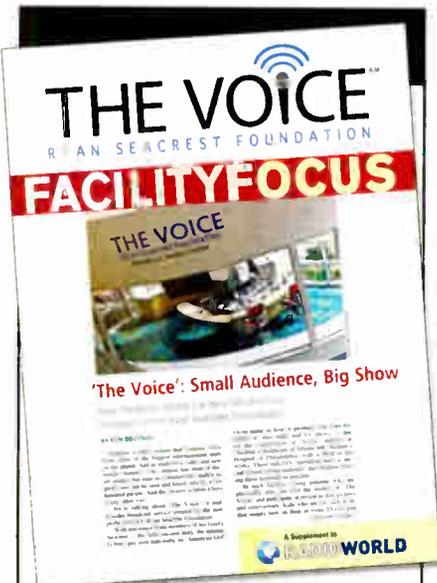




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MEDIA CENTERS GIVE SICK KIDS A NEW 'VOICE'

• "The Voice" is a series of media centers, created by the Ryan Seacrest Foundation and located in children's hospitals. Centers are open in Atlanta and Philly, with more to come. Most R/W readers will receive a special supplement to Radio World about "The Voice" with this issue.

Steve Newberry: 'We've Learned How to Deal in the New Normal'

He Was an Owner at 21, And Still Loves Crawling Around a Studio Today

GLASGOW, KY. — In a small market you need to be able to do a little of everything to keep a station on the air.

RADIO SHOW

It's not every radio group owner who understands the difference between "in phase" and "out of phase," has run audio cable into a punchblock or taken apart cart machines for routine maintenance.

Steve Newberry has done all that; but it's probably not why you know his name.

The Kentucky Wildcat fan is the president and chief executive officer of privately-held Commonwealth Broadcasting, which has 22 small-market stations in Kentucky. He started his radio career at 14. At 21, he bought his first station, a 250 watt AM daytimer, and upgraded it to 24-hour service with 500 watts.

(continued on page 6)



Newberry still holds down an airshift on Saturday mornings.

A Decade Later, The Loss Is Still Deep

Sept. 11 Anniversary Recalls the Deaths of Six Members of the Engineering Fraternity

BY JOHN MERLI

Bill Steckman was working on Tuesday morning, Sept. 11, 2001, shortly before 9 o'clock. But unlike thousands of others in the North Tower of the World Trade Center, the WNBC(TV) transmitter engineer was not just reporting to work. Instead, he

had already finished his regular overnight shift and remained at his post a bit longer to help install some new digital equipment.

Minutes after the tower was hit by a commercial jetliner, Steckman was able to get word out by phone of the encroaching smoke on the 104th floor

(continued on page 20)

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Radio Show Navigates the Media Mix

Organizers Emphasize How 'Digital Fits Into the Landscape'

BY JAMES CARELESS

CHICAGO — Forget radio as a single discreet medium. Instead, consider it as part of a "media mix" that embraces broadcast, the Web and mobile — and then find ways to make money from it.

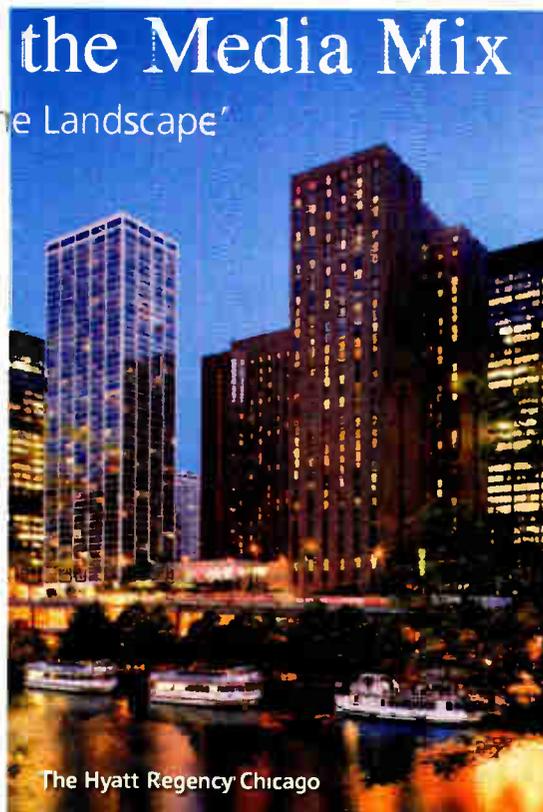
RADIO SHOW

This idea is at the heart of this year's 2011 Radio Show, the second to be produced jointly by the National Association of Broadcasters and the Radio Advertising Bureau. It is scheduled for the Hyatt Regency Chicago Sept. 14-16. Show organizers hope to attract managers wanting to participate in the media mix trend and profit from it.

Our industry's overall revenue has been challenged in recent years; so the 6 percent growth reported by RAB in 2010 was a welcome change. But within that number was faster growth for "digital" revenue: money from websites, streaming and HD Radio multicasts.

That number was up 24 percent last year; and the trend continued in the first half of this year, up 19 percent, compared to 2 percent growth for the industry.

"Whether meeting the challenges of a younger workforce, embracing social media or adapting to new technology, radio is undergoing tremendous change, and managers need to be prepared," said Ann Marie



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Cumming, NAB's vice president of Communications.

"NAB and RAB have developed a conference program for the Radio Show designed to help radio professionals meet these challenges and identify opportunities to grow their business."

When it comes to challenges, "The most compelling trend broadcasters need to deal with today is the diversity of the media mix," said Jeff Haley, RAB's president and CEO.

"CBS is already doing this, which is why they tend to beat the market when it comes to revenue performance. CBS's secret: They make money not just from radio, but the Web, mobile and other nontraditional revenue streams."

Pursuing a media mix approach allows a station/radio group to bolster revenues from other areas, when traditional sources are having a tough time.

"We have seen a strong recovery from the top five radio advertising categories,

(continued on page 5)

HIGHLIGHTS

Advertiser Luncheon
Wednesday, 11:45 a.m.
Eddie Combs, vice president and chief marketing officer for Sears Home Appliances

Opening Remarks and Keynote
Wednesday, 3:45 p.m.
Jeff Haley, president and CEO of the Radio Advertising Bureau, and Gordon H. Smith, president and CEO of the National Association of Broadcasters.

Leadership Breakfast
Thursday, 7:30 a.m.

Super Session
"The Road Ahead: Entertainment and Information in the Car"
Thursday, 9:30 a.m.



Photo by Jim Peck

NAB's Ann Bobeck makes a point at the 2010 show; the FCC's Peter Doyle is in the background.

"Total Radio"
Thursday, 1:45 p.m.
Bob Pittman

Marconi Radio Awards
Thursday, 6 p.m.
Elvis Duran and Ronnie Dunn

RAB's CDMC 2.0 Digital Sales Certification Course
Friday, 8 a.m.-5 p.m.

Radio Luncheon
Friday, noon
Steve Newberry and Michael Smerconish

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You Are Here? Then Here You Are!

Geo-Coding Usage Task Group Explores Location-Based Tech for Radio

A small group of technical people from the broadcast and consumer electronics industries is doing quiet grunt work that could end up helping your station become even more locally relevant to your listeners.

What if a consumer's radio receiver knew where she was and could display current traffic problems specific to that exact spot? Or if, during your hourly sportscast show, the device could show high-school scores just for her neighborhood? Or provide coupons for a sale going on right now in a nearby shopping plaza?

To put it another way, what if your radio station could substitute "content variants" for the listener based on where she was?

As local as good radio already is, the signal of your station probably covers many miles in any direction. Meanwhile American consumers increasingly are interested in content that is useful where and when they are — now.

A subcommittee of the standards-setting National Radio Systems Committee formed the "Geo-coding Usage Task Group." It is made up of 10 or so NRSC members who are exploring possible location-based services and technologies that can help radio. These are broadcast engineers, technology providers and consumer electronics representatives. You can expect to hear more about their work soon.

Mike Starling, NPR vice president and executive director for the Technology Research Center and NPR Labs, heads the group.

"The basic premise is that local rel-

evance is at the heart of what radio is all about," he told me.

"The GUTG is exploring — on a very preliminary basis — the type of services and technology that could hyperlocalize the radio experience."

Starling gives credit to Dave Wilson for pushing the idea with persistence. Wilson, as you may know from his writings in RW, straddles the worlds of radio

If the DRB subcommittee does decide to issue an RFP, it would encourage technology developers to respond and spell out how they envision such location-based services might work in radio.

Then the NRSC could consider whether a standards-setting process might be in order, all aimed at helping such technology germinate. A similar

The GUTG is exploring — on a very preliminary basis — the type of services and technology that could hyperlocalize the radio experience.

— Mike Starling

and consumer electronics. He is senior director of technology & standards at the Consumer Electronics Association, and also owns radio stations.

"We took about a year to develop our preliminary list of potential use cases and analyze the kinds of attributes they might have," Starling said. "At that point I, at least, was prepared to issue that as an informational report."

"But instead of just ending there, everyone said, 'This is good. Perhaps we should drill down a little further, expand this work some and move toward the drafting of a possible request for proposals.' We're sort of sticking our toe into this water."

process was followed years ago when the NRSC solicited proposals for a U.S. digital radio standard.

The group's goal is to put tools that radio already has, like HD Radio/AAS data services, RBDS, and any other SCA type services, to work with location-based technology such as GPS and cellular triangulation, to create a more "granular" display content for users.

"We don't intend to reinvent the wheel, but we do intend to take advantage of opportunities that might be there," Starling said.

I asked how he would characterize the maturity of U.S. radio when it comes to useful new technology offerings.

FROM THE EDITOR



Paul McLane

Starling thinks broadcasters appear to be moving "inexorably" toward providing content beyond just audio; he pointed to the Broadcast Traffic Consortium, Clear Channel Total Traffic Network and HD Radio Artist Experience as examples of broadcasters using existing infrastructure to offer additional content for use on a variety of receiving devices. More, he thinks, will be coming.

But doesn't radio lag other industries in implementing new tech that will interest today's app-savvy, highly mobile consumers? I sometimes think so; but he disagreed.

"We're perfectly positioned to leverage and surf the investments made by other multimedia providers, and marry that up with robust, unique and free broadcast services. I think the timing is perfect to take a look in this direction."

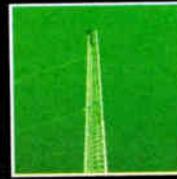
I suspect we'll hear more about this at this month's NRSC meetings in Chicago. We'll tell you more, if and when the task group or the larger committee moves ahead with this.

A story on page 1 of this issue recalls the engineers who died on Sept. 11, 2001, along with so many others. Those six men worked primarily in television; but they were part of our broadcast family. Radio/TV distinctions and job titles don't matter here. Please take a moment to remember them and their families this week.



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RADIO SHOW*(continued from page 3)*

with automotive leading the way," Haley said. "But there was a slight hiccup in Q2, where spot sales didn't go as high as we expected. Having a media mix allows a station to cope with a soft spot market, by ramping up revenues from other advertising and money-making sources."

Various sessions are intended to help broadcasters achieve media mix success.

For instance, "Maximize Radio's Assets to Gain Share of Marketing Spend" will explain how radio can use the media mix approach to get a bigger slice of the \$716 billion spent annually



Jeff Haley. 'CBS's secret: They make money not just from radio, but the Web, mobile and other nontraditional revenue streams.'

on U.S. sales, promotion and marketing. "R U a Social Misfit?" will cover the successful use of Facebook and Twitter to build brand audience and loyalty. "Research Spotlight: A Positive Perspective of Radio and its Future" will tap into three years' worth of PPM data to show how stations have maximized digital assets to engage listeners.

PITTMAN SPEAKS

The Radio Show's Super Sessions reflect the media mix theme. In "The Road Ahead: Entertainment and Information in the Car," speakers from Arbitron, Edison Research and Scarborough Research will address the past, present and future of in-car entertainment, information and communications. That is likely to be of interest to any radio manager worried about, say, Pandora.

Bob Pittman, chairman of Clear Channel Media and Entertainment Platforms, will tackle the media mix issue in his Super Session "Total Radio." He is expected to talk about handling digital technology, and how Clear Channel Radio's iHeartRadio platform is keeping the big broadcaster in touch with listeners wherever they are. Pittman also is likely to mention the iHeartRadio Music Festival in Las Vegas, which takes place shortly after the convention in Chicago.

"These are exciting times for broadcasters who understand that today's radio brands need to extend their content and listener relationships wherever they can to leverage as much marketing activity as possible," Haley said. "That's the point we are trying to make at the 2011 Radio Show."

NEWS**RECENT REVENUE REVIEW**

U.S. commercial radio revenue as reported by the Radio Advertising Bureau, according to Radio World archives.

Year	Total (Billions)	%
2011 (half)	\$ 8.4	+2%
2010	\$17.3	+6%
2009	\$16.0	-18%
2008	\$19.5	-9%
2007	\$21.3	-2%
2006	\$21.7	+1%
2005	\$21.5	0%
2004	\$21.4	2%
—		
2000	\$19.8	12%
1995	\$11.5	8%
1990	\$ 8.8	5%
1985	\$ 6.6	12%
1980	\$ 3.5	12%
1975	\$ 1.9	8%
1970	\$ 1.3	5%

Percent changes are compared to prior year and are rounded. RAB began including "non-spot" revenue in 2003. It currently tracks Spot, Network, Digital and Off-Air as part of the total. Revenue prior to 1981 is from FCC via RAB.

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NEWBERRY

(continued from page 1)

In June, he completed a two-year term as chair of the joint board of the National Association of Broadcasters, a seat that made him one of the broadcast industry's most visible spokespeople on Capitol Hill. He also has been the association's radio chair. He remains on its executive committee and now offers his expertise to board members including Radio Board Chair Caroline Beasley, Joint Board Chair Paul Karpowicz and Television Board Chair Marci Burdick.

Newberry will receive the National Radio Award at the Radio Show this month in recognition of his leadership abilities during 25 years as an owner/operator.

Radio World News Editor/Washington Bureau Chief Leslie Stimson spoke with Newberry about issues facing radio.

RW: What do you think of the health of the radio industry?

Newberry: This is a reflection of our performance; I feel much more positive about the radio industry, probably than I have for a couple of years. I've always been bullish on it long-term, but we certainly went through a very difficult economic period. It was reflective of the national economy.

With the drop in the stock market yesterday [Aug. 8], I guess, like a lot of other businesspeople and broadcasters, I would say that gives me pause — just as it relates to where we are in terms of the national economy — but I think that we're seeing a bit of the metamorphosis of the industry right now. I think we're seeing some transactions begin-

ning to come back into play. I think the operators that are there now are proven by fire, tested, stronger. I know even within our own organization the difficulties of 2008 and 2009 made us do things differently than we had ever really considered, and, frankly have had some very strong, positive results for us. And I think we're doing a better job serving our communities than we've been for awhile.

RW: What's an example of something Commonwealth has done differently that has worked out for you?

Newberry: What we had to do was really focus on the things that we could control as opposed to the things that were beyond our control. When you lose major national accounts or regional accounts because of what's going on in the automotive industry [for example] ... We re-upped our direct local sales efforts. We became a lot more cognizant of the challenges that were facing our clients. ...

RW: What do you think about Pandora and other personalized radio services? Are they an increased threat to local radio advertising, as well as national?

Newberry: I would call it personalized music service, more than a personalized radio service. ... I think they are very competitive for iPods, CDs, MP3 players or streams of particular music interests. Do they compete with radio for listenership? Certainly. Just like CDs and cassette tapes and eight-track tapes and everything else did.

But ... if their unique trait is customization, our unique trait is community and connectivity. I believe it's where



The future chairman of the NAB joint board of directors is shown at WKVE(AM), Cave City, Ky. in 1979. Newberry bought the station in 1984 and changed the calls to WSMJ.

Newberry in 1987 in a studio he helped wire at WSMJ(AM), Cave City, the first station he owned.



we have an opportunity to differentiate ourselves.

When I say I'd call them a customized music service, not customized radio, I'm not trying to downplay their product at all. ... But I don't think that they have that same sense of community or connectivity, the two words I used earlier, that radio does. It's interesting. People that love Pandora,



The original WSMJ air staff in 1985. Newberry bought the station at age 21 and sold it in 1987.

love Pandora. They want to be on that island. They want to listen to precisely what they want to listen to, when they want to listen to it. But people that love radio, love radio, because they know what's going on in terms of the community. ... It's not individualized; but radio stations are still very customized in their own way.

RW: Let's talk about the whole push to get FM chips in cellphones. NAB seems to have now softened its stance, backing off a call for a mandate, and now encouraging wireless companies instead.

(continued on page 8)

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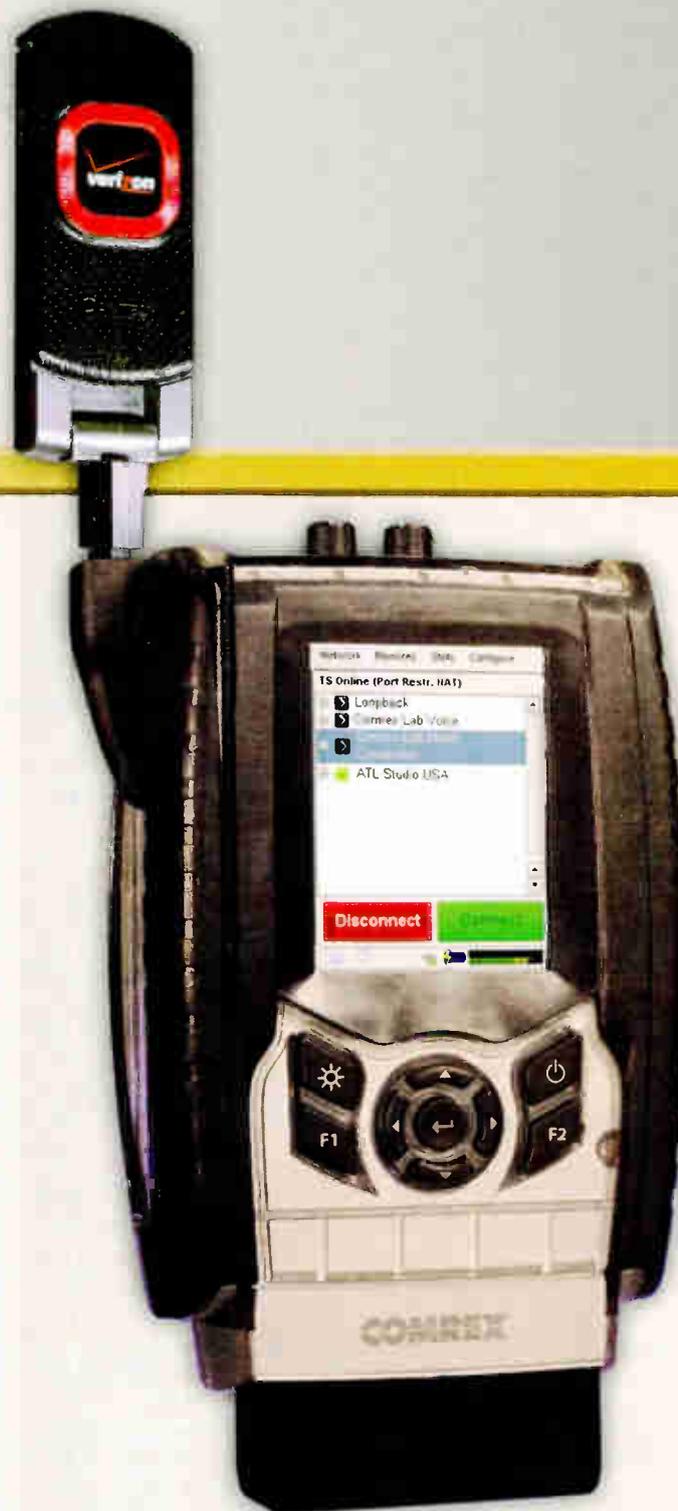
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NEWBERRY

(continued from page 6)

Newberry: I think it's not that NAB has softened its stance, but a year ago, when we were being asked by Congress to find a solution to the performance rights issue, NAB's belief was, in return for us paying a performance rights fee, we want FM chips in cellphones. So it wasn't that NAB was trying to mandate FM chips in cellphones just to make the Consumer Electronics Association crazy. It was a, "If this is what you want us to do, this is what we think is a reasonable accommodation."

