



# RADIOWORLD

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## NextRadio, AM Outlook Are Top of Mind

Executives, engineers deliberated over radio's future at the fall Radio Show

BY LESLIE STIMSON

AM revitalization and NextRadio improvements carry the hopes of many in the radio industry as managers and engineers ponder how to reinvent the medium to keep up with competitors online and elsewhere.

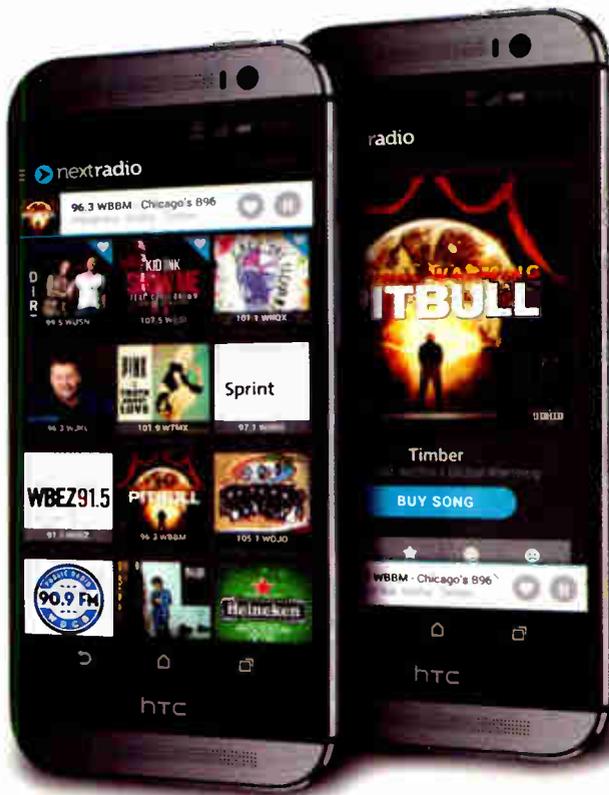
These topics were major themes at the fall Radio Show in Indianapolis. NextRadio proponents touted improvements to the FM cellphone app; their partnership with Sprint is now a year old. On the senior band, owners of struggling AM properties await the commission's action to ease restrictions and give relief. Some of those hopes were disappointed after the show, when the FCC denied an FM translator

request that had been pending for two years (see story below).

The evolving, multiplatform nature of the medium was reflected after the convention when Clear Channel Media & Entertainment changed its name to iHeartMedia. Chair/Chief Executive Officer Bob Pittman believes the moniker, playing off the company's successful iHeartRadio brand, will resonate better with advertisers than the legacy term "clear channel."

Radio Show organizers estimated attendance at 2,100 compared to 2,300 last year in Orlando. Next year's Radio Show will be in Atlanta.

Here are news highlights from the convention and *(continued on page 6)*



Emmis unveiled the next generation of its NextRadio FM smartphone app, available to consumers this month. Its LiveGuide visual tuning interface displays local radio stations by real-time album art or custom schedule content.

## Tell City Ruling Disappoints AM Backers

The FCC Media Bureau in September denied the so-called "Tell City waiver" request to move an FM translator farther than rules normally allow.

Many eyes had been on that request. Cromwell Group CEO Bud Walters, one of the parties who filed the petition, thought the waiver could have provided a model for the FCC to offer quick relief to other AM owners. Other parties supported the request including NAB, Emmis Communications, the Minority Media and Telecommunications Council, SESAC and iBiquity Digital.

The MMTC asked the full commission to set aside the Media Bureau deci-

sion and grant the waiver, saying under the agency's rules, it has until Oct. 29 to reverse the decision.

At the fall Radio Show in Indianapolis shortly before the decision was announced, Audio Division Chief Peter Doyle said that in general, the bar for waiver approval is rising as the FCC works through a backlog of radio applications.

### BACKGROUND

In November 2012, Christian not-for-profit Way Media asked for a minor change to FM translator W218CR in Central City, Ky. on 91.5

*(continued on page 10)*

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# NRSC Marks 35th Milestone

## NAB's Sam Matheny: "Standards are what make the magic happen"

BY LESLIE STIMSON

At the fall Radio Show, members of the National Radio Systems Committee celebrated the 35th anniversary of the standards- and guideline-setting technical organization. The organization, jointly sponsored by NAB and CEA, held a breakfast open to all attendees before its formal meeting. Members later adopted some committee changes as well as a revision to its RDS guideline.

### NRSC UPDATES RDS GUIDELINES ...

The NRSC updated its Radio Data System guidelines. NRSC-G300-B, RDS Usage Guideline was adopted by the Radio Broadcasting Data System Subcommittee; that is chaired by Dan Mansergh, director of engineering, KQED Public Radio, San Francisco. Approximately 70 pages in length, G300-B includes a new section, 4.6, providing information on establishing adequate RDS encoder security at stations.

### ... CREATES A FRIENDLIER WEBSITE ...

The NRSC also unveiled a new, more mobile-friendly website ([www.nrscstandards.org](http://www.nrscstandards.org)) and an updated logo.

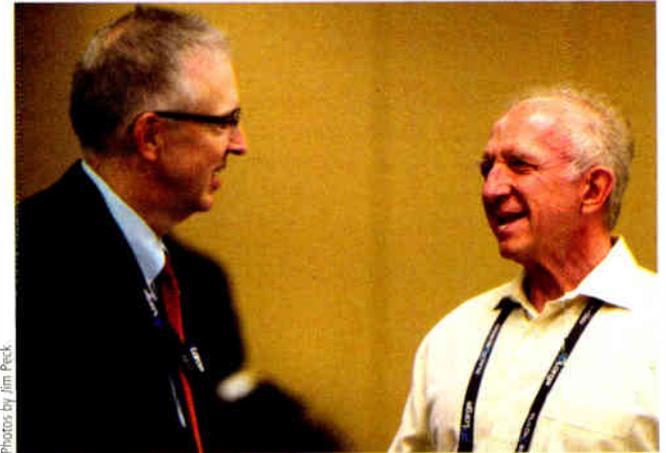
New NAB EVP/CTO Sam Matheny told the group during a breakfast that was open to all attendees: "Developing technical standards and recommended practices is important work and has been — and continues to be the primary mission of the NRSC. I believe standards are what make the magic happen. It's the work of the NRSC that ensures that when listeners turn on and tune in that their radio is simple."

Matheny, who joined NAB in July, said that while he's new to the broadcast lobbying organization, he's familiar with standards-setting work; he mentioned his experience as a member of the Advanced Television Systems Committee.

"I've experienced first-hand the dedication, give-and-take and the cooperation that is required to build a technical foundation for our business," Matheny said. He pledged NAB's continuing commitment to the group, saying the industry will continue to look to the NRSC for technical leadership and guidance as radio faces "challenging times and new competition."

