors and lawyers, and a precious metal advertiser who is doing brisk business by taking in people's jewelry.

Another money-maker: event marketing. He recently sponsored one outdoor event for hunters and fishers that attracted 600 people and 35 exhibitors, a precipitous rise in attendance and exhibitor revenue from the year before.

These are the sort of stories we hear over and over again in our daily conver-

sations with broadcasters.

It's evident to us that the radio industry is taking stock of the situation and making ends meet in very tough economic times. Some stations are even making inch-by-inch progress in nontraditional areas.

One owner told me he specifically came to the NAB Show to find out about

PERFORMANCE

(continued from page 34)

application were available.

Now, having been asleep at the digital switch, RIAA-member companies are targeting free radio airplay, jeopardizing a musician's number one promotional vehicle.

RW ends its editorial by seemingly calling for NAB to unilaterally disarm, suggesting that we compromise because in RW's view, the RIAA arguments will ultimately win the day.

We respectfully decline your advice. In our view, negotiating a new fee that funnels hundreds of millions of dollars from radio to the mostly foreign-owned record labels is not an option, particularly given the economic downturn facing radio stations today.

Moreover, we would note that more than half the members of the

streaming program content to mobile phones; and I lost count of the number of people who were interested in text applications. These are no longer pipe dream applications; they're for real.

Emmis Radio, for example, tells us that they are seeing per ad buy interest when adding RDS text messages while audio commercials run or during morning shows and music sets. And, just recently, I heard about a station that began running live Webcams of the morning talent on the station Web site, and listeners loved it so much, they're taking it to YouTube.

Broadcasters, at least the ones I speak to, are very much invested in the future — that goes for those abroad, too. I experienced this first-hand a few weeks prior to the show during a trip to India, where commercial radio is relatively new and is run almost exclusively by people aged 30 and younger.

I suspect that many of these young broadcasters haven't seen a board in two years, let alone know how to operate one. Yet they, like so many others that I have met and reconnected with recently, are totally invested in the future of radio, which in itself says a lot about current market conditions.

I certainly do not have all the answers. But, if I had to pick one takeaway from my conversations with broadcasters recently, it's that they are doing what they always do: radio.

Broadcast Electronics recently celebrated its 50th anniversary. Tim Bealor has almost 35 years' experience and leadership as a senior BE executive. Contact him at tbealor@bdcast.com. Comment on this or any article to radioworld@nbmedia.com.

House of Representatives now oppose the performance tax. As bipartisan momentum continues to build for our side, we encourage all radio station executives across America to continue educating members of Congress on the dire threat posed by this RIAA-backed bill.

RW should know that radio broadcasters have never been more united on a public policy initiative. From Bangor to Boise, from Mom & Pop operators to the largest station groups, radio broadcasters are determined to defeat the performance tax.

Interests collide every day in Washington, and there are times when a trade group like NAB has no other option than to compromise. This is not the time, nor the issue.

The author is executive vice president of media relations for the National Association of Broadcasters. For more information visit www.nopperformancetax.org.

INTERNET RADIO : 2010 :: FM : 1970

Streaming Media Could Be the 'Air Apparent' to Broadcast Radio

As we and others have observed, the rise of Internet radio has many parallels to the coming of FM.

For example, both began with fixed receivers in the home or workplace only, followed by portables and in-car receivers. Other similarities include all the new content available, and lately, even the higher audio fidelity.

A big difference, though, is that the fledgling FM band was largely under the control of incumbent AM broadcasters (in the commercial sector, at least).

Existing radio stations were by rule the only candidates for commercial FM success. Even then, however, they were forced into that ultimate success by regulation, too, when the FCC required the cessation of AM/FM simulcasting in the early 1970s. So the regulation was both carrot and stick; but were it not for the stick component (and the new formats it generated), FM may have died on the vine.

This time it's market forces, not regulators, that are pushing broadcasters to explore the next fertile field.

Yes, Internet radio's barriers to entry are far lower, so the competitive environment is much more populous. But as in the previous transition, we believe there is still no one better prewired to succeed in Internet radio than local radio broadcasters.