So since that performance rights package is now off the table, I think NAB's position is still very strong. I know NAB's position is still very strongly advocating FM radios in cellphones because of public safety issues and because of the increasing cost of bandwidth that cellphone carriers are charging their consumers to listen to a Pandora or to an iHeartRadio. The fact that an FM radio

People are not going to carry a transistor radio to the ballgame anymore. There's one device and it's your cellphone.

— Steve Newberry

would be there, would be free, would be available even in an emergency even if the cellphone networks went down — all those reasons are just as compelling as they were a year ago.

But in this climate, clearly the better way to approach that is market-driven. NAB's position a year ago was, "If we are being asked to pay a percentage of our revenues that we had not paid previously, then in return for that let's increase the platform and let's make sure that radios are available everywhere." ... This year is an entirely different political climate. That doesn't mean that NAB is any less convinced that FM chips should be in cellphones.

RW: Is the texting notification system the cellphone companies are working on not as good as having an integrated FM chip?

Newberry: I personally believe, having been aware of all the discussions we've had at NAB and knowing the facts that I do, that the text messaging system is flawed because of the delivery time and the limitation of information. If you try to send a text message to every cellphone subscriber in America, they all don't get it instantaneously. It overloads the system. So that is one problem with the current proposal.

The second is, if the cellphone networks go down ... then, that whole system disappears. But if you have a radio on the cellphone, even if the cellphone networks are down, the consumer can still access emergency information.

By the way, that is a big difference. Lots of staff people on Capitol Hill will say, "Well I can get your radio station on my cellphone." You can only get it via Internet streaming. They don't differentiate those two; but if the Internet fails, you're out of business of accessing any station ... but certainly the ones that in a crisis you might expect to have the most coverage.

RW: Wireless companies say market demand hasn't shown consumers want FM integrated into their cellphones, while NAB says consumers do. What do you think?

Newberry: My goal is that there's a radio in every device that has a screen or speakers. Radio ought to be there. To me, it's not just about radio being on a cellphone.

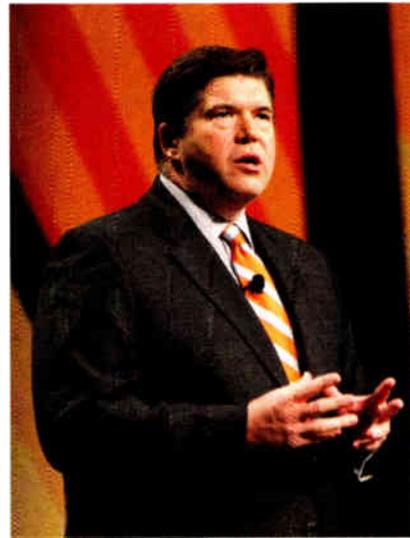
I'd like to have a radio on my iPad. I'd like to have a radio on any piece of technology I have that has a pair of speakers on it, because I think that's the wise thing for our industry to do, and honestly, I think it's beneficial to the consumer because it's a free service that provides information and entertainment. ...

You've got to have receivers. ... You know, I'm also a small-market broadcaster, and I think there are a lot of people, if they had the ability, [would like] to sit in the stands [and] listen to the local broadcast of their high school ballgame on their cellphone. People are not going to carry a transistor radio to the ballgame anymore. There's one device and it's your cellphone.

RW: Back to performance rights. The RIAA hasn't had that bill reintroduced by lawmakers; is that issue status quo right now?

Newberry: I would say the issue is dormant but not dead. I firmly believe it will come back at some point in time.

Mitch Bainwol's departure [as president/CEO] from the RIAA will certainly change the dynamic. Mitch, in good faith, sat down with Gordon Smith and others and looked to find a solution there. But anytime you change leadership of an organization, you are going



Commonwealth Broadcasting President/CEO Steven Newberry at the 2011 NAB Show.

to expect a different strategy from the new leader.

So a year ago right now if we could have looked ahead and said, "This issue is behind us" and that we would be where we [are] and that the recording industry had not introduced a piece of legislation, I think we would have all been pretty enthused. I think Gordon Smith's strategy and execution of that strategy — both on the performance rights issue in 2010 and the television spectrum issue in 2011 — have been magnificent. ...

RW: You sound pleased about Gordon Smith as the leader of NAB.

Newberry: I am really enthused about what Gordon has done at NAB. That would not come as a surprise to anyone, because I was involved very heavily in the selection and spent a lot of time with him during his first couple of years in that role.

What I have found him to be is very smart, very articulate on broadcasting issues. He understands how Capitol Hill works at a level that most of us don't. He has great gut instincts. ...

RW: Were you also on one of the NAB boards when David Rehr was head of the NAB?

Newberry: Yes, I was on the executive committee for three years while David was the CEO. ...

RW: What was David Rehr's style and what is Gordon Smith's style?

Newberry: David is a more forceful personality. He is one that is very experienced in hard-knuckle politics. He understands the process. He fights very diligently to protect the interests of his constituency. But David will throw down the gauntlet and go to step into the ring to defend his interests. With that come high rewards and ... high risk.

Gordon is just as strong an advocate and just as strong a defender, but Gordon

will probably try to have a conversation before you get into the ring and say, "You really don't want to get into the ring with me and make me get into a fight with you because I will win, and if you would like to find a better way to resolve this, I'll be glad to talk to you."

RW: How did you get into radio?

Newberry: I was a radio junkie as a child and I can remember when we would go to a local hardware store. The radio station might be doing a broadcast on a Saturday afternoon and my mom would talk about how I would just be mesmerized and not want to go anywhere in the store. I would just sit on a paint can at the entrance to the store and just watch the disc jockeys do their broadcast.

My dad saw the owner of the local radio station at the corner drugstore coffee shop one day and said, "If you ever need somebody to take out trash or do odd jobs at the radio station, my son has an interest." That man ... Clovis Sadler and his wife were kind enough to give me that first opportunity and I was 14, working 24 hours a weekend at the local radio station.

RW: Was that in Kentucky?

Newberry: Yes, Glasgow, where I still live. That's one thing that has been very fortunate for me, I live on the same farm that I grew up on ... but I have been able to be actively be involved in the industry and travel, but still continue to come home here.

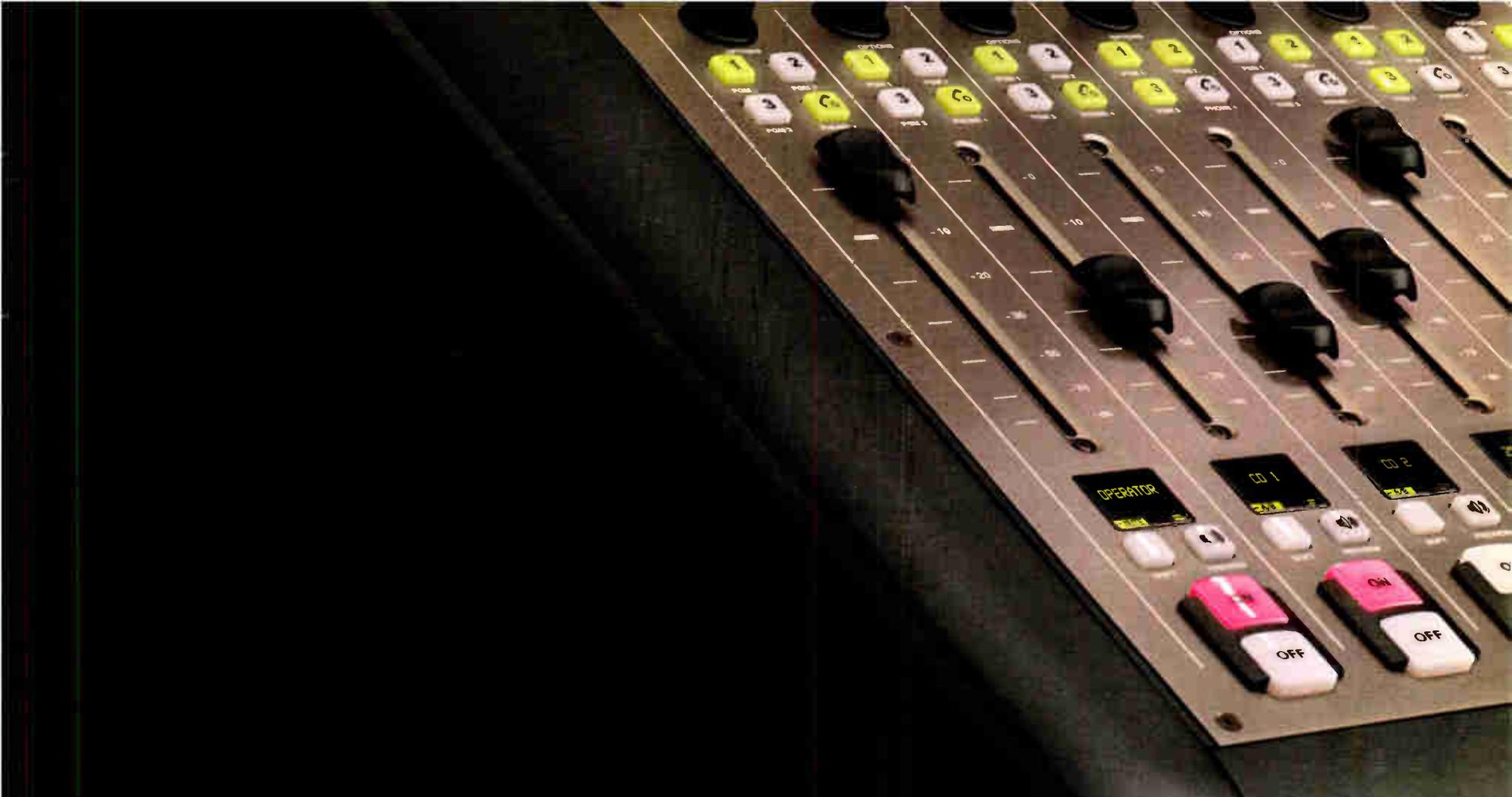
RW: What did you do at the radio station ... a little of everything? Do you have technical experience?

Newberry: I was an operations guy. I started off as — I won't say air talent, because talent would be a far stretch from what I possessed — but as a part-time announcer working on the air from 6:15 to 10:15 p.m. on Friday nights; 9 to 11 a.m., 1 to 5 p.m., and 6:15 to 10:15 p.m. on Saturdays; and 2 to 10:15 p.m. on Sundays. That's a lot of hours for a high school kid, and I loved it. Then, I bought my first station when I was 21, which was a little AM daytime station in a double-wide house trailer. [He made the \$130,000 purchase with a combination of a bank loan and \$20,000 in operating capital that he contributed, with help from his family.]

RW: What were the call letters?

Newberry: The call letters were WSMJ, which later became a smooth jazz station in Baltimore, but we got the call letters back in the '80s. ... I can remember taking cart machines home and putting them ... on my mom's kitchen table and taking the cart machine out, you know, trying to clean the capstan or polish the heads on it to keep it going, and did some transmitter work.

(continued on page 10)



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World Radio History

NEWBERRY

(continued from page 8)

RW: *Transmitter work?*

Newberry: Changing tubes. But I will tell you that I thank the good Lord, because I did a lot of things that probably should have gotten me hurt or killed. I was not trained in good safety techniques. The first transmitter of the station I owned was a Gates BC-500 series, battleship grey tube-type transmitter. The first station, when I bought it, was a 250-watt daytime AM at 800 with a two-tower directional [antenna array].

RW: *Have you ever wired a studio?*

Newberry: Oh, sure. A [few] weeks ago, John David from NAB and Caroline Beasley ... were trying to reach me, and I kind of disappeared. The next day we're on a conference call and they said, "Where were you?" I said, "Truth be told, I was at one of our radio stations in western Kentucky, crawling around on the floor, installing some equipment," and just kind of doing the things that I love about radio. ...

I should be very clear. ... I have had to do [technical] stuff, but I've got an engineer [Mike Graham] who keeps me out of trouble. But if it comes to running audio cable into a punchblock, or wiring something or soldering something, or getting a piece of equipment installed, I can certainly do that. But when it comes to any real RF skills or any type of real technical expertise I have to rely on some very, very good people.

RW: *How many engineers does Commonwealth have?*

Newberry: We have two, both of whom are contract engineers. Of our 22 stations, Mike Graham handles 17. He has a couple of other contract clients, but he's pretty close to being a full-time guy for us. He moves through three quarters of our company and just does a fabulous job. And in another part of the state that's a little more remote we have another fellow that is new with us but is doing a terrific job.

RW: *Given everything that's going on in the economy, what's Commonwealth's biggest challenge?*

Newberry: Stability and growth in the top-line revenue. We have gotten to a point that we have probably the best balance that we've ever had of human resources and technical resources and sales resources and automation systems that really help us deliver great products to the communities. ... If the economy holds stable — certainly I'd like to see it grow, [but] if it holds stable, I'm okay.

If it dips a bit, I'm still okay. But I guess I'm like everybody else. I'm ready for all of this chaos, this churn, just to stabilize a little bit. ... We're nowhere near the revenue we had at one point, but our profitability is better. We've learned how to deal in the new normal.

RW: *Are any of your stations transmitting HD Radio?*

Newberry: We have one that's in HD at this point, WOVO(FM), a hot AC,

with the primary and two additional channels. ...

I've been to the Consumer Electronics Show, and I've talked to the folks in Detroit. Clearly, what excites them about radio, more than anything else, is HD. The automotive industry is more intrigued with and enthusiastic about HD, and I think we have to, as an industry, grow that platform.

I have no vested interest in iBiquity. Our company is not a shareholder. But I think it's a technology that, whether people like it or whether they don't ... it is what we have. And to argue about whether HD is the right technology or

RW: *What's your funniest story, either a remote gone bad or a bad sales experience?*

Newberry: I was asked by a neighboring broadcaster, who for religious reasons, felt it was inappropriate to work from sunset on Friday night until sunset on Saturday. His play-by-play guy was sick and [asked] if I would mind "coming over and doing this broadcast for me." I said I'd be glad to. I came over and set up. ...

I had a Shure M267 mixer and a 2-1/2 watt Marti going back to the station, and a radio. We were very close to the radio station. The microphones were plugged

To argue about whether HD is the right technology or not is kind of arguing about whether FM radio was the right technology. It's there. That's the standard now.

not is kind of arguing about whether FM radio was the right technology. It's there. That's the standard now.

But as supportive as I am, we're like a lot of other people. Our capital expenditure budgets have just been totally flipped upside down in the course of the past three years. ... [W]e have them on the air, but we have not added to that mix over the course of the past three years.

RW: *So you've done one and maybe when the economy improves you'll think about doing another.*

Newberry: Absolutely.

RW: *Are you thinking about doing HD conversions just for FM, or would you consider doing AM, too?*

Newberry: In my size markets, I don't really see it, the return on investment for a small-market AM station. ... Now, the AM translator rules have made a big difference for us. Where we've been able to get some nighttime service for a lot of our AMs. ...

I had an outlying Class A that was several miles outside of my main coverage area. I have now made that my third channel on HD and have been able to utilize that for a translator. It's made that station much more viable and really increased the profile and number of listeners that we're serving with that product.

RW: *You're feeding a translator with an HD3?*

Newberry: That's right.

RW: *And what are the calls?*

Newberry: WOVO-HD3 I guess would be the call letters but WHHT is a country station. It's a Class A and we put it on a C3 HD channel.

into the Shure mixer. The output of the Shure was going into the Marti and the headphones were plugged into the radio so we could hear our air monitor.

I'm doing the play-by-play. It's a basketball game. We're sitting at the scorer's table. There was a short in the power outlet so every time a player would jump up from the bench to be brought into the game, the power would go out of this outlet. So the whole game, about every five minutes my radio's going dead and I'm off the air. I'd have to take off my headphones and jump up, run around the scorer's table and get it to come back on, and come back around and apologize to the listeners for the difficulty and try to explain it.

Sometime about the fourth quarter ... it had probably happened about 15 times in the course of the game, and as I'm taking my headphones off I utter an expletive. Which I should not have.

And when I got back a friend of mine asked: "What was going on during the game?" I said it kept knocking me off the air. He said, "No, it didn't. You would just disappear." He said, "You'd be calling the ballgame, and then stop, and then you'd come back and start calling the ballgame again." He said, "You did it all night. I even heard you say s**t."

And I'm just panic-stricken. Well, what I learned the hard way was the good old Shure M267 had a battery backup, and the good old Marti transmitter had a battery backup, but the radio that I was monitoring did not.

So that's my most embarrassing broadcast moment. The man for religious reasons asked me if I would call his ballgame, at which I ended up screaming an expletive in the middle of a high school basketball game.

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Engineering Know-How Is on the Docket

Radio Show Tech Sessions Explore Three Major Asset Areas

BY RANDY J. STINE

CHICAGO — As new technologies rapidly expand into nearly every facet of maintaining a modern radio facility, planners of the engineering program at

RADIO SHOW

this month's Radio Show are focusing on three main physical asset categories in a series of presentations and tutorials.

"This year the Radio Show Engineering Program is focusing on ways to improve operating efficiency. Ways to save operating dollars and boost revenue are being explored from an engineering perspective," said John Marino, vice president of NAB Science & Technology and one of the program's planners.

For example, a session features the efficiency calculator developed by Cavell, Mertz & Associates to help engineers find ways to make energy-saving transmitter facility improvements. Studies will be presented by Clear Channel and Emmis that examine



New York Public Radio's facility will be featured. Shown, clockwise from left: Control Room 2; the News Hub, where elements of newscasts for WNYC(AM/FM) and WQXR(FM) are created; and Control Room 5, where WNYC(FM)'s music show "Soundcheck" is produced. The API Vision console has a custom insert to interface with an SAS 32KD router system without using an outboard mixer.

opportunities to tap new revenue by using a station's broadcast signal to transmit ancillary data.

STUDIO/PRODUCTION DAY

Developments in studio design and audio production will be the focus of the first day of the engineering program, Wednesday, Sept. 14. Recent trends in studio acoustics, HVAC concerns, remote broadcast capability and social media opportunities will be addressed.

"I think it is more important than ever for an engineer to stay aware of what is happening in our field," said Jim Stagnitto, director of engineering for New York Public Radio. "You never know when something small can turn into a huge problem-solver."