### ... AND ELECTS NEW DIGITAL CHAIRS

NRSC members also elected two new subcommittee co-chairs. Glynn Walden, senior vice president, CBS Radio, and Jackson Wang, president and CEO, e-Radio Inc., are now the co-chairs of the Digital Radio Broadcast Subcommittee.



NAB's David Layer, left, and Journal's Andy Laird, outgoing chair of the NRSC DRB Subcommittee.

Walden, recipient of the 2004 NAB Engineering Achievement Award for radio, has been active in the DRB Subcommittee since its founding. He is generally considered one of the fathers of the in-band/on-channel approach to digital radio, and in his previous capacity as vice president of broadcast engineering for iBiquity Digital Corp., he wrote the IBOC technical and regulatory specifications for what would become the HD Radio system.

Wang is founder of e-Radio, a smart grid communications solutions company. Previously, he was an aerospace engineering officer in the Canadian military and a systems engineer with Litton Guidance and Control Systems on the U.S. Tomahawk Cruise Missile Program.

Walden and Wang succeed Andy Laird, former vice president and chief technical officer of Journal Broadcast Group, who is retiring later this year. Laird chaired the DRB Subcommittee since 2007, succeeding Milford Smith, vice president of radio engineering with Greater Media, who remains chair of the full NRSC.

During Laird's tenure, a number of significant documents were developed, including the latest revision of the NRSC digital radio standard, NRSC-5-C, which describes significant new operational capabilities, including asymmetric digital sidebands for AM and FM, increased FM digital carrier power and reduced AM digital bandwidth.

### CEA HONORS DAVID LAYER

The Consumer Electronics Association has honored NAB Senior Director Advanced Engineering David Layer.

CEA annually presents its Technology & Standards Leadership Award to an outstanding individual for "their commitment to excellence as evidenced by the extent and consistency of their overall, ongoing participation in CEA's Technology & Standards program ... for significant contributions to CEA's Technology & Standards program to advance the state-of-the-art in consumer electronics ... [and] demonstrated industry leadership through active participation."

Layer was honored during the NRSC's breakfast.

Mike Bergman, CEA senior director Technology & Standards, is also CEA's staff liaison with the NRSC, we reported in February.

In prepared remarks shared with Radio World, Bergman said: "This year, the NRSC's 35th year, it is appropriate that the award go to someone who has contributed so much to this

(continued on page 10)



NAB EVP/CTO Sam Matheny: "I've experienced first-hand the dedication, give-and-take and the cooperation that is required to build a technical foundation for our business."

# RW Remembers Dale Tucker

More than an ad salesman, he was a true radio guy

*The following originally appeared on the Radio World blog.*

My colleagues and I pause to note the passing of Dale Tucker, who died of cancer at age 73 after a short period of illness.

If you have read our publication over the years, you saw the fruits of his labors in our pages, though you might not know his name. If you work in the broadcast equipment manufacturing business, especially if you attended radio's big trade shows, you probably knew Dale personally.

Dale sold ads for our employer, and did it well. He spent 17 years as a regional sales manager for Radio World when the publication was owned by IMAS Publishing, working for founder Steve Dana, and was often seen at conventions in the company of his sales colleagues Skip Tash or John Casey. Dale also helped launch sister publication Pro Audio Review.

**PERSONAL WARMTH**

Selling ad space is hard. Deadlines are frequent, even intense; clients may



**Dale Tucker in a 2007 photo.**

not wish to take your calls; the industry around which your business is based changes constantly; competitors constantly seek to eat your lunch while

you are pressed by the needs of your job to grab theirs.

Dale was no cut-throat account exec. His skill with folks and his genuine

**FROM THE EDITOR**



Paul McLane

warmth were what made him successful. Demonstrating his sense of humor, Dale listed this as his specialty on LinkedIn: "Crack production whiz with Ampex 350 and an Editall Splicing block/razor blade. Cutting edge 40+ years ago!" But more seriously, he named as his specialty, "relationship selling and service."

That was the Dale I knew, a "people person" if ever I met one. His success came from that personal warmth crossed with a droll sense of humor. He also exuded a passion for radio evident to anyone who met him; his greatest compliment about another person in this business was, "He's one of us."

Dale loved old radios, old microphones, funny ties and interesting automobiles, old and new. I remember his joy when he realized that we shared a love of historical World's Fair iconography, and he rushed to share photos with me. And he so enjoyed comparing notes and sharing stories — about people, about radio and about their careers. (One colleague noted that word

*(continued on page 5)*

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**THIS ISSUE**

OCTOBER 8, 2014

**NEWS**

NextRadio, AM Outlook Are Top of Mind .....	1
Tell City Ruling Disappoints AM Backers .....	1
NRSC Marks 35th Milestone .....	3
RW Remembers Dale Tucker .....	4
News Roundup .....	5
IEEE Broadcast Symposium Is This Month .....	10
Radio Show Photos .....	12, 25, 31

**FEATURES**

Susan May Be Lazy But She's Smart .....	14
Pavek Museum Celebrates Broadcast Legends .....	18

**GM JOURNAL**

Radio — Red, White & Blue .....	20
Hear Now Festival Honors Radio Actress .....	21
Who's Buying What .....	22

**STUDIO SESSIONS**

Building an AoIP Network With Blades .....	23
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**OPINION**

Hoffman on the Golden Age of B.S. ....	28
Level the Playing Field .....	29

(continued from page 4)

of Dale's passing had been circulating on the grapevine, then added: "For years, Dale was the grapevine.")

According to his LinkedIn profile, Dale was educated at the University of South Alabama and began his radio career at WILE in Cambridge, Ohio. He went on to stations in Tampa, Fla.; Washington; Omaha, Neb.; Mobile, Ala.; Boston; Denver; Aspen, Colo.; Minneapolis; and the Bay Area. He was an air personality, production manager, program director and station manager. He sold equipment, program syndication, and print and online ad sales.

**A RADIO VOICE**

A job of which Dale was most proud was that of production director and air personality for WRKO in Boston in the late 1960s. He voiced promos, PSAs and spots, and worked a weekend air shift on the AM. "Bob Henabery hired me," Dale wrote on LinkedIn. "He and another genius, Harvey Mednick, turned the tables on the common automated radio station — rather than trying to hide the fact that it was automated, they capitalized on it! WRKO-FM became 'R-KO, the shy but friendly robot.' ... Due to an AFTRA contract stipulation, they had to hire one exclusive voice for the FM. That was me."