To be sure, Internet radio is a different game, but just as in the AM-to-FM shift, those who best understand and leverage the differences between the old and new processes will win the day.

And that success does not necessarily mean total replacement. In any transition, the "incumbents" should always be concerned with cannibalization of their existing service and the possible loss of investment value. The best definition for success is therefore "maximum new growth with minimum legacy loss."

We note that the AM-to-FM transition itself is still in progress, and so it is that some broadcasters continue to succeed with stations in both bands, by optimizing the content and

service delivered on each to their respective technologies and user behaviors.

Today, this lesson encourages the embrace of Internet radio's differences, and the application of local radio's considerable amassed assets, to provide a winning suite of services online — while maintaining the best of what works on-air.

The easiest place to start is with new streaming audio services, a hugely popular and fast-growing sector.

Why simple streaming, as opposed to more interactive services? Because this form of straight-ahead Internet radio is reaching a great demographic that still values the curatorial expertise and well-connected nature of radio presentation — a proxy for the listener's taste, if you will.

The broad choice of streams and their lighter commercial loads also are key attractions. For many listeners brought up with local radio, Internet radio streaming keeps what's right and fixes what's wrong with AM and FM — and it's therefore an optimal service.

While some activist listeners may still want to select their own content and shuffle it (e.g., iTunes), or interactively tweak streams (Pandora, etc.), a lot of listeners seem to like plain old Internet radio.

A recent New York Times article underscored this in quoting Tivoli CEO Tom DeVesto, who compared it to a wine lover who "doesn't want to make his wine; he wants to open a bottle." Tivoli is now adding to its established line of AM/FM radios with some fancy, wood-cabinet Internet radios.

We think broadcasters should follow suit, keeping the on-air shelves stocked with the big sellers, and going with the boutique stuff in many variations online. It's a great way to get back to the future and enter radio's next golden age.

— Radio World

Performance Tax: Worth the Fight

BY DENNIS WHARTON

Radio World's editorial ("Time for a Cease-Fire," June 3) urging NAB to end our battle against the recording industry's "performance tax" proposal in Congress displayed surprising naivety for the political process and a disap-

COMMENTARY

pointing lack of appreciation for local radio's role as the primary driver of music sales.

RW blithely criticizes NAB for our "nasty campaign" and cavalierly urges broadcasters to "compromise" on the issue.

Let's be clear: NAB neither asked for nor started this fight. But once the well-funded Recording Industry Association of America launched its scorched-earth legislative attack on free radio, it was our obligation to try to block it. That's what professional trade associations do, and NAB makes no apologies for defending the interests of America's

hometown radio stations.

To its credit, RW acknowledges that record labels have shown "astonishingly little appreciation" for the role radio has played in exposing music to our 235 million weekly listeners. But why stop there?

RW should know that radio broadcasters have never been more united on a public policy initiative.

— Dennis Wharton

Why would RW ignore the fundamental hypocrisy of a record label campaign based on the theme of "fairness to artists"? Why not acknowledge the shabby treatment afforded artists by the labels? Why not suggest that record labels actually negotiate fair contracts with talent? Why not point out that musi-

cian after musician has filed lawsuits to recoup royalties owed to them by their record label?

Rather than attack NAB, RW should be calling the RIAA campaign what it really is: a cynical effort by the failing recording industry to recoup massive losses brought on by a refusal to adapt to the digital age.

Anyone with the slightest familiarity of music knows that technology and Napster changed the music business forever. Through the advent of iTunes, music fans are no longer forced to shell out \$20 for an entire CD of mostly unwanted songs.

A savvy record executive would have seen the digital tsunami approaching, and embraced the digital song download model that Apple's Steve Jobs pioneered. Instead, RIAA and its music mogul members chose to ignore technology. They alienated an entire generation of listeners by suing thousands of college kids, most of whom would have willingly paid for individual songs if the

(continued on page 33)

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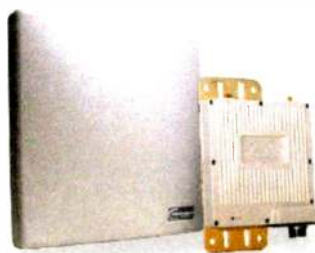




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