Stagnitto, involved with studio design and construction, installation of new transmitter sites and systems integration for 28 years in the New York City broadcast community, will discuss the evolution of WNYC(FM) and New York Public Radio.

WNYC, which moved into a new facility in downtown Manhattan in 2008, will be the focus of Stagnitto's presentation "The Studio Evolution of WNYC & New York Public Radio." He will offer a visual tour of the facility

(continued on page 14)




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TECH TRACK

(continued from page 12)

and discuss how it has evolved since 2008.

"I've noticed more facilities are making accommodations for live music performances. Not necessarily a full-blown performance space with audience seating, but configuring studio space and technical equipment in a way that would make it easier to do it," Stagnitto said.

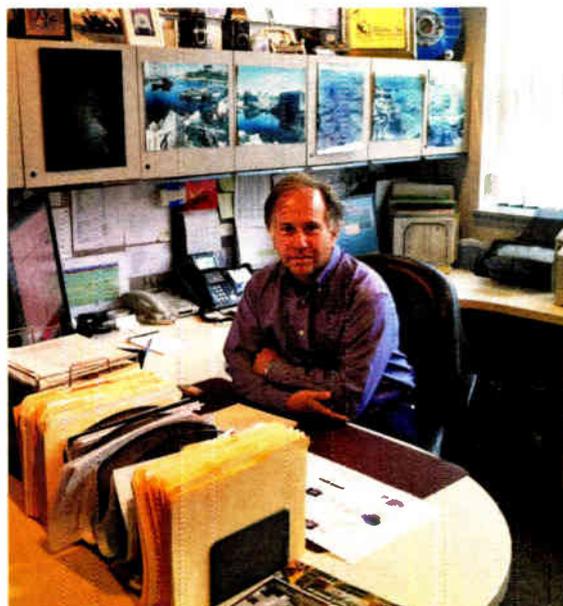
Paul Shulins, director of technical operations for Greater Media's Boston cluster, has been working as a chief engineer for 22 years. He will present a "Consolidated Radio Facilities Case Study," examining the challenges, achievements and surprises that Greater Media/Boston experienced since the company built consolidated facilities in 1998 for its five Boston radio stations.

"The consolidation of facilities was, as far as technology was concerned, really a quantum leap back in 1998. Many changes have outdated the technology from the turn of the century," Shulins said. "However, most of the decisions we made back then were made in a way that allowed an upgrade path to the future without destroying the infrastructure."

Shulins will share thoughts about planning for the future and sorting fads from real trends in the industry.

"That's not an easy task and nearly impossible to get right all the time. Much of it has to do with external forces outside our industry. For instance, Apple changing the way people listen to music," he added.

Gary Kline, vice president of engineering and IT for Cumulus, and Glynn Walden, senior vice president of engineering for CBS Radio, will also make studio design presentations.



Paul Shulins, director of technical operations for Greater Media's Boston cluster, will share thoughts about planning for the future and sorting fads from real trends.

TRANSMISSION/DISTRIBUTION DAY

Maintenance issues, case studies and energy saving tips will be featured on Thursday, Sept. 15. Panelists include Jeff Littlejohn, executive vice president of engineering and systems integration for Clear Channel Radio; Garrison Cavell, president of Cavell, Mertz & Associates; and Steve Lockwood, senior engi-

(continued on page 16)

ENGINEERING SESSIONS

Wednesday, Sept. 14

9 a.m.–11:45 a.m. "Studio/Production Day
— The Modern Multiplatform Radio Station"

1–2 p.m. "Studio/Production Day" (continued)

2:15–3:30 p.m. "The Multiplatform Radio Station"

Thursday, Sept. 15

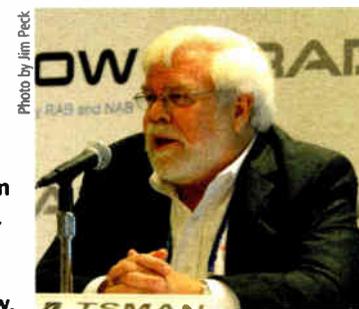
8 a.m.–Noon "Transmission/Distribution Day
— Operating More Efficiently"

1:45–4:30 p.m. NRSC Meetings

Friday, Sept. 16

9–10:15 a.m. "Tower Day — Management, Maintenance and Safety"

10:30–11:45 a.m. "Tower Day" (continued)



Dave Hultsman of Continental Electronics talked tech at the 2010 show.

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World Radio History

TECH TRACK

(continued from page 14)

neer at Hatfield & Dawson Consulting Engineers.

Paul Brenner is senior vice president and chief technology officer for Emmis Communications; he's also president of the Broadcaster Traffic Consortium, a partnership of eight radio companies formed to distribute data via HD Radio and RDS. Brenner will discuss HD Radio distribution and will present an overview of Emmis' cloud-computing approach to running and supporting more advanced applications via HD Radio datacasting.

"Digital radio is going to drastically grow data and advanced audio services in 2012 and beyond. This is no longer a chicken-and egg-scenario, so broadcasters need to deeply understand the HD Radio chain and improve their systems," Brenner said.

The day includes sessions called "Care and Feeding of Streaming Media" and "Hybrid Radio — A New Broadcast Model," and concludes with John Ousby, director of broadcast services for vTuner, discussing the advantages of audio over IP at "Radio — Not Just Another App."

(continued on page 18)



A fisheye view of Greater Media's Boston transmitter site, with engineer David Wing.

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TECH TRACK

(continued from page 16)

TOWER DAY

Tower construction, maintenance, safety and management discussion conclude the engineering program on Friday, Sept. 16. The half-day session also will look at ways broadcasters can turn vertical real estate into a profit center.

"There are definitely ways to attract wireless carriers to broadcast towers. The need for wireless installations is expected to continue to grow over the next three to five years," said Adam Kauffman, managing director for NTP Wireless.

If radio broadcasters want to attract wireless carriers to their towers, they need to understand that the process of acquiring tenants needs to be straightforward and favorable for wireless carriers, Kauffman said.

"Structural capacity is a key issue. Standards have been revised recently that have taken some towers from passing to failing structural analysis with increased loading. Access to sites is



Adam Kauffman is managing director of NTP Wireless.

another crucial component of any tower lease agreement. Wireless carriers need 24/7 access and that is a deal breaker if not granted."

The program concludes with "Collocation: Keys to Maintenance and Safety," which visits RF exposure and OSHA rules and features Duane C. MacEntee, president and chief operating officer of Stainless LLC.

EXHIBIT HOURS

To encourage booth visits, "The Marketplace" will feature an opening reception, super sessions, coffee breaks, a network lounge and a Thursday lunch buffet.

Wednesday, 4:30–7 p.m.

Thursday, 9 a.m.–5 p.m.

Friday, 9 a.m.–Noon

NEWSROUNDUP

NAB: RADIO RELIABLE IN EARTHQUAKE: The 5.9 earthquake that rocked the Mid-Atlantic region Aug. 23 helped to illustrate why NAB has pushed to integrate a radio chip in cellphones and other mobile devices, said the trade association. Some mobile phone networks were jammed in the aftermath of the quake. Local radio news crews rushed to cover the events. "Cellphone down post DC quake, free and local broadcasters working. Really?" according to a tweet from NAB EVP of Communications Dennis Wharton, who later added: "Broadcasters as a lifeline: DC's Emergency Management Association advises residents: 'Stay tuned to radio and TV news updates.'"

Regarding the congested cellphone networks in the Washington metro area after the quake, CTIA, the Wireless Association said the infrastructure appeared to be intact, but because many wireless consumers were using the networks, carriers experienced heavier than normal traffic. "In these high-volume instances, there can be delays. We encourage people to send text messages and emails to contact their loved ones until volume returns to normal."

The FCC was looking into the reported outages.

Wharton's view of the cellphone network clogging: "Policymakers debating spectrum policy ought to take note that the one reliable communications service during [the] earthquake was the original wireless technology — free and local broadcasting. It's easy to get dazzled by iPads and smartphones, but all the spectrum in the world won't ensure reliability of the 'one-to-one' cellphone network architecture during an emergency. When there's a crisis, it's hard to replicate the reliability of the 'one-to-everyone' local radio and TV broadcast signal."

FAIRNESS: The FCC eliminated 83 outdated media-related rules, including the Fairness Doctrine and the doctrine's personal attack and free response corollaries. The main thrust of the doctrine was to ensure that audiences were exposed to a diversity of viewpoints. But the FCC had not enforced or applied it for two decades. The rule was seen as outdated in an age when audiences have many media choices. Some GOP lawmakers believed a liberal FCC might revive it, something FCC Chairman Julius Genachowski had said he opposed.

BROADCAST COMMISSIONER: The Connecticut Broadcasters Association passed a resolution urging the White House and Congress to name a broadcaster as one of the next FCC commissioners. No broadcaster has served as an FCC commissioner since the departure of the late Jim Quello more than a dozen years ago. The Society of Broadcast Engineers and others separately have been pushing to require that someone with technical experience be added to the staff of each commissioner.

HD RADIO TRAINING: Nautel is offering a one-day training course on HD Radio in conjunction with the Radio Show in Chicago. The course is designed for those considering HD conversions, and participants qualify for a 1/2 SBE certification credit. The session will be held Tuesday, Sept. 13 from 1–5 p.m. at the Hyatt Regency Chicago, Skyway 260. The training is free, however Nautel said space is limited; it recommends registering early online at (www.nautel.com) or contacting Ian Burns at: ian.burns@nautel.com.

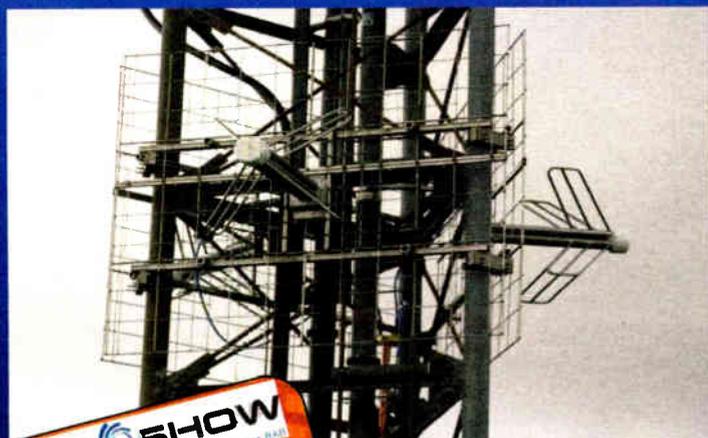
WILLIAM MOULIC: The inventor of an automated "carousel" cart machine player passed away. William Edison Moulie Jr. was 94. Moulie, his father Edison and brother Robert established Moulie Specialties Co. in 1945. It became Sono-Mag Corp. in 1968. By 1959, Moulie was building automated tape cartridge machines for radio stations; he patented a system under the trademark McCarta (short for "magnetic cartridge tape"). He patented the carousel that rotated carts in 1962 and held the patent for 25 years.

PETER DAHL: Peter Dahl, known for his custom-wound transformers, died Aug. 15. He had Parkinson's disease, which had forced him to close and liquidate his business. Harbach Electronics had acquired most of Peter W. Dahl Co. designs and inventory.

WHUR-HD2: The HD2 channel of Howard University's WHUR(FM) in Washington will receive NAB's HD Radio Multicast Award during the Radio Show. It's the second time the station has won. Stations submitted information about programming, on-air personalities, social media marketing, branding elements, promotions and websites to illustrate qualities that make a multicast channel separate from the main station.

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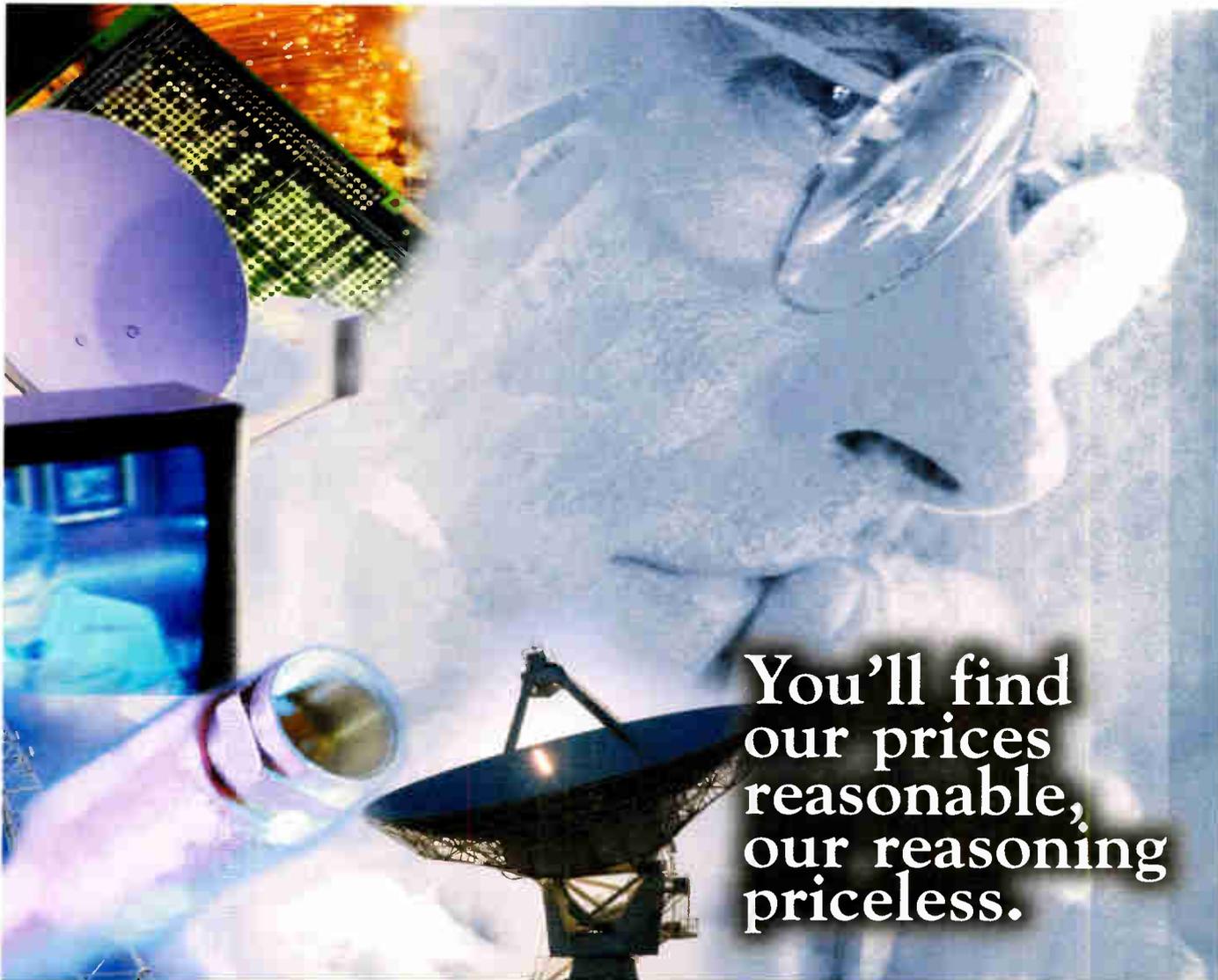


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WTC ENGINEERS

(continued from page 20)



—half of which WNBC(TV) shared with financial bond trader Cantor Fitzgerald.

Six floors above in the same tower, five fellow engineers were coping with increasingly ominous conditions. Working that morning in the windowless maintenance facility on the 110th floor were Don DiFranco of WABC(TV); Gerard “Rod” Coppola of WNET(TV); Steve Jacobson of WPIX(TV); and Bob Pattison and Isaias Rivera of WCBS(TV).

“It was typical for all the stations to have someone up on the 110th floor or another location like the 104th,” said John Lyons, vice president of broadcast communications for the Durst Organization, which leases tower space to several broadcasters at 4 Times Square.

“From about 8 a.m. to 4 p.m., typically all of the stations were manned somewhere up in the North Tower.” North Tower FM radio “residents” included WKCR, WPAT, WNYC and WKTU.

The television side consisted of CBS-owned WCBS; NBC’s WNBC; Fox-owned WNYW and WWOR; ABC’s WABC; Tribune’s WPIX; PBS station WNET; Paxson station WPXN; and Telemundo’s WNJU.

Steckman, a WNBC(TV) employee for 35 years, and his five colleagues eventually were listed among the more than 2,750 dead and 6,000 injured in Manhattan a decade ago.

‘SELFLESS’

“Bill typically worked the overnight shift, usually Sunday night through Thursday,” said WNBC(TV) Engineering Supervisor Jeff Baker, who was a WNBC studio maintenance engineer 10 years ago.

“It’s still difficult to think on it. Bill was the same age that I am now — 56. That’s way too young to be cut short like that.” Steckman was born on Christmas Eve of 1944.

Steckman had four daughters and a son. Deanine Nagengast said she continues to cherish memories being with her father.

“He was able to see me graduate college, get married, buy a house and share our love of boating together with my new husband Jim,” she told Radio World.

“I do get frustrated and angry that he was not here to see my children being born or have them know and love him as ‘Pop Pop Bill,’ as the other grandchildren did.”

Nagengast said she tries to keep his spirit alive within the family, “telling them stories about him, or things he would have said and done. The hard part is when they ask what happened to him. ‘Why is he in Heaven?’ These are questions with answers I have yet to figure out myself.”

“Bill was my transmitter guy,” says former WNBC(TV) Chief Engineer Jeffrey Birch, who knew four of the six men. “He was one of the most giving and selfless people any of us would ever hope to meet.”

ATTENTION TO DETAIL

WABC(TV) RF Supervisor Don DiFranco, 43, was born and raised in Brooklyn, where he was living in 2001. Station Engineer Ai Silvestri remembers his fellow Brooklynite as a good friend.

“A very smart guy — quite knowledgeable about broadcast issues. And quiet. Don was very dedicated to his job and almost a fanatic about it. He was an excellent technician. He could fix anything. And put up anything ... like the new HD transmitter,” Silvestri said.

“I went to college with Don,” said Birch, now vice president of engineering for CBS Television Stations Division. “Then we had crossed paths years later at World Trade after we had attended Staten Island Community College.”

A few days after the 9/11 attacks, former WABC Engineering Director Bill Beam issued a staff memo that read, in part: “[DiFranco’s] attention to detail left no room for compromise in the quality of the video and audio that passed through the transmitter

MAST TO RISE AGAIN; MUSEUM TO HONOR ENGINEERS

Part of the main antenna mast from the roof of the North Tower of the World Trade Center — easily visible in many pre-Sept. 11 depictions of the New York skyline — will be hoisted once more, albeit in a museum setting.

A new office tower will rise a symbolic 1,776 feet to the tip of the highest pole on its roof (which, to date, is not likely to hold any broadcast antennas this time). But a nearby museum set to open in September 2012 plans to exhibit part of the original antenna mast, perhaps 16 to 18 feet, that survived from the North Tower.

Associate Curator Amy Weinstein of the National September 11 Memorial & Museum told Radio World that other mementos of the North Tower’s broadcast transmission facilities from the 110th and 104th floors may include, as well as special audio recollections by family members of WNBC(TV) Engineer Bill Steckman, and perhaps other broadcasters.