Our publisher John Casey recalls: "Dale told me, during one of our many road trips visiting accounts in California, of the day he had to pinch-hit at the last minute for one of the absent radio hosts at WRKO. That fateful on-air coverage turned out to be the very first U.S. radio interview of the Bee Gees ... a fairly significant and historical radio event, indeed."

During his career, Dale also sold space for other trade publications. In later years he created Tucker Broadcast Surplus and the Tucker Broadcast consultancy, continuing to help stations buy and dispose of equipment. He was active in SBE Chapter 43 in Sacramento and was a volunteer for the California Historical Radio Society, where his activities included managing antique radio swap meets.

He is survived by Kathy, his wife of 41 years, and their daughter Jessica. To share a memory or to attend a service in Sacramento celebrating his life on Oct. 26, call Dale's business line at (916) 721-3410 or email Kathy and Jessica at [daletucker@surewest.net](mailto:daletucker@surewest.net).

For me as a co-worker, Dale's sales work literally made my work at Radio World possible. As a friend, I'm going to miss him greatly; and I know many others who will too.

Dale, you were one of us, and always will be.

Comment to [radioworld@nbmedia.com](mailto:radioworld@nbmedia.com).

**NEWS****NEWSROUNDUP**

**LPFM:** In Los Angeles, things are getting testy as 21 applicant groups vie for an LPFM license on 101.5 MHz. One group is accusing another of collusion. LPFM applicants in California and 10 other states have until Oct. 8 to file settlement agreements in MX, or mutually exclusive, situations.

**TOWERS:** Most of the pending updates to the FCC's Part 17 tower rules regarding tower construction, painting and lighting take effect Oct. 24. The changes are intended to improve lighting outage notification requirements, standardize repair timelines and harmonize FCC requirements to maintain painting with FAA guidelines. Perhaps the biggest change for broadcasters: Tower owners who use remote monitoring systems can apply for a waiver of quarterly physical inspections of tower marking and lighting systems.

**ANTENNA RADIO:** Startup Giant Pixel says its Antenna Radio app has been redesigned to deliver a personalized program stream of curated talk, news, information and entertainment-based programming. Antenna Radio promises listeners a "terrestrial radio-like" experience in its 3.0 app for iOS, available from the iTunes App Store. The update gives the app a simplified design, more speed and more stability, according to its creator, Pixel Co-Founder Elliot Loh.

**COPYRIGHT:** A U.S. District Court judge in California ruled that SiriusXM violated state laws by airing pre-1972 recordings by The Turtles. Federal copyright law exempts pre-1972 music recordings from licensing; however California does not, and the judge ruled in favor of The Turtles, which sued the satcaster in 2013. They alleged SiriusXM aired and streamed 15 songs without paying royalties. Observers say the ruling could expand the scope of music covered under copyright laws, something the music industry has been lobbying for in Congress. SiriusXM has not publicly said whether it intends to appeal.

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## RADIO SHOW

(continued from page 1)

immediately after. We'll cover news about HD Radio, including all-digital AM tests, in our next issue.

### GEN 2 NEXTRADIO APP UNVEILED

Emmis unveiled the next generation of the NextRadio FM smartphone app. Chairman/President/CEO Jeff Smulyan calls the update "a major breakthrough."

NextRadio provides local FM listening via certain smartphones that have FM chips enabled. Depending on station participation, listeners can also get station branding and interactivity.

In the new version, LiveGuide is a visual tuning interface that displays local radio stations by real-time album art or custom schedule content; it's one of several improvements to the app.

With LiveGuide, listeners can turn on the radio and see what's playing on all local stations at once. Listeners can see their favorite song, click on it and hear the broadcast.

Emmis Chief Technical Officer Paul Brenner says the changes make for "a really simple approach. We needed to make it easier for the listener" to use.

Another change is a streamlined navigation "drawer" that puts all user options on one place. In-app tutorials show listeners how to interact with local stations, "a behavior change that can grow radio's position in the expanding mobile ad business," according to Emmis.

NextRadio and iBiquity also are working together on an integrated automotive platform; we'll have details in the next issue. And broadcast software company RCS, which is part of iHeartMedia (the former Clear Chan-



**A super session on hybrid radio featured, from left, moderator Jeff Simpson, board member at DMC-Bonneville; Eric Williams, product manager at Sprint Communications; Ginny Morris, chairman and chief executive officer of Hubbard Radio Group; Dave Kelly, researcher for Big Machine Label Group; and Paul Brenner, chief technical officer at Emmis Communications.**

nel), announced support for TagStation within its automation systems.

According to the latest figures, 10,400 FM stations had been tuned to using the NextRadio app as of mid-September. Emmis says some 6,700 stations are represented graphically in the app; 1,500 of those provide interactivity while the rest provide basic station logos.

### WILL OTHER CARRIERS INCORPORATE APP?

Some 7 million smartphones have been sold with the NextRadio FM app enabled. But Emmis gets a lot of questions about when carriers other than Sprint will incorporate the NextRadio FM app in their devices.

Chief Technical Officer Paul Brenner says carriers worry about radio delivering consistent product in a unified way: "Their hesitation is radio can't do it."

Eric Williams, product manager for Sprint, said, "When you can say the whole industry is behind this, that's

when it's going to happen." The larger carriers are asking if NextRadio is "fully functional and is everybody participating."

Brenner said the company has been able to secure meetings with larger carriers that "we could not get two years ago" because of the app's growth.

Further, NAB is looking at ideas to help market NextRadio, according to Brenner.

Williams says the data Sprint sees about what users do with the app is insightful. "We monitor every category. There's 17 to 20 percent growth month over month." Using the data, Sprint can see metrics such as a user's education level and where they shop. "It's powerful, what you can do with it."

RAB President and Chief Executive Officer Erica Farber said she travels a lot and has visited many Sprint stores in the past 12 months. There was "not one store that didn't know" what she was talking about when she asked salespeople about the NextRadio app.

### FM CHIP EXPANSION?

The NextRadio app relies on an activated FM chip in the smartphone; and Emmis Communications Chair/President/Chief Executive Officer Jeff Smulyan sounded optimistic that more carriers will activate those chips, as many in radio have hoped.

"We think we're getting closer" to that, Smulyan said during a discussion with radio group executives. "We think we're close to a tipping point." But he downplayed a suggestion that the industry should try again to get Congress to enact a mandate.

Some 27 Sprint smartphone models now come preloaded with the NextRadio app; that figure includes HTC smartphones on major wireless carrier networks. AT&T and Verizon "didn't turn it off," meaning disable the FM chip in those HTC phones, according to Smulyan.

He said automakers, too, are asking about the NextRadio app. "Our challenge is to drive home the message to our listeners."