Along with the museum, a memorial scheduled to be unveiled this month at the original site will include the names of all those who perished on Sept. 11, 2001, in Manhattan. The planned panels at the North Memorial Pool will include the names of the six engineers:

*Gerard J. Coppola
Donald Joseph DiFranco
Steven A. Jacobson
Robert E. Pattison
Isaias Rivera
William V. Steckman*

In the days immediately following the 9/11 attacks, the charitable arm of the Society of Broadcast Engineers created the Broadcast Engineer Relief Fund to help the families of the six men. Don DiFranco of WABC(TV) was an active SBE member.

“With donations from many members of SBE, and vendors and industry foundations, we were pleased to send checks of \$42,500 each to every family... without any strings attached,” said SBE President Vinny Lopez. “Every penny [raised] went directly to the families.”

Also, the New York chapter of NABET-CWA, Local 16, had set up a Scholarship Fund in memory of DiFranco, which continues today. Donated funds are used for scholarships for offspring of Local 16 members to pursue technical degrees at Staten Island Community College.

— John Merli

plant ... At his insistence, manufacturers often found ways to improve the products that were part of the transmission system at the World Trade Center.”

Beam, who today heads WH Beam Associates, says 10 years later, “Those of us close to the events of that day have never forgotten these men.”

YOUTH WORK

Isaias Rivera of WCBS(TV) was a native of Puerto Rico who lived in Perth Amboy, N.J.

Rivera spent most of his time away from the North Tower as an evangelical pastor. At age 51, he had already worked for both WCBS(TV) and CBS Network for more than 30 years.

(continued on page 22)

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WTC ENGINEERS

(continued from page 20)

having begun his career in the CBS mailroom. A survivor of the first terrorist attack on the World Trade Center in 1993, Rivera also had mentored troubled youth in Spanish Harlem and other tough neighborhoods.

After Sept. 11, many of the youngsters he once helped had returned to honor him. In fact, those paying respects at his home reportedly numbered in the hundreds, coming to pay homage to their mentor in the company of their

own children and spouses, according to the archives of the Newark Star-Ledger. Rivera was survived by his wife and four children.

Bob Pattison, Rivera's colleague at WCBS(TV), at 40 was the youngest of the six men.

A lover of crossword puzzles and words, he had at one point during a challenging upbringing thought seriously of becoming a writer. He served a stint in the U.S. Air Force before signing on with the CBS O&O in 2000.

His brother, Brendan Pattison, recalled in a New York Times report

that shortly before Sept. 11, Bob had had the first chance to hold his two-week-old niece. That family event, a colleague noted later to WCBS(TV) news, had put an uncharacteristic spring in Pattison's step on the morning of Monday, Sept. 10.

Birch and Baker hold fond and respectful memories of WNET(TV) Antenna Engineer Rod Coppola.

"Rod and I had hung microwave gear together a few months earlier, and he was always willing to help out in anything," said Birch.

Baker vividly recalls his work with

the public TV engineer over that last summer: "The transmitter we were using was from the same manufacturer as Thirteen [WNET] and we able to easily exchange modules whenever we had a blowout. We worked with Rod and Thirteen on that quite a bit."

Born and raised in East Orange, N.J., where Coppola bought his own 2-watt radio transmitter at age 12, Coppola would have turned 47 in November 2001. An amateur song writer and former high school rock musician, Coppola is survived by his wife and four daughters.

I do get frustrated and angry that he was not here to see my children being born or have them know and love him as 'Pop Pop Bill,' as the other grandchildren did.

— Deanine Nagengast,
daughter of
Bill Steckman

Steve Jacobson of Tribune's WPIX (TV) was a native New Yorker.

Lyons, who was working for Clear Channel's WAXQ(FM) on Sept. 11, remembers Jacobson "always had a very dry sense of humor, always kind of a little grin on his face. He used to wear a sloppy fedora, and after a day's work it was always like watching Steve literally 'walk into the sunset.'"

"It gives me goose bumps to think about it again, but I can still see Steve today walking down that hallway heading home."

Jacobson, 53, also had been in the North Tower during the 1993 attack. A New York Times archival profile reported that a fellow engineer had run out to retrieve lunch for the men that day, only to alert Jacobson urgently by phone that smoke and flames were starting to engulf part of the World Trade complex. Jacobson reportedly deadpanned: "Does this mean I don't get my eggroll?"

"They were all very selfless," Birch said. "We were competitors, but we always helped each other out up at World Trade. It was all such a tragic loss back then. It's still a tragic loss today."

The author acknowledges the contributions of the engineers who assisted with this article, including CBS TV Stations Liaison John Byrne.

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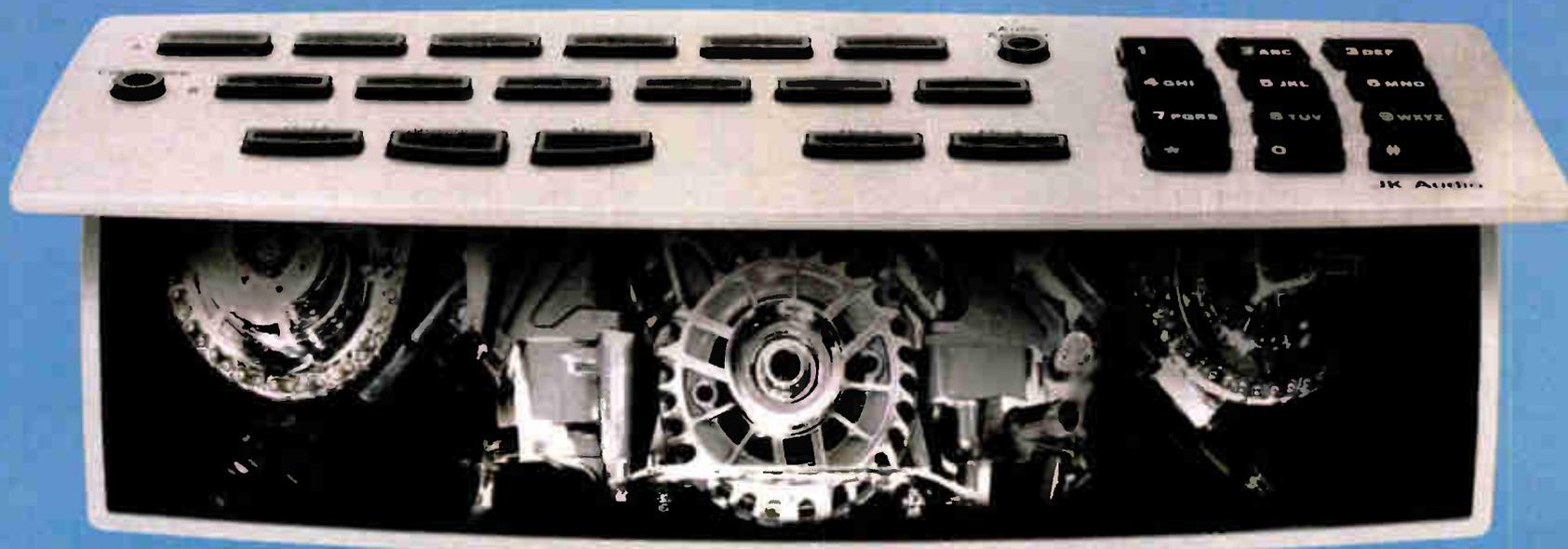
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Above: Concierge Switch Core shown with our innkeeper 1rx Digital Hybrid

Just Flip These Bad Boys Down

Inexpensive Hardware Helps Engineer Get at His Terminal Blocks Easily

Faced with wiring up a remote control panel, Arkansas engineer Rolin Lintag figured there had to be a better way than mounting the terminal

WORKBENCH

by John Bisset

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blocks inside the rack, where access would require a flashlight and patience to check or change wires.

Rolin headed to Walmart. For less than \$6 he picked up a few packs of metal "L" and angle brackets, shown in Fig. 1, and set to work.

His idea was to mount the blocks to blank rack panels, then hinge the panels

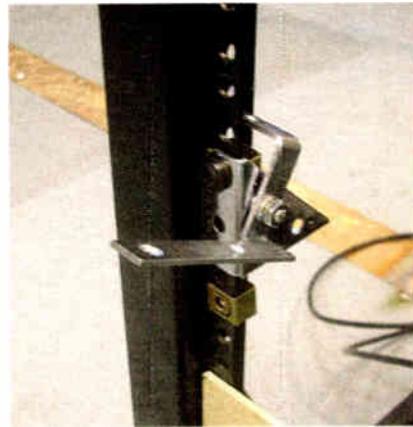


Fig 2: The combination of bolts, nuts and 'L' and angle brackets will be used to secure the rack panels.

so they would drop down from the front of the rack. No longer would he have to go through the rear of the rack to get to his terminal blocks.

Certainly there are fancy panels you can buy to accomplish this, but not for \$6.

Fig. 2 shows the method of interconnecting the angled steel to the rack. Fig. 3 shows the panels connected to the make-shift hinges and in the "open" position, so Rolin can gain access to the terminal blocks.

The fourth image shows the panels closed, in a neat-looking rack.

Rolin writes that he bought the inexpensive parts himself because he wanted to get the job done right. We've all been there and done that.

Rolin recently was promoted to chief engineer for the Victory Television Network, a UHF TV network in Arkansas consisting of KVTN, KVTJ and KVTH. Congrats, Rolin, and thanks for sharing your ingenuity with readers of *Workbench*.

Rolin Lintag can be reached at rolin_lintag@yahoo.com.

Rich Sweetman is principal in Rich Sweetman Contract Engineering Services in Iowa. Several years ago, the chief engineer of a Des Moines radio station group asked Rich if he could help re-install a counterpoise ground system under the main tower, to replace one that had been stolen the night before.

Rich learned that theft was an ongoing problem at this AM site. Both engineers had talked to local law enforcement and requested additional patrols, which the

(continued on page 26)



Fig. 1: All you need to hinge rack panels is some inexpensive hardware.

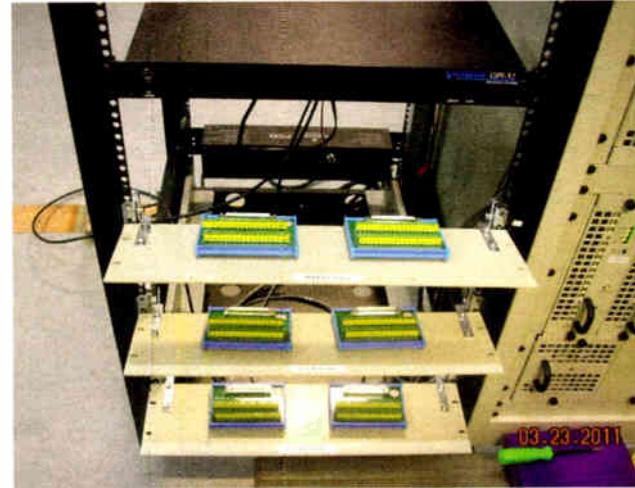


Fig 3: The terminal boards are mounted and the rack panels dropped open.

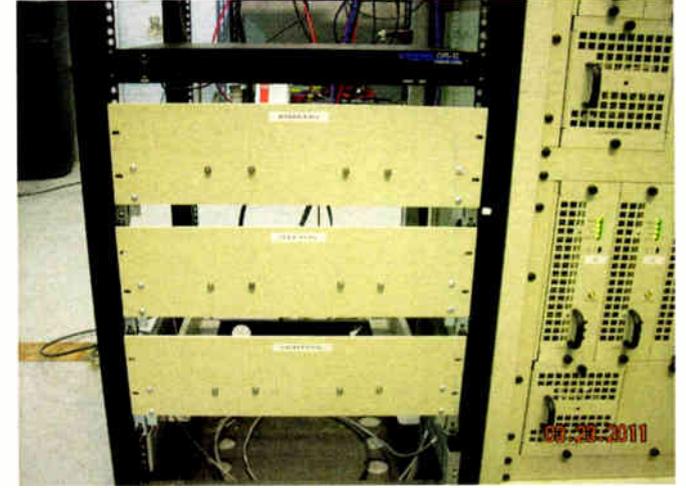


Fig. 4: Rack panels in closed position keep terminal wiring hidden but within easy reach.

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PEOPLENEWS

Donna Halper completed Ph.D. studies this spring and was graduated from the University of Massachusetts/Amherst. Her doctorate topic explored how early radio was perceived and how it changed American life. The historian and radio consultant has written several books; she holds three other degrees from Northeastern University. She is assistant professor of communication at Lesley University in Cambridge, Mass., and worked on-air for many years. She's credited with helping discover the rock band Rush.

Software company **WideOrbit** recently named **Vijay Kumar** as vice president of engineering. He reports to **Will Offeman**, who was promoted to executive vice president of engineering. Kumar is former SVP of engineering at Vendavo Inc. The company also named to its automation support team **Don Wakefield**, **Barry Walters** and **Korey Brooks**. And **John Hicks** joined as an inside sales rep.

The **Society of Broadcast Engineers** changed the name of the SBE Lifetime Achievement Award to

**Donna Halper**

the John H. Battison Award for Lifetime Achievement. **John Battison** is considered the founder of the SBE for his organizational efforts in the 1960s; he was its first national president.

UNLV's **Hank Greenspun School of Journalism and Media Studies** this spring named **Frank Mueller** as general manager for KUNV(FM) and its sister HD2 channel. Mueller was operations manager and a part-time instructor at UNLV. He is former operations manager for Micro Communications Inc. in the Salt Lake

**Frank Mueller**

City area and has worked for several other broadcasters. The previous GM was **David Reese**. He retired at the end of March.

Harris Broadcast Communications named **Richard Hinkle** as product manager, radio transmission. He has held several positions in product development, management and marketing. Most recently he was at Gardner

Denver, working as product manager. Prior, he worked at Broadcast Electronics, where his titles included VP of RF engineering and technical services. He also worked at Glenayre Electronics.

**Christopher Ornelas**

a U.S. senator, overseeing matters relating to communications, media, entertainment and technology before the Senate Commerce Committee. He also served in the Washington offices of Wilkinson Barker.

Whitlow joined NAB in 2009 as vice president and controller. She has been responsible for managing the accounting and finance functions at the organization. Prior, she spent seven years at WETA(TV/FM) in Washington D.C. as budget manager, assistant controller and controller. She is former business manager for WGBH(TV) Boston.

Christopher Ornelas was named chief operating officer of the **National Association of Broadcasters**, and **Joy Whitlow** was named chief financial officer and executive vice president of NAB Finance.

Ornelas was chief counsel on communications and technology policy for NAB President/CEO Gordon Smith when Smith was

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WORKBENCH

(continued from page 24)

police agreed to do. But a few weeks later the problem recurred, resulting in more stolen copper.

As the engineers were replacing the copper, a local farmer showed up, asking what was going on. The chief engineer told him about the thefts, and added, untruthfully, that the new wire was copper-coated steel. In reality it was solid copper conductor.

To their amazement, the thefts stopped.

Rich's assessment: Sometimes a little misinformation may solve a tedious, time-consuming problem. Rich cannot call the farmer a thief; but the sequence of events does makes you wonder.

At least the bad guys did not try to steal the 4-inch hardline feeding the six DA towers. These lines are about 1,500 feet length in total.

During this period, the on-air talent was required to take meter readings of the antenna system every 30 minutes and to call local law enforcement if there were any major deviations from previous readings — all in an effort to catch the thief or thieves.

Reach Rich Sweetman at richsweetman75@yahoo.com.

David Chenault is general manager for The Heartbeat of East Texas, KPXI(FM) and KWRD(AM/FM).

He writes to relate that when one of his networks recently switched satellite frequencies, his stations began experiencing intermittent dropouts and glitch-

es on the received audio. David noticed significantly reduced E_b/N_0 numbers, and even had problems acquiring a lock on some of his receivers.

He sent off an email and got a reply saying some stations had reported similar problems. The network guys asked him to look at filters or anything that would affect the new settings. However, every receiver on the dish was having the same issue, an important clue.

After an hour of head-scratching, David had a hunch. He took a jug of water out to the dish, climbed on a chair and doused the LNB. When he came back in, the E_b/N_0 numbers had doubled!

The heat of the sun had been cooking the diode in the LNB on the dish, degrading its performance. The water cooled the LNB off, restoring normal operation. The recent change in frequencies apparently had been coincidental.

So now he's got a sprinkler out and is regularly "watering" the dish.

Hope David's tip can help someone else. We always knew it was hot in Texas!

Reach David Chenault at dave@mykpxi.com.

Contribute to Workbench. You'll help your fellow engineers and qualify for SBE recertification credit. Send Workbench tips to johnpbisset@gmail.com. Fax to (603) 472-4944.

John Bisset has spent 43 years in the broadcasting industry, and is still learning. He works for Tieline Technology, is SBE certified and is a past recipient of the SBE's Educator of the Year Award.