Cumulus CEO Lew Dickey said of the app, "If we can have FM on every cellphone, we will have more consumption of our medium." A :30- or :60-second ad "is just as valuable on a cellphone if I listen to it in my car."

Dean Goodman, president and founder of radio group Digits, called for an FM chip mandate, noting the emergency alerting capabilities of the chip. "How many times does there need to be a disaster to prove what this industry does?"



**Cumulus Media CEO Lew Dickey said of the NextRadio app: "If we can have FM on every cellphone, we will have more consumption of our medium."**

Smulyan said the industry earlier had "decided ... not to go for a mandate," but he acknowledged that some members of Congress are asking why all smartphone models in the U.S. don't include an FM chip. He said he would leave it in NAB's hands whether to press for a mandate.

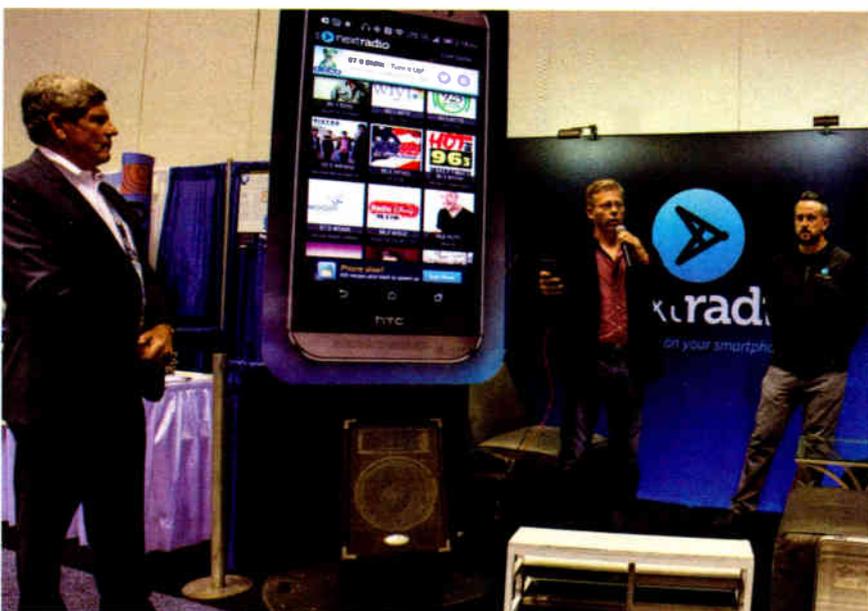
Asked about the possibility of reviving interest in a mandate, NAB spokesman Dennis Wharton told Radio World: "From a public safety perspective and because radio is a lifeline in times of crisis, we believe cell carriers should voluntarily activate FM chips already in the phones."

In a separate session, NAB President/CEO Gordon Smith asked FCC Commissioner Ajit Pai about the concept of persuading more carriers to activate or integrate FM chips on smartphones. Smith asked Pai if he has ways to nudge the carriers in this regard.

Pai has seen demos of the NextRadio app, and said: "As a consumer, I would love to have that functionality. To be able to listen to an FM broadcast over the phone would be tremendous."

He cautioned, however, that a mandate would be "difficult" for the commission in terms of whether the agency has the legal authority to compel wire-

(continued on page 8)



**Chairman/President/CEO Jeff Smulyan, left, with Paul Brenner and Ben Husmann, called the NextRadio update "a major breakthrough."**

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## RADIO SHOW

(continued from page 6)

less carriers to activate embedded FM chips and whether a mandate effort would be successful in the long run.

"I've got to think consumer demand would eventually persuade them to default to activate the chip," said Pai. "Peer pressure is a powerful thing." The commissioner pledged to continue to nudge his own carrier, which he did not name, and to "speak for" the issue generally.

### HANSON DUBIOUS ON NEXTRADIO

While many broadcasters believe the NextRadio FM app on smartphones and eventually the dashboard is a good way to keep radio relevant and provide interactivity to listeners, not everyone is a believer.

RAIN Publisher Kurt Hanson, who has an ownership stake in online pioneer AccuRadio, says NextRadio has to be looked at "with a dispassionate eye" and see how it does in a year.

According to the latest Emmis information, there have been some 915,000 downloads of the NextRadio FM app. Hanson studied data about the first 750,000 downloads and says the average user listens for a total of 80 minutes and then stops. Emmis officials disputed that conclusion in an interview with Radio World.

Speaking at the RAIN conference, Hanson said the name NextRadio is inaccurate because it's really an "easier way to get the previous generation of radio."

Consultant Mark Ramsey of Mark Ramsey Media also has been critical of the technology and of its promotion. He blogged recently that while NextRadio use is "modestly" growing, "Your own radio station's web stream is likely serving more listeners right now than the entire NextRadio platform at the same time."

### EAS TEST RESULTS LOOK GOOD

Early indications are the EAS test in West Virginia that took place shortly after the show went well. The Sept. 17 event was the first statewide test of CAP-EAS and of the NPT event header code.



NAB President/CEO Gordon Smith, left, asked FCC Commissioner Ajit Pai about persuading more carriers to activate or integrate FM chips on smartphones.

Photo © Radio Show

The U.S. Department of Homeland Security's Federal Emergency Management Agency, the West Virginia Division of Homeland Security and Emergency Management, the West Virginia Broadcasters Association and others were involved.

FEMA originated a Common Alerting Protocol-EAS message with a "National Periodic Test" event code and uploaded that at 2 p.m. (EST) Sept. 17 to its Integrated Public Alert and Warning System OPEN servers. EAS encoders/decoders of stations in West Virginia polled the IPAWS EAS "Atom" feed, downloaded the message file that contained an audio file and aired it.

FEMA had also asked the stations to configure their EAS devices so the test could immediately be fed to other stations down the daisy chain.

Knowledgeable sources said early results indicate the test went well, though those involved expected to continue gathering information for several weeks.

West Virginia Broadcast Association Executive Director Michele Crist told Radio World she's heard from some 130 radio and TV stations that received and aired the test. Most of the stations were able to retransmit the alert message, she said, but a "handful" could not retransmit it because they hadn't configured their EAS encoders/decoders correctly.

Overall, "people said their signal was good," she said. From her office in the state capital Charleston, Crist said she monitored the test on several stations and it looked and sounded "liked a normal EAS test."

As RW has reported, FEMA added the word "national" to the familiar beginning: "This is a test of the national emergency alert system."

FEMA will take the information gleaned from the test and add it to its knowledge base in preparation for a national EAS test in 2015. The 2011 national EAS test used the legacy system and not CAP.

The test included radio, television and cable systems as part of the regular monthly EAS conducted by West Virginia broadcasters. FEMA also monitored message dissemination through wireless emergency alerts.