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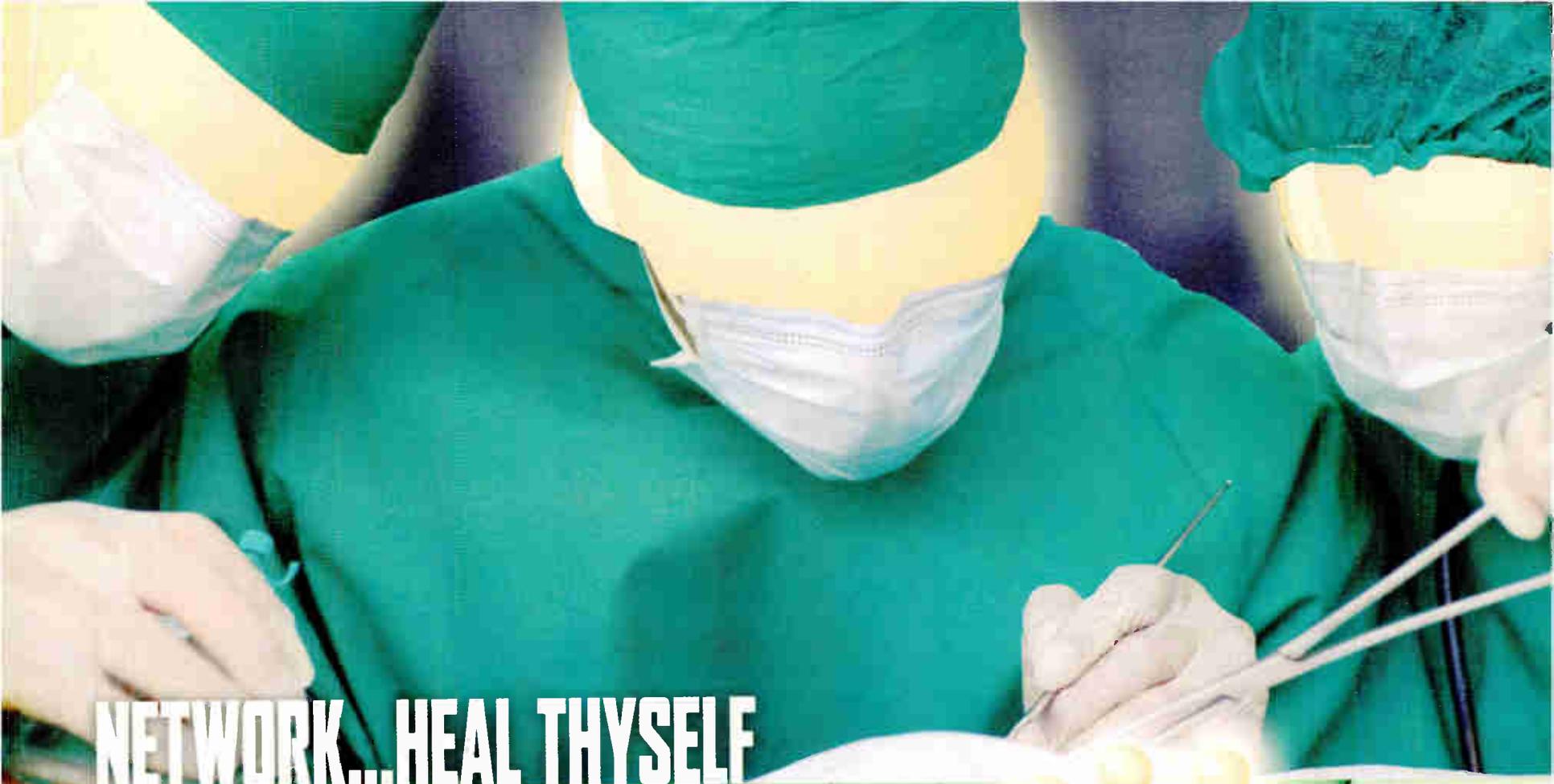


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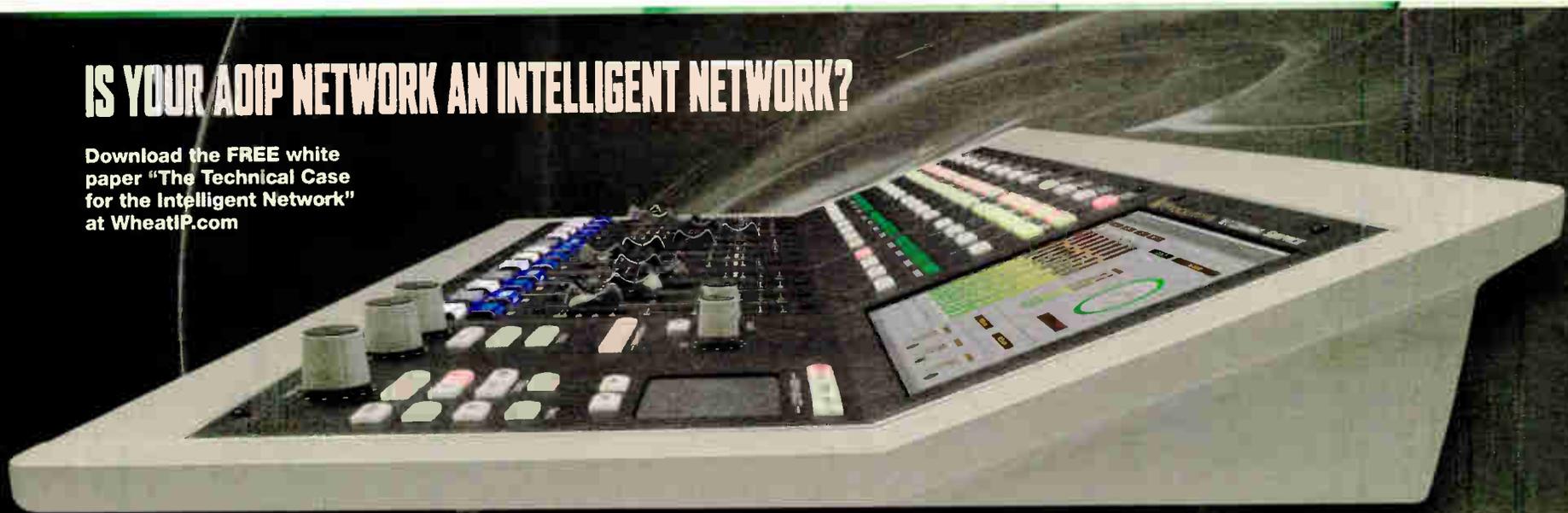


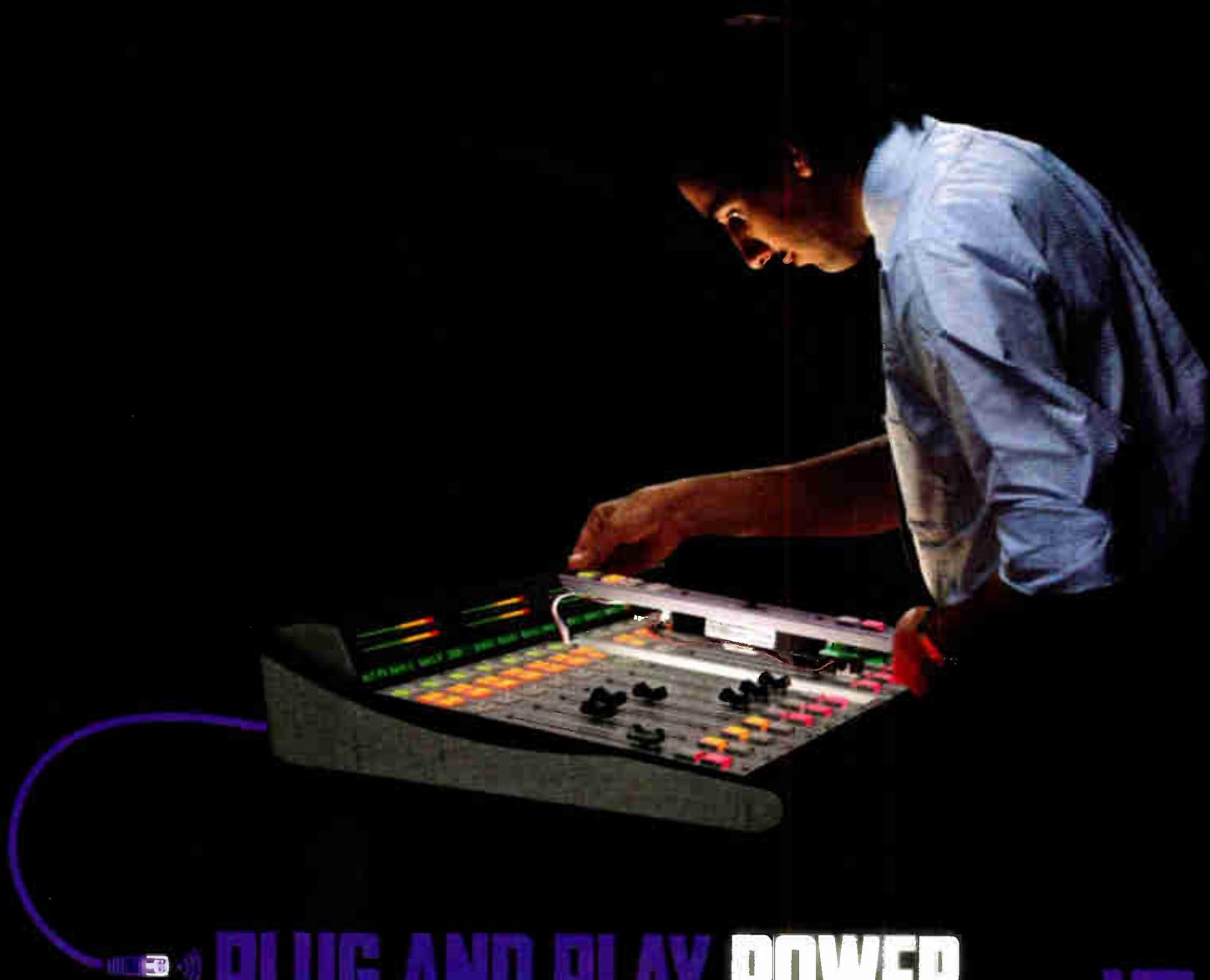
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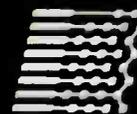
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AUDIOARTS

He Was the Last Broadcast Engineer

Let's Remember All Those People Who Used to Keep Things Working

BY STEVE LAMPEN

SEPT. 1, 2087 — We sadly report the death of Byron Greenie. He was the last of his kind: the last broadcast engineer.

WIRED FOR SOUND

Read more Wired for Sound articles at radioworld.com

You are probably asking, "What is a broadcast engineer?" And what an excellent question it is. I asked my holographic Kno-It-All and was told that this was a person whose job it was to keep a radio or television station operational, to keep everything working.

This may come as a shock; but there was a time when machines didn't fix themselves or replace themselves as they do now. There were people who actually did this work of fixing things.

They often would carry a container filled with objects required to do the

fixing. These objects were called tools. There were many kinds of tools. Some were just to open the box that the device lived in. Some tools tested and verified the performance of different parts of a device.

Most of these boxes were connected with copper conductors called "cables" or sometimes with glass conductors called "optical fiber." Engineers like Byron would know how to make the connections between boxes, and what kind of connection to make.

Wireless was just beginning to be used; and of course subdimensional signaling, like we have now, was completely unknown.

STILL ON CALL

Often these devices would perform tasks on their own, crudely recording or reproducing sound or pictures. Some devices would have "brains" inside them to make simple decisions about things. Most often, the memory for

these machines was built into the device itself.

This was before the advent of the World Memory — which, as you know, was built in Siberia starting in 2030 — and its twins in Antarctica and at one of the Lagrange Points in space. (They used to call it "outer space." Isn't that quaint?)

Byron Greenie got his start in radio well before the advent of the World Memory — which, as you know, was built in Siberia starting in 2030.

Byron did this job for more than 50 years, starting out with radio stations (wireless, low- and mid-frequency audio spreaders). By the time of his retirement in 2045, he worked mostly with a number of museums, notably including the Museum of Sound and Image in Mumbai, India, and the Institute for the Preservation of Ancient Machinery in Ouagadougou, Burkina Faso.

WHAT'S SOLOER?

He was 107 at the time of his death, and there has been speculation that his continued use of lead in a process called soldering might have led to his demise at so young an age. He steadfastly refused all nanobio upgrades, and actually was a leader in the resistance movement against machine-human hybrids.

He's still on call, though. His DNA

has been preserved, and Clönz Inc. has put him on their short list in case any of the ancient machines cease working and he is needed again.

The world has changed in so many ways since Byron began his career. He saw the rise of the SuperNet, and the first and second war between Mankind and Technology.

In fact, one reason you've probably never heard of Byron is that he sided with technology during the Techno War 1, for which he was branded a traitor and spend a dozen years in suspended

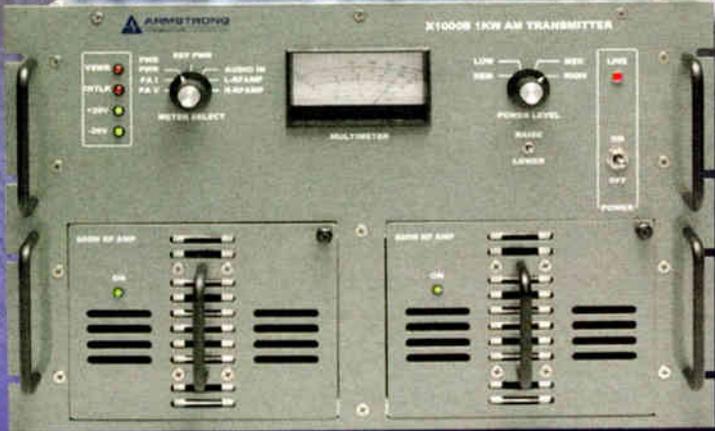
animation. After revival, he transferred to Memory 3 (the Lagrange section of the World Memory), but reports mention that this was as much to isolate himself from humanity as to allow him to work. After 20 years in space, he returned to Terra Firma, where his relationship with the museums I listed began.

And yet everything we can find out about him mentions what a nice and easygoing person he was. He got along as well with humans as he did with machines, which, you must admit, is remarkable even by today's standards.

Perhaps we should pause a second and think not just about Byron Greenie, but about all those people who used to keep things working. Without them, we would not have the world we know today. Thanks, Byron.

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CONGRATS STEVE

The Society of Broadcast Engineers has named Steve Lampen, CBRE, its SBE Educator of the Year.

"Lampen utilizes his travels promoting the Belden product line, as an opportunity to understand what broadcast engineers need," SBE wrote.

"Lampen educates industry members about his expertise in dozens of topics at Ennes sessions, NAB and SBE chapter meetings while traveling an average of 300 days per year. Steve strives to make his presentations, which have been an anchor for Ennes workshops for 10 years, educational, entertaining, accurate and useful. As a successful author Lampen wrote 'The Audio-Video Cable Installer's Pocket Guide' published by McGraw-Hill, and his regular column 'Wired for Sound' appears in Radio World."

Lampen joins Charles "Buc" Fitch and John Bisset as Radio World contributors who have received the SBE Educator of the Year Award in recent years.

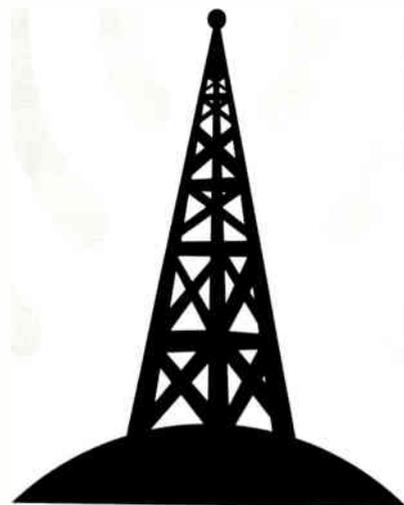




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FEATURES

Do You Remember 'Talk to Me'?

Neither Do We. Radio Has Had Limited Success as a TV Show Theme

BY **STEPHEN WINZENBURG**

Over 60 years there have been fewer than 20 scripted television series that revolve around radio. Most of us have trouble thinking of any beyond "WKRP" or "NewsRadio" because there have been so few successful televised comedies or dramas about radio.

Do you recall "Talk to Me" starring Kyra Sedgwick as a perky New York talk radio host? It lasted a month on ABC before it was cancelled in 2000. How about "Rhythm & Blues"? The 1992 NBC comedy about a white DJ at an urban Detroit radio station aired for a month on Thursday nights in the time slot right before "Cheers."

The drama "California Fever" lasted 10 weeks on CBS in 1979, featuring a youthful Lorenzo Lamas as the owner of a hip skate shop who housed a pirate radio station in his back room.

HI LARRY

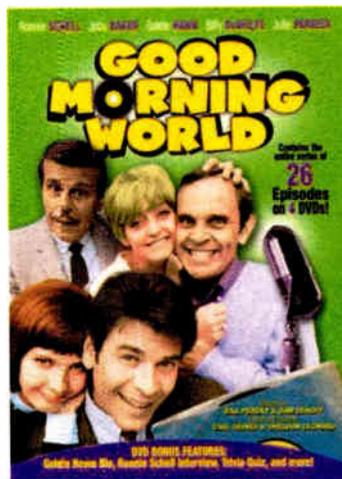
Over half of the scripted series about AM or FM aired in the late 1980s or 1990s, such as "Midnight Caller" and "Martin," probably spurred by the repeal of the Fairness Doctrine.

"Katie Joplin" was a month-long 1999 WB failure in which the single mom of a teen boy moves from Knoxville

to Philadelphia and lands a job hosting a late-night talk show on FM rock station 87.5. It's hard to say which aspect was the most unrealistic: the dial position or the fact that a middle-age woman with absolutely no radio experience landed a major-market gig.

Some of television's biggest flops have involved inept attempts to transfer radio to the small screen. Most notorious is "Hello, Larry" with McLean Stevenson. This spin-off of "Diff'rent Strokes" featured basketball great Meadowlark Lemon as the owner of a sporting goods store and Kim Richards as one of Larry's teenage kids (today she's one of the "Real Housewives of Beverly Hills"). "Hello, Larry" regularly makes the list of worst sitcoms of all time.

A disastrous 2003 attempt on UPN called "Rock Me Baby" was about two Denver morning show co-hosts; it starred Dan Cortese as a limp shock



'Good Morning World' was one of the first sitcoms about radio DJs.

jock married to a woman who has a flirty girlfriend. That plotline was similar to 1967's "Good Morning World," a CBS sitcom from the producers of "The Dick Van Dyke Show" about morning show co-hosts in Los

on the tube.

"WKRP in Cincinnati," "NewsRadio" and "Frasier" are the most often mentioned examples of successful television series about the medium. WKRP reruns rarely are shown. When the first season came out on DVD, much of the original music was dropped due to licensing fees. Underground copies of the entire series, with original songs, can be found online.

It's amazing how accurate the CBS sitcom was in portraying personalities that populate stations even today. Many radio operations have their own ver-

Over half of the scripted series about AM or FM aired in the late 1980s or 1990s.

Angeles, one of whom is married to a woman with a ditzzy girlfriend (played by newcomer Goldie Hawn).

ONLY ONE WKRP

What have been the best representations of radio on TV? That's a question you can help answer at www.radioontv.blogspot.com. You can vote for your favorite scripted radio series, the best radio-to-TV talent transition and the worst representation of radio

sions of Johnny Fever, Venus Flytrap, Les Nessman and Andy Travis. Real-life aging station managers inevitably get compared to the fictional Arthur Carlson; schmoozing salesmen sound like they're taking lines straight out of the mouth of WKRP's Herb Tarlek. Women's roles in real radio may have improved since 1982 but there are still Jennifer Marlowes and Bailey Quarters to be found at many stations.

WKRP is the quintessential television show about AM radio, and it went on to become one of the few programs to be revived with new episodes in syndication. Not only did the 1991-93 spinoff reunite many of the cast members but it provided answers to some of the original series' mysteries (such as the station's frequency, which ended up being 1530 kHz).

"NewsRadio" rode the growth of news/talk stations in the 1990s with absurd storylines and physical humor. Featuring performers such as Andy Dick, Phil Hartman and Jon Lovitz, the NBC comedy had more edge than "WKRP" and often would spoof the medium, such as picturing the characters in outer space.

Frasier was familiar to viewers as a psychiatrist on "Cheers" when he made the somewhat strained transition to Seattle talk radio personality. The NBC sitcom is not always thought of as a "radio" show because it focused more on Frasier's private life than the workplace. But after 11 seasons it ended up being the longest-running fictionalized series about radio in American TV history.

There have also been the occasional radio station storylines on single episodes of TV series. I've found more than 150 television shows that have

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used radio for a single or occasional plot point.

For example, the "Saved by the Bell" high school students ran music station KKTY, and Casey Kasem made two memorable appearances on the Saturday morning show.

The family comedy "Full House" turned lead characters Jesse and Joey into the "Rush Hour Renegades" for a short time on station "KFLH, FM 95.6." Even the Brady Bunch used radio when they returned to television as adults in the 1990 drama series "The Bradys," in which little lisper Cindy had grown up to become a music DJ (a role actress Susan Olsen also filled for a while in real life).

TOUGH JUMP

Many big-name radio personalities have attempted to transition to television in non-scripted programs but few have had long-term success.

For every Larry King who moved his or her radio personality to the small screen, there have been failures like Rick Dees or Mark & Brian. While Sally Jessy Raphael succeeded on TV after being fired 18 times in radio, highly-rated radio talker Dr. Laura Schlessinger couldn't make it on what she would call the boob tube.

Howard Stern was able to put a camera in his control room for a hit cable series but Rush Limbaugh had to leave television when he lost advertiser support. Today Ryan Seacrest, Glenn Beck and Dr. Drew Pinsky are among the few who are able to straddle radio and television successfully.

Radio has had a much greater impact on the small screen than numbers show by being a training ground for many major television hosts.

Television's three highest-rated series ("American Idol," "Sunday Night Football" and "Dancing With the Stars") are hosted by talent trained in radio. Top syndicated hits like "Wheel of Fortune," "Jeopardy" and "Oprah" have featured stars who began in radio. Late-night TV is filled with former radio personalities (Jimmy Kimmel, Carson Daly, David Letterman). Phenomenon Betty White developed her skills on radio in the 1940s!

Even if there have only been a few scripted series that successfully turned an audio control room into a video hit, radio has still had a significant impact on television.

The author is communication professor at Grand View University in Des Moines, Iowa.

Tell us about your favorite TV representation of radio — or about those times when TV's depiction of a radio station made you groan out loud. Write to radioworld@nbmedia.com, attention Letter to the Editor.

'HELLO, LARRY'

Here are the lyrics to the theme song of TV show "Hello, Larry," according to the website www.sitcomsonline.com:



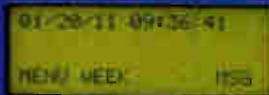
Well, Hello Larry (Hello Larry ...)
You talk to people all day for a living (Hello Larry ...)
But all those easy answers you are giving ...
Are you really living your life that way?
Portland is a long way from L.A. (A long way)

Hello Larry (Hello Larry ...)
Two kids to raise alone just ain't that easy (Hello Larry ...)
The questions they are asking aren't that breezy
The answers you are giving don't always pay
But that's the way it is with kids today

The calls are comin' in
You better start to grin
'Cos you never know just what they're gonna say
(Hello Larry ...) Hello Larry
(Hello Larry ...) Hello Larry
(Hello Larry ...) Well ... Hello Larry!

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MARKET PLACE

LIKE A TANK: Hard disk manufacturer Maxell is shipping a group of external drives called "maxdata tank." The company has an eye on digital video users but the drives are suitable for various data-intensive applications.

Broadcasters will find them useful for handling archiving and backup duties, storing large files and serving automation systems.

Available in 1 TB and 2 TB configurations, the quad interfaces design handles USB 2.0, eSATA, FireWire 400 and FireWire 800. Drive speed is 7200 rpm and there is a 16 MB buffer cache.

The heat- and shock-resistant drives and enclosures also are designed to operate in rigorous environments such as automotive and industrial situations. The drives can be oriented horizontally or vertically.

Explaining the larger drives, Maxell Senior Marketing Manager Patricia Byrne said, "High definition has created an archiving and backup challenge for video, broadcast and post-production professionals."

Prices: 1 TB - \$212.78; 2 TB - \$326.50.

Info: www.maxellpromediablog.com



NAB PAPERS: Is it ever too soon to think about next year's NAB Show? Not if you are an organizer of the Broadcast Engineering Conference for the 2012 NAB Show. The official call for paper proposals has been dispatched. The deadline is Oct. 21 for proposals; accepted papers have a Jan. 20, 2012 deadline.

Info: www.nabshow.com/2012/call_for_speakers_bec.asp

TRAFFECTA: The Music 1 music scheduler now has an integrated traffic & billing module. Part of version 7, the traffic section integrates with the scheduler, allowing for instant and customizable changes in schedules and rotations. The module also automates billing, reflecting scheduling and payout activity. The billing portion supports cash, credit and barter/trade-out arrangements.

Info: www.gomusic1.com

DR-07MKII: The new TASCAM DR-07mkII is the second iteration of this handheld digital recorder. Like its predecessor it uses microSD/SDHC cards for media. It will record up to 24-bit/96 kHz or up to 320 kbps (MP3). The dual mics can be arranged in an X-Y configuration. Features include an onboard limiter, low-cut filter, reverb, autorecord, marker, pitchless variable speed playback, two-second buffer and built-in chromatic tuner and speaker. The DR-07mkII ships with a 2 GB card and USB 2.0 cable. Price: MSRP is \$279 (street price is much less).

Info: <http://tascam.com/product/dr-07mk2>



STUDER@\$10,000: Studer is delving into new territory with a small digital console that retails for around \$10,000, its first offering in that price category. The OnAir 1500 comes in two modules, a master module and a linkable expansion module. Both offer six faders and 12 channels.



Units can be combined to create a 12-fader system. A rackmounted box called the Nano Score provides input/output and processing duties. Connectivity to the control surfaces comes via a Cat-5 cable. The company says the board is intended "for studios needing an additional

professional-grade fader unit and additional I/O or a compact and cost-effective mixing console for a production room or on-air studio."

Info: <http://usa.studer.ch>

BW Upgrades RBRX1: BW Broadcast announced a software upgrade to its RBRX1 receiver. According to the announcement of software release 0.91, "Web remote meters, Telnet remote, UDP logging client and improvements to the preset system are among the changes. Help tips are now built into the front-panel menu



system." The download is free. BW Broadcast's Dave Gowenlock said the product changes are in response to significant customer comments. He welcomed more: "If there's anything you want your receiver to do, just drop us a line and it just might be on the next release."

Info: www.bwbroadcast.com

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axiaaudio.com

'Little Buddy Radio': Gilligan's Legacy

Denver Foundation LPFM Plays Music and Aims to Help Autistic Children

BY KEN DEUTSCH

In just about every one of the 98 "Gilligan's Island" episodes and the subsequent movies, at some point you knew that the Skipper was going to say to Gilligan, "Hey, little buddy!" It was a term of endearment that reflected the family-friendly nature of a series that ran three seasons on the CBS television network.

Even though actors Bob Denver and Alan Hale Jr. have passed away, their warmth lives on via "Little Buddy Radio," aka WGAG(LP) in Princeton, W.Va., run by Denver's widow Dreama. It is heard locally at 93.1 MHz and streamed online at Denver's website.

"When you've been on TV for most of people's lives, they assume you've made residuals and you're sitting on mountains of money," said Denver in a phone interview. "Bob and the other castaways never saw a penny after they were paid for the first two runs of the show.

"He and I had a severely autistic son, Colin, whom we cared for to the exclusion of everything else for 21 years. So we knew in a personal way the financial and emotional drain of caregiving. We wanted to help families in similar situations, and when we heard that the FCC was opening a window for regular folks to apply for an LPFM license we



thought that this would be our chance."

In 2004 Bob and Dreama Denver formed a non-profit corporation to raise money and awareness for autism. They used their newly acquired low-power (and low-budget) station to broaden their mission.

"Bob and I worked together on the station only about eight months before he was diagnosed." He died six months later with throat cancer.

"This station and our goal of helping autistic children and their families are his last, most personal legacy."

Bob Denver passed away in 2005. Dreama has been running the station out

of her home with little help since then.

"The station saved me," she said. "I was so lost, and to be able to dive into the music and fill up my days with that whole process helped me get through my grief. Music is my passion, and on the station we play all genres of music from every decade. I've spent untold hours, days and months personally building a very eclectic playlist."

The station was fully automated when RW spoke with her, but Denver is changing that. In recent weeks she brought in Charlie Thomas, a radio and TV veteran from Missouri, to expand its programming.



"He's perfect for this market," said Denver. "Now he's also joined me in the cause of fighting autism."

The station has added a live morning show called "Sunny Side Up," focusing on "the positive aspects of this community, as well as resources for families with special needs children. We'll also have celebrity interviews and local interviews, too. We plan to make radio personal, the way it used to be."

Thomas formerly was with country-formatted KDRO(AM), Sedalia, Mo.

"Dreama was someone I interviewed on my show, and then we had some followup email and conversations," he said. "I decided it would be good to work with her because we have similar outlooks about radio. Over the years I've been involved with other causes such as raising money for Honor Flights to help veterans visit war memorials. We raised around \$280,000 here in a small town of 21,000."

IGNITING THE RADIO SPARK

"I grew up around here," said Dreama Denver.

"It was a time when radio was very community-oriented. We had a program called 'Requestfully Yours.' You'd hear a DJ, and you'd go to a dance and he would be there; and growing up, that was very exciting. Radio catered to you



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wherever you were, and I don't think it does that anymore. I hear listeners complain that radio today seems canned and very corporate."

She worries about the future of the radio industry. "Now people can program the music they want to hear on iPods. They can plug it right into the car and they really don't need radio."

"In my mind, what will make radio relevant is that it's giving you what you can't get on your iPod. You can have the playlist of your dreams, but you won't find out things you need to know about where you're living."

Little Buddy Radio — "LBR" for short; no one seems to use the legal call letters other than when required — plays a very broad list of music for adults. There's no rap or heavy metal, but one might hear lesser-known tracks by Luther Vandross, a live performance of Eric Clapton singing "Layla" or an otherwise unexposed group that Dreama Denver happens to like.

Charlie Thomas designed and built the new studio. Denver also has worked with local contract engineer Wayne Boone.

THE DENVER FOUNDATION

"Little Buddy Radio" is devoted to helping the community, but autism is its primary focus.

According to human services company ResCare, autism really is a group of related diseases that can affect a person's ability to interact. A person on the "high functioning" end of the autism "spectrum" might simply need help interpreting the non-verbal language of others. At the other end, a child or adult may be unable to communicate with others and may engage in yelling, rocking back and forth or other repetitive behaviors.

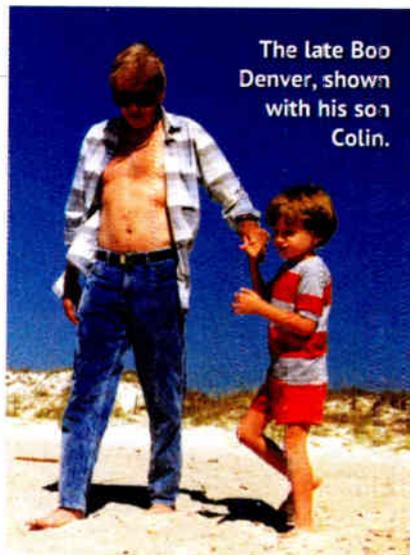
The Denver Foundation sees its mission as providing comforts to make the lives of autistic people a little easier.

"We can't save the whole world," Dreama Denver said, "but we can save a piece at a time right here."

The couple's original plan was to build assisted living homes, or at least places where parents of autistic children might go for a short respite from their stressful lives. These ideas turned out to be a little too ambitious financially.

"Maybe we can't afford to build a string of homes, but we can provide wheelchairs and things like that. If your autistic child is incontinent, and a washer and drier are what you need to get through your day, then that becomes a very big deal."

ResCare's executive director is Chrissy Riggins. "We provided services to Dreama's son and got to know her that way," she said. "We've helped her by holding an auction that raised about \$10,000 for the cause. With that money, for example, one person received a



The late Bob Denver, shown with his son Colin.

costly shower chair as well as a generator to power his ventilator.

"Dreama is a big-hearted person. She cares about people with disabilities and she is a great mom as well as a great advocate."

NON-PROFIT WAY OF LIFE

Gary Bowling is a fan of Little Buddy Radio, and his non-profit artist venue, "House of Art" in Bluefield, W.Va., held its own fundraiser for Dreama's non-profit organization recently.

"I went to school with Dreama," said Bowling. "She really makes a difference

to our depressed area. By your actions alone will people know you. She and Bob could have lived anywhere in the country, but they chose to come back here where Dreama has her roots. They honor this community and that's a wonderful thing."

"What I'm doing is very satisfying," said Dreama Denver. "I'm grateful to my late husband Bob and I believe he sends me angels. You have to open your heart and learn to live again. This station is a wonderful gift in my life."

Find "Little Buddy Radio" online at <http://bobdenver.com/index.html>.



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BY MARK LAPIDUS

"It takes a certain kind of fool who likes to hear the sound of his own name."

This ancient wisdom comes to us from the Eagles' "Desperado" album in the 1970s. In those heady days, during the rise of FM radio in America, it seemed all an air personality needed to do was say his own name on the air to become recognized and remembered.

In the decades since, we've seen radio penetration and daily use remain strong. We've also seen the rise of hundreds of cable TV personalities, thousands of personality writers/bloggers on the Web and more media gurus and political pundits than ever.

What does this mean for a radio talent? It means there's more competition than ever to own a position in the mind of a listener as a real personality.

If you want to be more than a friendly voice between songs or an average talk show host or news reader, you must build your own personal brand.

IT'S UP TO YOU

Who's in charge of that brand? You are.

You should not count on your program director or general manager to build it for you. While they almost certainly will help a personality with aspects of a campaign to become known, liked and remembered, their main efforts will focus on bigger-picture concerns such as ratings, revenue and expenses.

Even in the days when a morning show brand was constructed carefully

by in-house managers, at the end of the day it was still best that the personality took charge of his or her own image in order to move on to endeavors at other

for" brainstorming list. Don't be critical at first; just write it all down and then go back later and pick your best shot.

A morning show host of my acquaintance wanted to be known as the guy with the insider contacts at the biggest sports team in town. He wanted people to know that he cared about those less

All are brands as well as talent. Mark Plotkin is a political analyst for Hubbard station WTOP(FM) in Washington. Janet Parshall is heard on Moody Radio. Funkmaster Flex is an air personality on Emmis station Hot 97 in New York. Chuck Edwards and Linda Lee can be heard on CBS station WYCD(FM) in Detroit.



radio or TV stations — or today, online.

What is a personal brand? It's the perception that a personality occupies in a consumer's mind.

These days, the hardest part is occupying any cerebral space at all. Clearly, just being on the air isn't enough. So what's a personality to do?

Start with a "What can I be known

fortunate than himself by doing charity work. Most important, he wanted listeners to think of him as being consistently funny.

After 10 years in one market, it seems clear that he is pretty well known for his contacts at the team. He accomplished this by developing friendships with players and having them on the air with regular frequency, year round, not just in season.

He picked four major charities, each of which had big events for which he served as master of ceremonies, using his image on their printed materials and online.

Capturing his third brand attribute of being consistently funny has been much more of a challenge. As we all know, comedy is tough. Fortunately he has surrounded himself with funny people, and he has featured many traveling comedians on his show.

By the way, he made the majority of these arrangements himself. He did not rely on a PD to find him charities or make dates for him to attend their events. He booked his own on-air talent and he forged his own player relationships.

Okay, maybe you're not funny, don't

PROMO POWER

Mark Lapidus

like charities and couldn't care less about sports. Here's a small list to get your brainstorming started.

- A) You offer the best personal advice of anyone in your market. You're so good, you're the local Dear Abby.
- B) You know more about local politics than anyone, and people in your city think that's important.
- C) You have amazing musical knowledge. You're so smart, you make Dick Clark look uninformed.
- D) You're Mister Concert. You bring on every band. You know them, they love you. Artists are on your show constantly.
- E) You are totally hot-looking and people want to be associated with you because of your looks and friendly persona. The opposite sex finds you irresistible. (Trust me, if you are, you've known it since you were 18.)
- F) You know sports trivia so well, you can tell a caller who won the 1929 World Series without even looking it up on the Web.
- G) You have an amazing voice. It's so deep, sensual or unusual that people know you as soon as you open your mouth, even off the air.
- H) You are Ms. Everywhere. You attend every major and minor event in your city. Hey, even if it's a public library reopening, you are there.
- I) You're the Twitter dude. You have 100,000 followers in a market that only has 30,000 residents.

Is there such a thing a personal brand for radio executives who aren't on the air? You bet there is; and if you've made it this far into the article, you're smart enough to know that you should be developing your own personal brand attributes. This is true of any professional in any department of a media organization.

In today's radio environment, I advise being known for more than one thing on your brainstorming list. Build a strong brand through words, action and personal responsibility.

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

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World Radio History

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Perform an Audience Needs Analysis

What Emotional Problem Does Your Advertiser Solve for Its Customer?

BY JEFFREY HEDQUIST

You may be familiar with the "Client Needs Analysis," a conduit for vital information from the client to the creative team, even if you're that team.

CREATIVE

Is there anything wrong with this? It often leaves out the most important part of the radio success equation: the audience members.

Without including what *they* need, we may be defeating ourselves and shortchanging the client. Why not an Audience Needs Analysis?

FIELD RESEARCH

"What does your audience need?"

Put yourself in their shoes. Buy something at the client's store, or over the phone, or online. Eat at the restaurant, visit the club or shop there. Do the same with their competitors.

What's the purchasing experience like? Look for unique qualities, services, approaches and people.

For deeper learning, stand outside the client's business and ask 20 customers why they bought there. This will be very revealing; you'll learn things even the client doesn't know.

Ask why they purchased at this company. The reasons may be quite different from what the client expects. What needs did they bring to the advertiser?

Listen for the unique, the emotional



istockphoto/juanmorino

Why did they come into your client's store? What made them decide to stay? Go ask them.

connections. When those come up, go deeper. Get enough information to create a story — about their needs and how the advertiser can help them satisfy them.

DISCOVERY

Talk with the client, too, and *record* the conversations as well as take notes. This will give you the information you need to create years of successful campaigns.

The most important question to ask: What *emotional* problem does the advertiser solve for the customer? Keep

going deeper until you get an appropriate answer.

Better prices, convenience or technical assistance don't count. Peel the onion. The answer will be a basic need:

love, acceptance, validation, etc. This will be the core to build your campaign around.

How does the advertiser fulfill that need? This is the second element to build your story around. Create a commercial that addresses where customers are now and what takes them to a better place.

Listen for stories. As you talk with your client, listen for unique anecdotes with emotional content that you or your creative department can flesh out into a continuing campaign.

Audiences for various advertisers will have specific needs; but in general, they need help, information, entertainment and emotional support. They need to find meaning in a sea of information, simplicity and order out of the chaos and information overload of their lives. They need care, respect and comfort.

They'd rather have invitations than demands. They'd like to come to their own conclusions, make their own choices, be led, not pushed into making a buying decision. They'd like to be talked to, not at. They need to have secrets shared with them. They need to be treated as individuals.

Contact Jeffrey Hedquist at Hedquist Productions. Phone (641) 472-6708 or email jeffrey@hedquist.com.

You may not need all these questions, but here are some possibilities. Ask:

- ✓ What do you like to do for fun?
- ✓ What is your family like?
- ✓ What goals do you have for the business? Do you want to expand it? Consolidate it? Sell it? Pass it on to your heirs? Sell it to your employees? Move it? Open branches all over the world?
- ✓ What do you hate about the business? Love about it?
- ✓ What keeps you awake at night? The good, the bad, the ugly.
- ✓ What do you do that's special and different that no one knows about?
- ✓ What secret recipes, techniques, skills or history do you have?
- ✓ Any interesting or unusual customer stories? What's the most surprising, unusual thing that's happened to you or to one of your customers?
- ✓ What do your competitors have that you don't?
- ✓ Why do you think people shop here?
- ✓ How does the listening audience perceive your business? (Ask for best and worst scenarios.)
- ✓ How does your audience feel now?
- ✓ How would you like them to feel?

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World Radio History

8600

(continued from page 42)

Germany. Outsourcing manufacturing off of our shores seems to be a fact of life these days. Orban tells Radio World that this demo unit was review stock, and that U.S. buyers receive units made in the United States. German-made stock will be sold to overseas buyers.