Authorities chose West Virginia for

the Sept. 17 limited test because of its challenges, according to FEMA IPAWS Project Manager Al Kenyon. He told attendees of the Radio Show that many people in the state live in valleys, where signal reception is difficult to obtain. The national radio quiet zone is also located in West Virginia. Yet the state also has a high number of counties, some 47 out of 55, that have registered to participate in EAS: the others are in-process, according to Kenyon.

### TECHNICAL WAIVERS TIGHTENED

In order to reduce a backlog of radio applications that have languished at the commission for many years, the Media Bureau is trying to streamline its paperwork procedures and "commoditize" the process, according to Audio Division Chief Peter Doyle.

The division acts on 10,000 cases each year. Chairman Tom Wheeler "has put resources and energy behind trying to tackle what's been a serious backlog," Doyle said. He estimates there will be cases "in the double-digits" ready to be finalized by the Oct. 30 FCC meeting.

"As we try to commoditize" the application review process, "we're going

to be more rigorous when considering waivers," he said. "The bad news I'm bringing you ... is you're not special. If hundreds of people can make the same argument, it's just not going to fly with us anymore," Doyle said, referencing that some broadcasters cite mountains in California or Colorado as justification for a particular waiver. "If the rules don't work for you then a [petition for a] rulemaking is the way to go," he said.

He asked broadcast attorneys to rethink the current "hyper-litigious culture" that led to the backlog.

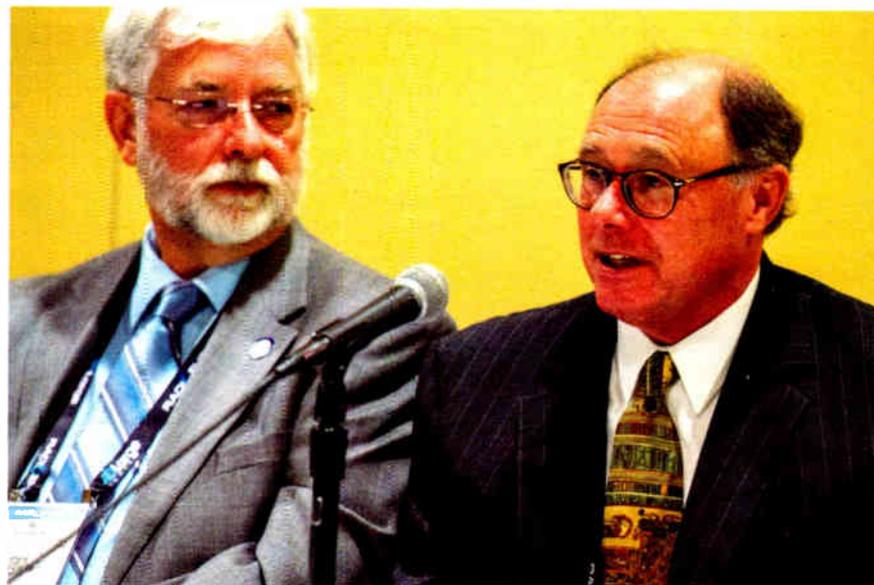
### NAB/RAB WARN ABOUT SCAM

The NAB and RAB alerted attendees about a scam just after the Indianapolis event ended.

The organizations said an unaffiliated third party, which they did not name, was contacting attendees with an offer to sell the Radio Show attendee contact list. The unnamed company had some, but not all, attendee email and phone numbers, NAB told Radio World.

NAB and RAB say they have not given any information to this group, "nor have they received permission from us to sell or distribute such information," they told attendees in an email. "The disclaimer on the bottom of their promotion states that the information was '... acquired by tele-calling and email campaigning ...' by the group."

Per their privacy policy, RAB and NAB say they do not sell email addresses or phone numbers, and they generally don't share their attendee contact information, "except when asked to do so by law, regulation or government request, or on a restricted basis with contractors fulfilling obligations directly related to NAB/RAB activities."



At the fall Radio Show, FEMA IPAWS Project Manager Al Kenyon previewed the EAS test in West Virginia. FCC Audio Division Chief Peter Doyle told broadcasters that waiver applications related to radio licenses will be harder to obtain.

Photo by Jim Peck

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## TELL CITY

(continued from page 1)

MHz to Tell City, Ind.

Way wanted to move the translator and change its frequency to 103.7 MHz, where it would rebroadcast Hancock Communications' oldies WTCJ(AM), heard at 1230 kHz on the AM dial. Hancock is part of The Cromwell Group. The translator move from Kentucky to Indiana would be 65 miles, and the new location would not have overlapped with WTCJ's existing 60 dBμ contour.

At the same time, Way and Hancock filed an application asking the commission to reassign the translator from Way to Hancock and said the deal's closing hinged on the FCC granting the move.

The broadcasters were asking the commission to allow a translator to relocate farther in a single step than is now allowed. They'd need a waiver of minimal miles radius calculations; specifically, they asked the Audio Division to expand the scope of a previous decision to include translator moves that originate anywhere within an AM station's 0.025 mV/m interference contour.

Way and Cromwell said the current rule had an "outdated public interest benefit" and the change should be considered in the interest of AM revitalization. They said a waiver rather than a rulemaking was appropriate because it "does not behoove the FCC to use rule making resources in tweaks to its existing rules if doing so would only benefit a limited class of broadcasters."

They further felt the waiver request had "practical, workable limitations," namely the translator's "existing transmitter site is within the 0.025 mV/m interference contour of the primary AM station; and the move is not to an LPFM spectrum-limited market."

### MAJOR CHANGE

In denying the waiver, Doyle wrote that the move would constitute a major, not minor, change. To qualify as the latter, the FCC requires that the 60 dBμ contours of the existing and proposed FM translator facilities overlap.

Waivers in general require a "high hurdle" for approval, according to Doyle. He said the broadcasters "fail to identify any special circumstances in this case that would warrant a deviation from the general rule. To the contrary, the waiver request and accompanying letters make clear that the waiver, if granted, would be so widely applicable as to be a general boon to the AM industry. The particular limitations noted by the parties do not create special circumstances such as would justify a waiver; rather, they appear to be the types of parameters that would typically define a rule of general applicability."

Doyle suggested this issue would be more appropriately considered as part of

the pending AM revitalization rulemaking proceeding.

In response, Commissioner Ajit Pai stated he was disappointed. Granting the waiver request would have made it easier for AMs to obtain FM translators. "This step would have provided immediate relief to AM broadcasters, which is why the waiver request received widespread support from broadcasters" as well as the MMTC, he said. The decision highlights the need for the commission "to take immediate action to help AM radio" and that it's "critical that we open a window for AM broadcasters to apply for FM translators."

The agency is considering opening such a window as part of its AM revitalization proceeding. Pai said during the Radio Show in Indianapolis that he hopes for a window no later than 2015.

Should the commission OK a special FM translator application window, it could move quickly to implement it, Doyle said. He told attendees, "We're very confident we can turn those applications into construction permits very quickly."

Asked by an attendee how long broadcasters can count on being AM owners, Doyle said, speaking personally, "AM is a terrific medium. The commission is very sincere about trying to do what we can."

Pai, meanwhile, is urging the agency to look at other ideas in the long term, like possibly authorizing all-digital AM and determining whether to ease sky-wave protections. "AM radio is where Democrats and Republicans can come together," he said.

— By Leslie Stimson

## NRSC

(continued from page 3)

group, to radio and to radio standards. [Layer] has been with the NRSC for close to 20 years.

"When you consider the phrases 'extent and consistency,' 'significant contributions' and 'demonstrated industry leadership,' there is certainly no shortage of names. NRSC is home to a host of award-winning engineering talent," he said. "But over the past two decades, one individual has contributed many hours to the efforts of the NRSC."

Bergman said that Layer "has participated in a thousand discussions and more; and he has set a standard of excellence by example and by insistence on quality."

Layer has been with the NAB since 1995, and is NAB's staff representative to the NRSC. Bergman cited Layer's work as key to the smooth operation of the joint NAB-CEA standards- and guideline-setting effort.

Layer was instrumental in the adoption of NRSC-4 RBDS and NRSC-5 IBOC standards, and for most of the several dozen additional standards and guidelines published by this group, according to Bergman.

In addition to the NRSC, Layer's contributions may be seen in IEEE Spectrum Magazine, the NAB Engineering Hand-

## IEEE BROADCAST SYMPOSIUM IS THIS MONTH

Registration is open for the 2014 IEEE Broadcast Symposium.

True to the group's desire to move the event to various locations, this year's show is in San Antonio. Last year the event was held in San Diego, following many years in Washington.

This year's event is Oct. 15–17 at the Hilton Palacio del Rio.

The topics to be discussed on the 15th include broadcast distribution media measurements strategies by Steve Holmes, senior applications engineer at Tektronix. ERI President Tom Silliman will discuss tower safety in a keynote address.

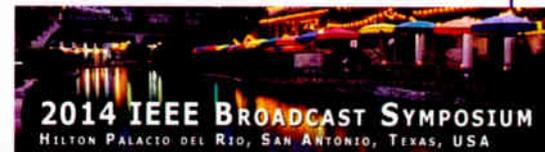
FCC engineer Martin Doczkat is scheduled to cover the agency's RF exposure policy. Hatfield & Dawson Senior Electrical Engineer of Counsel James Hatfield plans to discuss RF exposure problems.

Topics on tap for Oct. 16 are spectrum issues from Bill Meintel, senior partner at Meintel Sgrignoli & Wallace; crest factor reduction from Tim Anderson, manager of Radio Product Development for GatesAir; and Modulation Dependent Carrier Control with Hatfield & Dawson President/Senior Electrical Engineer Ben Dawson.

NAB Senior Director of Advanced Engineering David Layer will cover the NAB Labs' all-digital AM radio field test project. George Washington University professor and Digital PowerRadio Chief Inventor Dr. Brana Vojcic will discuss that technology in the afternoon. DPR says its technology, parts of which were developed for the cellular phone industry, will make an HD Radio receiver more sensitive and extend the coverage of the AM and FM digital signal, whether it's all-digital or in the hybrid mode. At our last report, DPR was looking for a chip company to test its technology.

On Oct. 17, hot topics include ratings technology measurement methods from Nielsen SVP Client Engineering Paul Mears and an explanation of AES67, a standard for networked audio over IP, from Telos Alliance Chief Science Officer Gregory Shay. Paul Avery, manager, Cooperative Systems, Intelligent Systems Department at the San Antonio-based Southwest Research Institute will keynote the lunch with a discussion of communication challenges in a connected vehicle environment.

To register, go to [bts.ieee.org/broadcastsymposium/](http://bts.ieee.org/broadcastsymposium/)



David Layer, center, is shown with NRSC colleagues Mike Bergman of CEA and Milford Smith of Greater Media.

book and at technical conferences and broadcast symposiums in the U.S. and abroad. In his spare time, he has leadership roles in Association of Federal Communications Consulting Engineers and the IEEE Broadcast Technology Society.

Comment on this or any story. Write to [radioworld@nbmedia.com](mailto:radioworld@nbmedia.com).