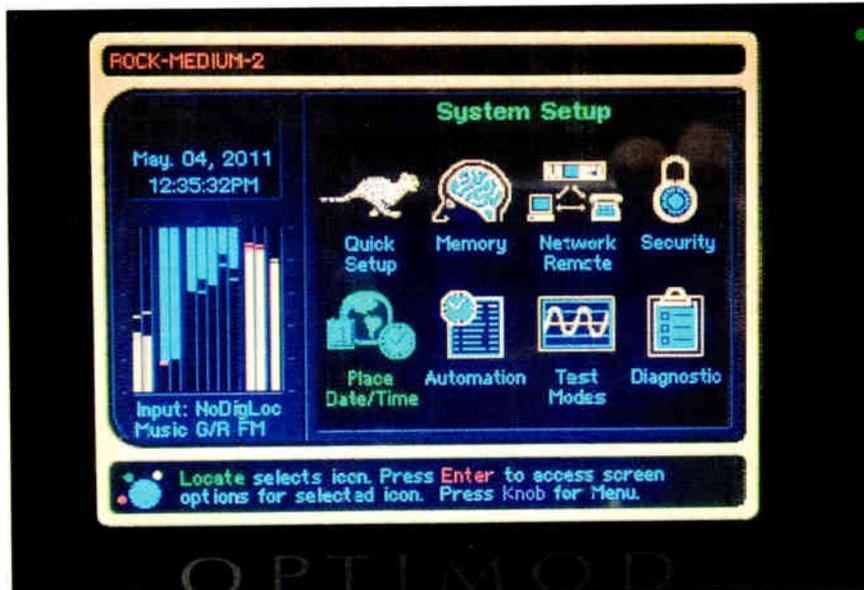
It came with two EIA power cords, one with North American blades, the other with a European power source plug. The unit could default to 240 VAC, requiring you to switch the AC input voltage selector to 120 VAC and change the line fuse to twice the ampacity to compensate. This is common among audio processor hardware manufacturers. The box arrives set for the highest AC voltage, so that a purchaser who forgets to read the manual and plugs into a 240 V mains won't damage it.

My demo unit came set for North American power. I would have preferred a wide-range auto voltage switching power supply to eliminate the danger of plugging it into the wrong mains supply voltage.

After bench-testing an 8600 with an exciter, I moved it up to the tower site of my FM flamethrower and put it into the air chain.

I prefer to place my FM audio processor at the tower site to achieve best results. Anything else between the composite output of a modern processor and the exciter is a compromise, even if it is digital. Let the magic DSP-generated composite signal created by your expensive box do the heavy lifting for FM modulation.

One of the hot presets, called Impact,



8600 Setup Screen

I could not use with my older 8500 because it sounded too harsh. However, I was able to use the new Impact MX version with the new 8600 as it sounded much cleaner.

Special new versions of some factory presets are labeled MX, which, according to Orban, indicates MaXimum performance. These add an additional quarter-second processing delay, which would not be viable for live on-the-air monitoring but is fine for stations that have long given up live monitoring due to the eight-second diversity delay required for the iBiquity HD Radio standard.

A lot of new magic happens during that 270 millisecond delay. The processor uses a lookahead audio buffer to give it time to study a larger sample of

audio to better decide how to tame it to prevent peak limiting distortion, especially with bass-heavy material. This is not a subtle enhancement.

The 8600's pre-emphasis limiter yields less audible distortion while providing 2.5 dB more highs than its predecessor. It is a departure from the 8500 as it uses psychoacoustic modeling to help reduce distortion while improving transient response. This has enabled Orban to achieve high-frequency response parity with source material in spite of the pre-emphasis curve over-modulation protection requirement.

Other features include a two-band compressor structure that can be phase linear for audiophile radio station formats. Diversity delay comes standard with up to 16 seconds available to cope

with newer IBOC gear requiring a delay greater than 8 seconds to line up analog with digital audio.

There is a low-delay monitor output you can set up to provide a simulation of on-air audio for your control room talent if your Optimod is at the studio. And there is a novel new experimental mode for the stereo generator providing a single sideband version of the 38 kHz L-R carrier, which results in even less interference with SCAs while being transparent to most receivers' multiplex decoders.

DSP is clocked at 64 kHz internally so that the output of the sample rate converters can be safely used at 32 kHz through 48 kHz without worrying about overshoot.

INSTALLATION

First introduced in the Optimod 8400, an improved DSP composite limiter uses Orban's patented half-cosine algorithm. It can be driven hard to get a little more loudness, but with the inevitable tradeoff of more clipping distortion on some material.

The compressor/limiters of prior stages do a superb job providing ample loudness. It is best to let those stages do the heavy lifting and go light on composite limiting.

The 8600 uses the same size color LCD display, joystick, spinner wheel and enter buttons as the 8500. It is TCP/IP-centric and can be programmed and controlled remotely via a network connection. It still comes with RS-232 serial port control, making it compatible with earlier Optimod installations. If you have additional subcarriers or RDS you can connect them to inputs on the 8600 where they'll be mixed with the composite output without requiring external BNC tees or composite DAs.

Preset modify has three levels: Basic, Intermediate and Advanced. Many of the 8600's presets can be used as is, with the basic less/more control to adjust them to taste. You needn't be an expert off the bat. As time permits, you can delve into the more advanced modes and play with, tweak and store your customized presets.

The 8600 can accept up to eight GPI contact closures for remote stereo mono control, to change presets, turn off and on diversity audio delay or a host of other functions. In addition it has two tally outputs that can be programmed to report if analog or digital audio sources have gone silent. The 8600 will auto switch to an alternate audio source if so desired.

Since this is a digital device, care must be exercised in the peak analog audio level you present to it. If you overdrive the analog-to-digital converter, you will cause clipping distortion at the get-go. Unlike the old days of VU

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meters it is important to observe the actual peak audio voltage levels rather than average power levels.

Setup is easy but may require you to watch the levels over many hours and many board operators to be sure you're maintaining sufficient headroom. Conversely, you don't want to set the incoming level too low as it will increase the noise from the analog input stage and quantizing noise from the converter. There is a sweet spot and the input bar graph makes it fairly easy to hit. The input level control is well-named, "Clip Level" control.

The 8600 incorporates a frequency-agile set-up tone generator. It can be used to calibrate to your exciter's input if you don't mind putting tones on the air. I usually use normal program material. If you set the pilot injection level to be the same for either the 8500 or 8600, you can use it as a reference to match up composite output levels.

The HD Radio processing chain in the 8600 can be adjusted for independent compression and equalization including a de-essing function to roll off high frequencies a tad, if one desires, to prevent the HD side from sounding brittle.

PROCESSING POWER

For golden ears you can independently flip the phase of the analog

outputs and/or the HD outputs. Thus you can compensate for phase reversals between your FM and HD signals for better blending when an HD receiver switches between digital and analog fall-back and also to correct for absolute phase difference in your air chain. Some

processor improvements are not applied to previous models, perhaps offered as a software upgrade for a fee. The answer is simple. There is only so much you can do with the horsepower under the hood.

DSP requires a huge amount of number-crunching power. As chips

ware upgrade. The mission-critical DSP board soldiers on even if the control CPU falters.

The 8500's DSP board used 12 Freescale 150 MHz chips while the new 8600 uses only nine, more powerful, Freescale 250 MHz dual-core chips. The net result is approximately three times the processing performance.

This is Orban's cleanest Optimod yet. The final FM processing is better-sounding at similar loudness levels than its previous flagship processor. The sound is a bit more consistent with differing content.

I find that, like its predecessors, it is an easier box to set up and tune to your audio pallet than other brands. And it does permit your FM to sound a bit more like your HD audio.

But it achieves its goals with one drawback, increased latency, which makes it harder for on-air personality to monitor actual air product. You also have to wonder if the high cost of the product is worth the incremental improvement in an era where the average listener accepts the limited quality of low-bitrate streaming audio as perfectly acceptable.

For the few days I had the 8600 on the air, my PD had a wide grin. He loved the sound. He was a little disappointed when the day came to part with it.

This is Orban's cleanest Optimod yet. The final FM processing is better-sounding at similar loudness levels than its previous flagship processor.

folks claim they can hear whether their speakers are pulling instead of pushing on what should be an air compression of the original audio.

The analog diversity delay adjustment menu item in the 8600 has three settings, coarse, medium and fine, rather than only two. Having the medium dial rate makes it much easier to tweak in the right amount of delay by ear. On a good day I can get to within two AES samples without resorting to an HD modulation monitor which might require up to a minute for each timing check.

You might wonder why audio pro-

cessor improvements are not applied to previous models, perhaps offered as a software upgrade for a fee. The answer is simple. There is only so much you can do with the horsepower under the hood.

DSP requires a huge amount of number-crunching power. As chips become faster and less power hungry, the opportunity to add more coding tricks becomes more feasible.

The power supply in the 8600 is identical to that in the 8500, but it runs a bit cooler as the DSP board in the 8600 is more energy efficient. Under the hood you will find the same dual architecture design as the 8500. One CPU is dedicated to control and supervision, operates the LCD display, monitors the switches, etc. The DSP board can run independently so audio processing, once initiated, will continue to function even during a soft-

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STUDIO SESSIONS

New Tools Empower Adobe Audition

DAW Platform Ports to the Mac, Adds Useful Tools

PRODUCT EVALUATION

BY DAVID PLOTKIN

Well, it's finally here, the new version of Adobe Audition CS5.5 for both the PC and Mac.

That's right, I said Mac. Adobe has really stepped up its game — not only to be competitive with other editing software, but to beat other editing software.

Adobe made a huge leap when it released Audition 2.0. It was much more versatile and sleek than previous releases. Now Adobe has gone back to the drawing board for CS5.5 and made quite a powerful program that addresses many, though not all, shortcomings of previous iterations.

TOOLS

For as long as I can remember, Cool Edit/Audition had dicey time compression plagued with many artifacts. No more. In fact, Adobe gives you two algorithms to choose from: Their own much-improved time compression or iZotope's Radius algorithm.

To put these to the test, I imported the toughest type of WAV file to time crunch/stretch, a song. Due to the complexity of music it is inherently much harder to stretch or crunch than spoken word and leads to more artifacts when time compression is applied.

Using the iZotope Radius algorithm, I performed a five-second stretch on a



dynamic piece of music. This is a lot of time expansion. However, artifacts were minimal. There were noticeable artifacts, however, when using Adobe's algorithm. The results were the same on both PC and Mac.

I was impressed with the iZotope Radius time stretch. Time expansion or compression on spoken word performs better when "solo instrument/voice" is selected.

There are cool new features in the History Panel and Effect Rack. Let's

say I did several edits on a waveform. I now have a history panel on the left of the screen. This is a huge timesaver. If I wished to travel back to my first edit I can simply select that particular edit on the history panel and I'm there, without undoing anything.

However, I am unable to undo that particular edit without discarding all subsequent edits. To undo one particular edit without disrupting subsequent edits would be nice to see on future updates of the history panel.

We find the Effect Rack in the edit view right above the history panel. This effects rack emulates the one that can be found in the multitrack session. I can apply a variety of effects and if I decide to eliminate one effect I simply uncheck it. I can rearrange the order of effects that I place on a waveform with much ease. For example, if I placed a compressor on a piece and then added reverb, I could easily change the order to reverb first and then compression.

The multitrack window has undergone the most notable change.

First, you must now name and save a multitrack session before you begin editing or recording. While this is good practice in general, it is a little frustrating to have to name and save a session if you just want to perform a quick and dirty mix.

You might ask, "Can I import sessions from older version of Adobe Audition?"

Audition CS5.5 only recognizes sessions saved in XML. It will not rec-

PRODUCT CAPSULE

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Thumbs Up

- + Now available for Mac
- + Improved time compression
- + Effects can now be applied to specific clips in the Multi-Track window
- + The ability to toggle to several multitrack sessions
- + Improved noise reduction
- + Ability to change the order of effects via the History Panel in the Edit Window

Thumbs Down

- Does not recognize .SES multitrack sessions
- No more static groups in Multi-Track
- No longer has the capability to burn CDs

Price: \$349; \$99 as an upgrade from Audition 1.5 and later, and Soundbooth CS3 and later

For information, contact Adobe at (800) 585-0774 or visit www.adobe.com/products/audition.

ognize sessions that are saved in SES (the standard Audition session format). What does this mean? If you're running Audition 3.0 you can resave all sessions as XML and then import them into CS5.5. However, if you are running older versions of Audition, you may run into trouble.

Obviously for some legacy users this is not good. Also, since every effect in Audition 3.0 did not make it into CS5.5, your newly imported session may be missing some effects. It is my understanding that there is a third-party conversion program that will take sessions from older versions of Audition and convert them to work in CS5.5. I have not tried this program and find it disappointing that I may have to incorporate another software program to upgrade my older multitrack sessions. Having countless sessions in older versions of Audition, I may be a little hesitant to migrate over to the newer platform.

[Ed. note: Adobe responds that the .SES translator tool can be found at www.aatranslator.com.au/ses2sesx.html. It's free to download and use. Its author is accepting donations that will unlock broader functionality, like CEP session conversion to new format and third-party effects settings.]

EFFECTS

Static groups appear to be a thing of the past. Adobe has eliminated locking

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waveforms together in a static group in the multitrack session. This is a little disappointing as having certain waveforms "permanently" locked together in a session is a handy tool when you are working with a template for imaging or commercials.

Another long-awaited feature in the multitrack session is applying effects only to certain clips on a track but not the entire track.

This feature is a tremendous help as it avoids wasting a whole track because you wish to have a high-pass filter on one little piece of your production. You simply have to select the portion of the track that you desire to have an effect and then choose your effect(s). Users will have an effect list for that particular clip located on the left of the multitrack screen as you would for the entire track.

Have you ever been working on a session, perhaps a piece of imaging, and your PD comes in and asks you to play him/her a promo from another session? Previously you had to save what you were doing, close that session, then open the promo session. Not anymore. Adobe has allowed us to switch back and forth between many sessions, just as we would switch between files in the Edit view. This save mounds of time



and makes workflow that much easier.

Surround sound is another interesting addition to Audition CS5.5. Some radio users may find a use for it; it does come in handy if you are designing audio for a film project that you wish to have in surround sound.

The noise reduction feature has always been one of my favorites in Audition. For those of us who can't afford a CEDAR system or Sonic Solutions, Audition has a powerful audio forensics section.

I have been collecting and restoring jazz 78s and radio transcriptions from the 1920s and early '30s since I was eight years old. The object of the game is to eliminate surface noise as much as you can without harming the musical information. Audition has improved the controls on its noise reduction tool. I now have even more control with the frequencies I attack and how much noise I wish to eliminate.

Raise your hands if you are familiar with a 60-cycle hum from a turntable

that's not properly grounded. The new de-hummer in Audition will tackle this issue with ease and few artifacts. With a load of presets or the ability to customize the tool to your liking, the new de-hummer is a welcome addition. How 'bout those sibilants? The newly redesigned de-esser does a decent job of fixing this annoying phenomenon.

CD Burning: A feature to disappear is the ability to burn CDs. As there are several programs that are able to burn CDs, the absence of this feature didn't really impact my particular situation.

Overall, this is a solid, well researched program that features an ergonomic design to accommodate the rapid workflow of a production studio. While incorporating older multitrack sessions into CS5.5 may be a little difficult, I think that the improvements outweigh the shortcomings of the software. The introduction of Audition to the Mac platform makes it easy to transition a Mac facility to this program. Adobe seems to have listened to its customers and addressed many issues. I'm excited to see what future releases of Adobe Audition will unveil.

David Plotkin is a production director at a major New York City radio station and a long-time user of Adobe Audition.

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Music Production on a Budget

Audio Production Tools Can Be Had for Minimal Cost; Are They Worth the Time?

BY CURT YENGST

Sure, you'd love to buy the "Cadillac" audio software, but your budget says "used Honda."

I recently tried a number of audio production applications that cost little to nothing. I narrowed our search to seven or eight contenders and asked a team of production engineers, using demos of these programs, to produce spots.

We looked at Ableton Live Intro (\$99) and Sony Acid Express (free) in the July 13 issue. Here are three more.

\$69.95 — Acoustica Mixcraft

This was one of my favorites. It's simple to install, attractive and easy to use.

Like the Ableton Live Intro, this primarily is a music production program, but it was also an easy-to-use audio editor. The editing timeline can switch between beats-based timing and hours:minutes:seconds.

It comes with a ton of music loops, samples and sound effects for producing music in any genre, from classical to surf rock to tribal house. Slapping together a short music bed for a spot was easy — actually, fun. It includes a

small complement of effects and processors, but also handles VST and DirectX plug-ins. It also handles MIDI and video files and it can also burn a session to CD right from the timeline. Info: www.acoustica.com/mixcraft

\$69.95 — NCH Mixpad

A basic multitrack mixer program, NCH Mixpad also allows the user to

is required to refer to the instructions. There is no VST or DirectX plug-in support. Info: www.nch.com.au/mixpad/index.html

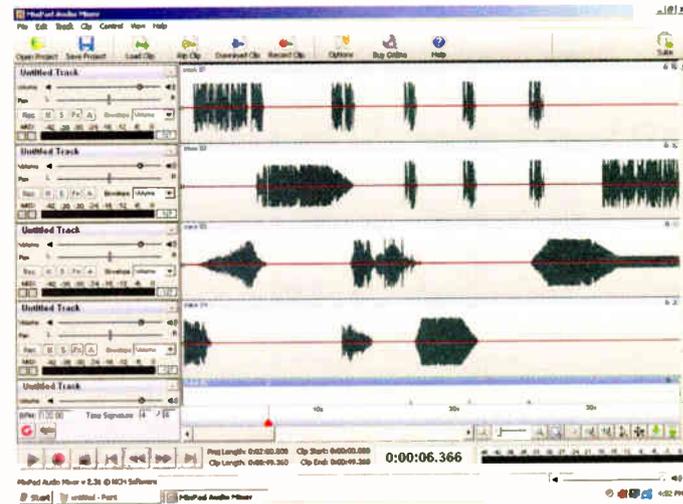
\$64 — n-Track Studio 6

Easy to install and attractive, n-Track 6 made it easy to move pieces of audio around and adjust levels in the mix.

Cut-and-paste editing was a bit more difficult to figure out. Most editing functions are only available via menu selections or keyboard shortcuts rather



Acoustica Mixcraft costs \$69.95. It's simple to install and easy to use.



The NCH Mixpad, also \$69.95, is more of a mixer than an editor.

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import and record audio. The layout is clean, simple and intuitive; the install process is simple as well.

As the name implies, it is primarily a mixer, easily allowing the user to move audio clips around and adjust their levels.



The n-Track Studio 6, costing \$64, has a nice GUI and extra features but was a bit clunky in performance.

I was disappointed to learn that, in order to do any sort of editing beyond the basic cut-and-splice, the user must purchase Mixpad's sister program, Wavepad. The two are designed to work in tandem, behaving much like Adobe Audition's separate multitrack and edit screens. The help file actually is a link to the website, so an Internet connection

than using the mouse. This is a bit cumbersome for my way of working. I also found the play/stop controls slow to respond, even on a dual-core processor.