# HIGH CAPACITY EVENT STUDIO TRANSMITTER LINKS



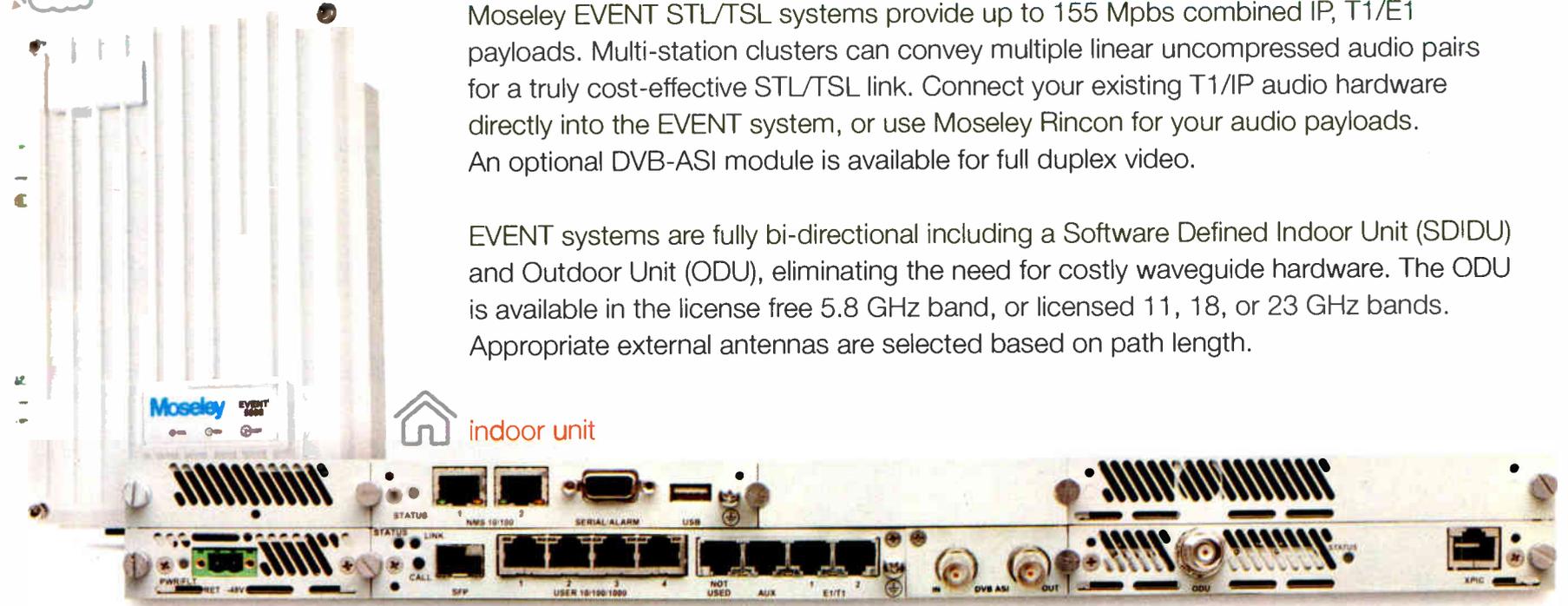
outdoor unit



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EVENT systems are fully bi-directional including a Software Defined Indoor Unit (SDIDU) and Outdoor Unit (ODU), eliminating the need for costly waveguide hardware. The ODU is available in the license free 5.8 GHz band, or licensed 11, 18, or 23 GHz bands. Appropriate external antennas are selected based on path length.



indoor unit

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The group Madison Rising performed the Star-Spangled Banner at the opening session, four days before the Francis Scott Key poem turned 200.

Photo by Jim Peck



Bud Walters, left, received the 2014 National Radio Award. He's shown on the floor with Bob Cauthen, president of equipment supplier SCMS. Walters founded The Cromwell Group in 1972. He owns and operates 28 stations and translators in Illinois, Indiana, Kentucky and Tennessee; he's also chairman of the RAB board.



Photo by Jim Peck



Photo © Radio Show

NAB Marconi Award recipients celebrate. Awards are given to radio stations and outstanding air personalities to recognize excellence in radio. Legendary station of the year honors went to WFAN(FM) in New York. See the winner list at <http://tinyurl.com/rwmarconi14>.

Kim Guthrie, executive vice president at Cox Media Group, welcomes attendees at the opening session.

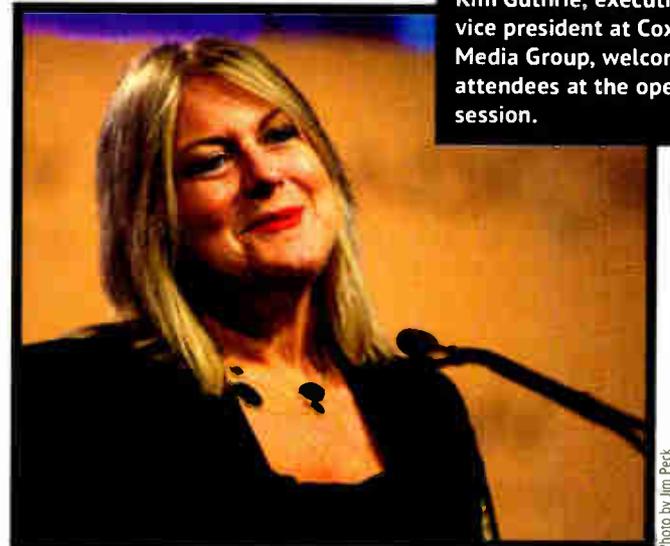


Photo by Jim Peck

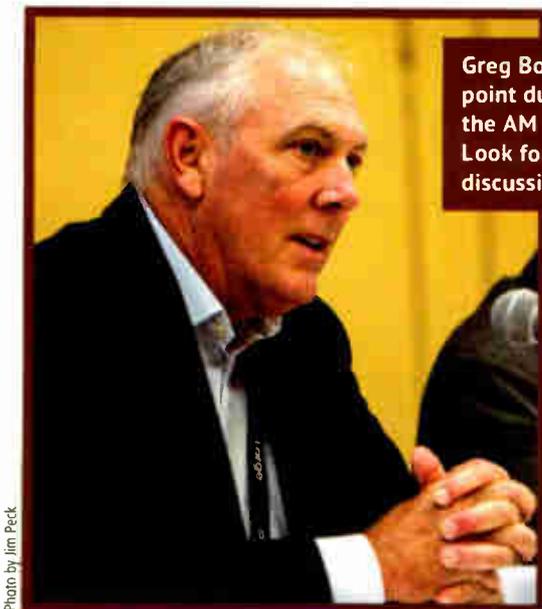


Photo by Jim Peck

Greg Borgen of WDGY(AM) makes a point during the session "All-Digital on the AM Band – Testing for the Future." Look for more about the all-digital AM discussion in RW's next issue.



Photo © Radio Show

Bigwigs Bob Pittman of Clear Channel (now iHeartMedia) and Dan Mason of CBS traded war stories and management philosophies. Mason described himself at age 12: "I was the biggest contest pig who ever lived." Pittman said, "There's no franchise in the world better than a radio station. ... We [also] need to express that through new devices." They're shown with moderator John David of NAB, left. Read their quips and comments at <http://tinyurl.com/rwpittmanmason>.



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## Susan May Be Lazy But She's Smart

Also, review local zoning applications diligently

### WORKBENCH

by John Bisset

Read more Workbench articles online at radioworld.com

It's not unusual these days for groups to acquire more stations than they had planned earlier. This requires squeezing studios into smaller and smaller spaces.

Mounting a rack turret up against a wall may work in the short term, but the arrangement will be a royal pain when

pulled when the rack cabinet is turned.

To hold the rack in place and to prevent it from spinning during on-air operation, Tom added a simple barrel bolt lock, such as that shown in Fig. 2. (Google "barrel bolt lock" for a selection of types.) The one Tom used is spring-loaded, which made fastening easier. A small hole drilled in the console tabletop nestles the barrel bolt and keeps the rack secure.

Thanks, Tom, for a way to squeeze more space out of our studios and to

provide easy access at the same time.

Reach Tom Holmes at [tom.holmes@cumulus.com](mailto:tom.holmes@cumulus.com).

Consulting engineer R. Morgan Burrow, P.E., notes that the FCC recently adopted rules reducing the distance to which AM stations are protected by new tower construction.

"The new rules effectively make the protected distance to a non-directional station one wavelength, and to a directional station 10 wavelengths, and specify the Method of Moments for determining the extent of re-radia-

tion distance, in particular, is insufficient. Look in the old Carl Smith pattern books, and there are patterns for one wavelength separation. At 1600 kHz, one wavelength is 615 feet ... which is way too close. Look on the groundwave attenuation curves, and the curves are compressed at the upper left, and are essentially a straight line out to at least 1 km (0.621 mile)."