Overall, the program wasn't as intuitive as some of the others. It has a few included effects and processors;

and it also supports VST and DirectX plug-ins, as well as VST instruments and MIDI-compatibility. An interesting feature is the Signal Path window, featuring virtual patch cords which can be manipulated to change the routing very easily. A nice touch. The program can also burn audio CDs directly and convert WAVs to MP3s. Info: <http://ntrack.com>

Next time: Audacity, IK Multimedia Sample Tank and Goldwave, plus conclusions about our eight reviewed cheapies.

What's your favorite production software and why? Write to radioworld@nbmedia.com.

Curt Yengst, CSRE, is assistant engineer for WAWZ(FM) in Zarephath, N.J.

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OPINION

READER'S FORUM

GREENVILLE STATION

Thank you for your nice article about the old, and last, IBB VOA station in the United States ("HF Broadcasting Lives on at VOA's Greenville Station," April 20).

As a Continental employee, I take pride in having spent lots of time throughout the years in doing work on the Greenville Station. It is a shame that they already closed the twin site at Plant A. The grandfather of these big curtain antennas, as well as the first 500 kW HF transmitter, were built and tested at Continental in Dallas. Although I have been here 46 years, construction and testing was done in the early '50s, when a full-scale antenna was constructed outside our present facility.

Although I helped design and build many VOA facilities worldwide, the finest ever built was constructed in Kavala, Greece, with 12 each CEC 250 kW HF transmitters, a 500 kW CEC medium-wave transmitter, two 50 kW HF communication transmitters, power plant, curtain antennas (more than 36), houses, etc.

That station was closed about six years ago and turned over to the Greek government; it is now dormant. I am doing my best to find somebody who is willing to renovate it and start operation with DRM. Its location is ideal for Europe, North Africa, Asia and other targets.

Thank you for all you do to promote HF.

Adil Mina
Vice President
Continental Electronics
Dallas



Photo by James O'Neal

DEDICATED STAFF

The article by James O'Neal about Greenville was excellent. Not specifically mentioned are the talents and dedication of the staff of the Greenville stations (Sites A and B) in maintaining the 50+-year-old Continental Electronics 500 kW Doherty shortwave transmitters as well as the almost equally old General Electric 250 kW plate-modulated transmitters.

The article could have made it more clear that the Greenville stations were originally Voice of America stations but are now operated under the auspices of the U.S. government's International Broadcasting Bureau, which has the responsibility for transmission of Radio Free Asia (RFA), Radio Free Europe/Radio Liberty (RFE/RL), Radio Martí (to Cuba), VOA and several other smaller U.S. government broadcasting voices under the authority of the presidentially appointed Broadcasting Board of Governors (BBG).

Thanks again for this great article.

George Woodard
McKinney, Texas

The author is former director of engineering for both Radio Free Europe/Radio Liberty and the IBB.

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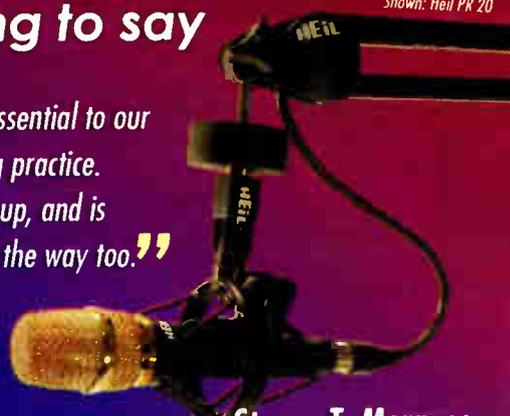
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Steven T. Moravec

President
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Saint Paul, Minn.

What Is College Radio Day?

On Oct. 11, Celebrate the Contributions of College Radio

BY ROB QUICKE

They say that the best ideas are often the simplest, and perhaps also the most obvious.

In December 2010, I was searching for an idea that would unite college radio stations across the country in a new and exciting way. I particularly remember watching the film "The Social Network" and being inspired by how a single idea can spread so quickly and generate so much excitement.

The next morning I woke up with the crystallized idea of College Radio Day. After an extensive search online and confirming availability of the domain name, I knew that this idea to unite all college and high school stations for one day just might have a chance of taking off. It was amazing to me that this had never been done.

OUR OWN LONG TAIL

I had been recently reading "The Long Tail: Why the Future of Business Is Selling Less of More" by Chris Anderson. I was struck by the idea that the "long tail" of hundreds of college radio stations in North America that individually perhaps don't have as big a reach as most commercial radio stations, would surely make a formidable impact if they all came together.

There would be strength through unity and, on this particular day, we would ask people in North America to simply tune in to their local college and high school radio stations to realize that there exists a place on the radio dial for adventurous and passionate programming.

So the original idea was for a celebration of college radio, to remind people that we exist and that we are one of the last bastions of creative programming out there.

However, a much more pressing and serious issue arose almost immediately: the recent trend of selling off college radio stations by cash-strapped colleges and universities (Rice and Vanderbilt universities, for example).

There is a strong need to remind colleges and universities that selling off their college stations silences their students' voices. We need to take a stand and collectively say, "No more stations must be sold!" The recent "minute of silence" by College Broadcasters Inc. was an excellent idea and very success-



Rob Quicke, Risa Pappas and Brian Gorski, from left, at WPSC.



Rob Quicke

Our aim is to encourage people who would not normally listen to college radio to do so on this day.

ful in raising the profile of college radio stations. We want to support the efforts of CBI, IBS and other organizations that are fighting these decisions.

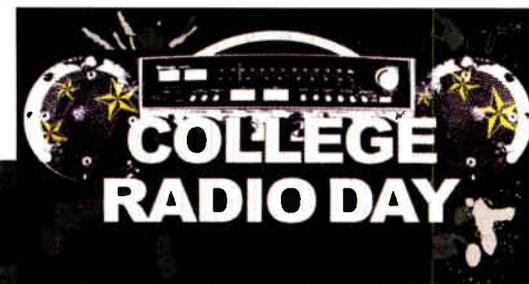
College radio plays a hugely valuable role in discovering the next big music artists as well as being a vital training ground for future media broadcasters. It is my hope that we remind the larger North American audience of the vital

importance of college radio and its unique role in the media landscape, and also remind college administrations just how important their college radio stations are.

SHOWCASE

So, what can you expect on College Radio Day, Oct. 11, 2011?

We hope that many of the station participants will use the day to showcase their best programming, and to bring in special guests for musical



performances and special interviews. It's free for stations to register and we hope that those students involved will feel something truly magical by being part of a large and vibrant movement. Before the day, we will be seeking to unleash the students' creativity by asking them to contribute radio programming (sweepers, interviews and features) that we will share with other radio stations that are interested in playing them.

College Radio Day is an exciting idea, and in many ways, now a necessary one. I invite the readers of Radio World to tune in on Oct. 11 and enjoy the enthusiasm of college radio broadcasters.

Information about College Radio Day can be found at www.collegeradioday.com. College Radio Day is a not-for-profit organized by volunteer staff members from college stations.

Rob Quicke is founder & president of College Radio Day as well as general manager of WPSC(FM) at William Paterson University, Wayne, N.J. Contact him at quicker@wpunj.edu.

BENEFITS OF PARTICIPATING

From the College Radio Day website:

- 1 The College Radio Day organization will provide professional sweepers/imaging for on-air play and graphics, banners and logos for all radio stations that participate. This will ensure nationwide consistency in the branding of the day.
- 2 College Radio Day will provide items and prizes for station participants to give away on the day (for example, some autographed and rare/unique items from popular music artists) to assist in boosting listenership and fundraising efforts by individual stations.
- 3 Stations who participate in College Radio Day agree to air up to 30 minutes of our keynote radio feature: "College Radio in 2011: Its Past, Present & Future" during the day (but have the option to play a 15-minute edit if you prefer). Additionally, we will provide stations optional "news" audio bulletins throughout the day giving information and updates on participating stations, their programming and fundraising efforts as well as and other activities. This provides national exposure for participating college radio stations and reinforces the feeling of national unity throughout the day.
- 4 Participating radio stations are encouraged to gather and share, when opportunity allows, specially recorded IDs and liners for College Radio Day use on other participating radio stations throughout the country. For example, "Hi, this is Chris Martin from Coldplay, and you are listening to College Radio Day." If one station lands a great band liner or ID, we all do. It's time to harness our collective resources and connections!

READER'S FORUM

CALL SIGN CALL-OUT

I am an avid reader of your paper. To prove it, I would like to call your attention to a small error. On page 16 of the Aug. 1 issue, you reported on Ted Randall, host of the "QSO Radio Show" on WCBQ broadcasting direct from the Dayton Hamvention. As noted in your companion caption, the correct call sign seems to be WBCQ.

Please keep up the good work with your publication.

Bob Herz, WN4Q
Twin City, Ga.

CLOSE AM LOOPHOLE

Radio World wrote earlier this year about efforts at KPFK(FM), Los Angeles, to build a small AM radio network using low-power license-free AM ("LPAM") transmitters for a Spanish-language feed. (See the article at <http://tinyurl.com/rwlpam>.)

According to the story, "LPAM broadcasts are limited to an effective service range of approximately 200 feet." Pay no attention to that statement.

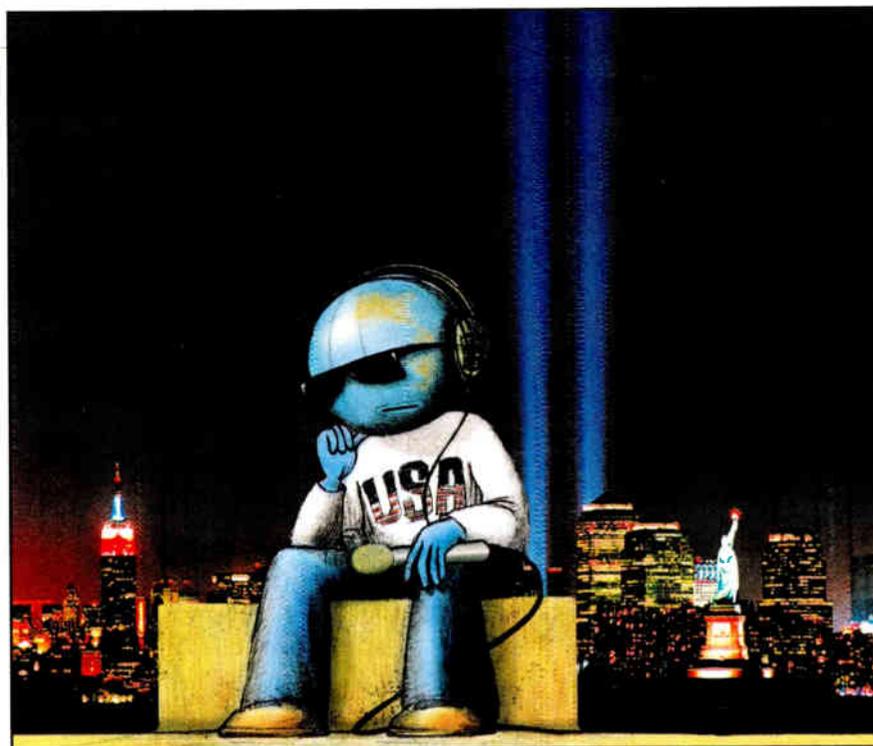
The FCC in Washington is sound asleep when it comes to license-free AMs.

A big technical loophole in the license-free rules permits these stations to often cover a range of a mile or more daytime. Consider, for example, a "Part 15 legal" low-power AM transmitter mounted onto and coupled into a tall metal light pole — the pole acts as a big antenna.

The FCC in Washington is sound asleep when it comes to license-free AMs.

What the commission needs to adopt is a simple field strength rule for license-free AM stations. Either an LPAM passes the test or it does not. Anyone with a calibrated hand-held field strength meter could make the pass/fail determination on short order — even FCC inspectors who have no convenient way to deal with the current complex rules.

Robert Gonsett
President
Communications General Corp.
Consulting Radio Engineers
Fallbrook, Calif.



Never Forget

TWITTERING AWAY

I suspect that the ancient Chinese writer of "The Art of War," Sun Tzu, would agree that you don't fight to take a hill that doesn't matter.

Social media and radio are both valid on their own merits. One does not pick up or pull down the other.

Mark Lapidus has hinted in Radio World at what it takes to be the best radio you can be, but seems to believe that the "consultants" and accountants have a death grip on radio. Indeed they do. "Why serve butter when we can serve rancid margarine?" seems to be the corporate philosophy.

If radio isn't compelling, no amount of Twitter can make it so. Why waste your time on Twitter when you should be doing what you already know you need to do?

Answer the phone with a real person on the request line. Play requests promptly. Actually use your mind and emotion to play what's next. Throw the automation away. Go "Back to the future."

A website couldn't care even if it wanted to. It doesn't take people long to discover that your "site" only gives the illusion of "Giving a damn." Radio can connect in a real-time personal way. But you have to actually be there.

Real works. Fake doesn't. Radio has become fake. Twitter is fake. Many people just haven't figured that out yet. Make radio real and forget Twitter because you can't make Twitter real. And besides, we're a radio station and will give you the best radio we can give you.

Jim Jenkins
Owner/General Manager
WAGS Radio
Bishopville, S.C.

GET LIVE AND LOCAL AGAIN

An RW story quoted Emmis President/CEO Jeff Smulyan defending NAB's campaign to encourage activation of FM radio capability in cell-phones. He was replying to programming consultant Mark Ramsey, who called the campaign weak.

It doesn't matter. Content matters. Merely streaming the material now on-air — which is failing miserably, incidentally — will not result in increased listenership or increased revenues for radio.

Let's face it: We need to get radio live and local again. If we do that, the listenership will increase dramatically and the revenues will follow.

Broadcast companies who want to get into the digital advertising business should be exploring other types of content than music, and other kinds of digital services as well.

I'm not entirely sure radio's content is compatible in the digital sphere. For radio, it has always been about "what's in between the records." Voice tracking and liner-card readers aren't cutting it. Change that, and you'll fix radio's loss of audience (and revenue).

Our digital future is in an entirely different place. The assumption that radio's content is instantly convertible to digital products is, in my view, seriously off-base.

John Hendricks
John Hendricks Broadcast Services
Kalispell, Mont.

WRITE TO RW:

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"A fast paced station needs a system that can keep up and is easy to use. Op-X gives us the tools we need to deliver the sound Houstonians have come to expect from KRBE."
 -Leslie Whittle, Program Director
 KRBE, Houston, TX



- Modular Operation in Op-X allows for a tiered system at a fraction of the cost of its competitors.
- Each studio client is capable of accessing all Audio Server modules on the network.
- Remote voice-tracking allows for creation of content for remote studios also running Op-X.
- The revolutionary design of Op-X's clock builder turns the previous task of scheduling satellite programming into a few simple clicks.
- Share serial devices from any machine using the Op-X Serial Server.
- Importing logs now gets its own module that takes confusion out of the process.
- Engineers will enjoy Op-X because it's easy to install, maintain, and has automatic backup features.



AUTOMATION

SIMPLE • POWERFUL • REDUNDANT

Not since Axia audio-over-IP was introduced to the broadcast industry have we at BGS been so excited! It is with great enthusiasm we'd like to invite you to take a look at the new Op-X Radio Automation delivery system for any single or multi-station cluster. Op-X's versatility allows it to operate seamlessly with either Axia IP-Audio networks or legacy audio consoles.

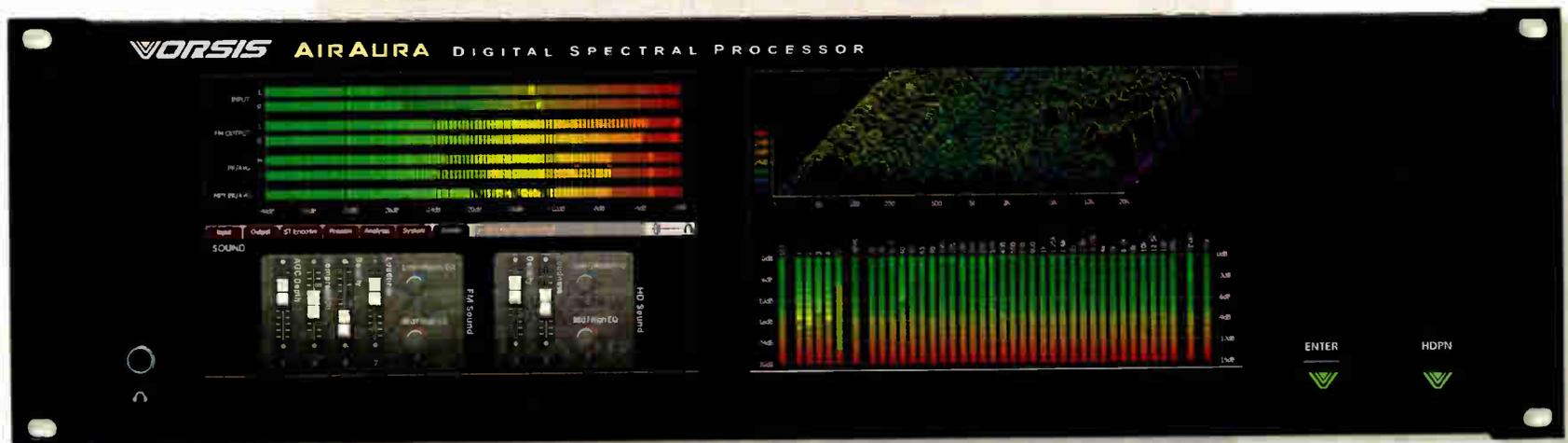


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The Secret To Great, Clean On-Air Sound Is Using Less Processing. The Trick Is Knowing How To Do It...

MEET THE RADIO CLEAN MACHINE

AIRAURA IS THE BEST ON-AIR PROCESSOR YOU CAN BUY



Programmers and engineers everywhere are telling us that CLEAN is just as important as LOUD. That their on-air signal needs to be able to handle multiple formats with the cleanest possible sound - without sacrificing loudness. It's been Vorsis' mission from day one to put CLEAN both before and after LOUD to give you the BEST possible signal. And we do it by giving you less.

How do we do it? We've developed several technologies that are radical departures from conventional on-air processing. The big surprise is that all of them hit your program material with less processing rather than more.

Using one-step Smart Control AGC processing rather than two, we eliminate the need for using a broadband AGC and can skip an entire processing step. This results in significantly less processing and distortion.

Feed-Forward signal control instead of feedback eliminates processing errors by adjusting the signal before it enters a processing step, not correcting it afterwards. When the smart control of the AirAura AGC and clipper are combined with the real time information provided by feed-forward technology, true anticipatory processing results.

Add up the differences and you can see that AirAura is a very different broadcast audio processor, built with a unique philosophy to process less and process smarter. But don't take our word for it. We've got tons of testimonials available. Call or email us at the contact info below to arrange to hear the cleaner sound of the AirAura with your own ears.

Comparison Between Conventional & Vorsis SST Multiband Systems

Conventional Multiband System

Four step process



Vorsis SST Multiband System with Feed Forward

Three step process



CLEANUP
YOUR ON-AIR SOUND IN THE RATINGS

Put the Vorsis CleanUp Crew to Work In YOUR Studio. You Won't Believe The Difference In Your On-Air Sound Or Listenership.

Download a FREE whitepaper or watch video about the AirAura at RadioCleanMachine.com
To set up a demo call Mike Erickson at 252-638-7000 X127 or email us at CleanMachine@wheatstone.com

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AIRAURA
THE RADIO CLEAN MACHINE