Burrow has been advising clients with directional or nondirectional AMs to contact the zoning board(s) for the city of license and the transmitter site. Your letters to the zoning boards should request denial of any new tower construction or significant modifications of any existing structures, until the tower proponent has coordinated with the affected AM station(s). Some cellular operators may complain, but the local zoning boards will do the job the FCC is abdicating.

Burrow adds that the AM stations pay local property taxes, so the zoning board should help protect taxpayer interests. The two-mile (DA) and 0.5 mile (NDA) former rule worked well for years.

Morgan closes with an interesting question, "Do you believe CBS would tolerate a cell tower built within 813 feet of their 50 kW ND station WCAU in Philadelphia?"

Morgan Burrow is at [rmburrow@frontier.com](mailto:rmburrow@frontier.com).

His comments add another reason that engineers should be diligent in reviewing local zoning applications and inspecting their AM sites so new tower construction can be spotted.

Here's a neat software application provided by frequent contributor

(continued on page 19)



Fig. 1: Put a lazy susan under your equipment rack to ease access in tight quarters, as demonstrated here.

you need to get behind the equipment for service or maintenance.

Cumulus Market Engineer Tom Holmes found a simple solution at his local big-box store, a 4-inch lazy susan tray. When the tray is screwed to the console countertop and the rack is placed on the rotating turntable, the access problem is solved. For just a few dollars, your rack now can spin around, as shown in Fig. 1.

Be sure to provide adequate wiring service loop so wires aren't snagged or



Fig. 2: Secure the rack with a barrel bolt lock.

tion. Measurements are still accepted, but the onus is now on the AM station. This replaces the 0.5 mile ND/2 mile DA rule," he says.

"The problem is that the NDA pro-

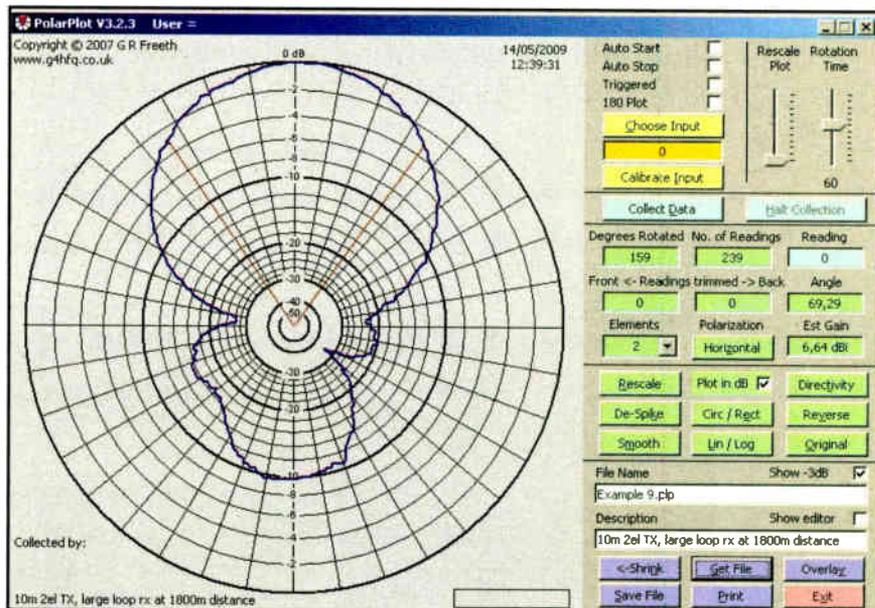


Fig. 3: A screenshot from the PolarPlot program.

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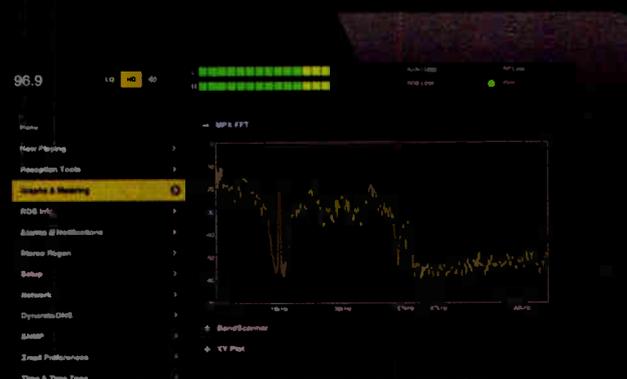
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## Impact Studios Gets Talent Stations

**Talent Stations take their place among the, well... talent!**

Marc Lehmutz sent us these recent photos of Impact Partnership's new 10-studio installation in Kennesaw, Georgia. Shown is Studio A with several mic positions and Wheatstone TS-4 Talent Stations (with mic on/off/cough, talkback, and headphone source) mounted into the desktop, all networked through the WheatNet-IP audio system. The new recording studio was built for Impact Partnership's radio "dream team," which develops talk programming for financial advisors as well as related spots for radio. This isn't Marc's first experience with Wheatstone. Marc was previously the engineering director for Cumulus Media in Atlanta, where he started out with Wheatstone's TDM routing technology and added WheatNet-IP audio networking and control surfaces using a MADi interface. When Marc became the director of engineering for Impact Partnership earlier this year, he brought along some Wheat. See more photos...

[INN15.wheatstone.com](http://INN15.wheatstone.com)



## We've Split the Scene!

**The LX-24 can get even MORE modular!**

Look what we showed off at IBC this year! This split frame LX-24 control surface arrived in Amsterdam in two pods, six modules on each side. With all the console action off to the side, announcers can work the show from their keyboard, monitor and mouse in the middle. There's no need for a backplane for the modules, and the motherboard is conveniently mounted under the table. (Look closely - you'll see two TS-4 Talent Stations, table-mounted, as well).

If you missed us at IBC, come see us at NATEXPO in Moscow, Russia, November 19-21. We'll be in booth A69.

[INN15.wheatstone.com](http://INN15.wheatstone.com)



## Sound Off

**Our friends south of the border sure know how to do radio. When we sent our audio processing specialist Mike Erickson packing to Radio Grupo in the Mexican city of Aguascalientes last month, we expected him to come back with tales of AM flamethrowers and hot tamales.**

Instead, he wound up doing something he rarely gets to do at a Top 40 station: setting the sound for clarity first and loudness second. "They were going for long term listening and clean sound, which is a welcome change for guys like me who appreciate some dynamic range," says Mike. "When processing for CHR, it's usually loud and exaggerated. But they wanted open, clear and engaging!"

[INN15.wheatstone.com](http://INN15.wheatstone.com)



# Pavek Museum Celebrates Broadcast Legends

Head to Minnesota to see radio history come alive

Steve Raymer, managing director of the Pavek, wears a Zenith long-distance radio shirt.



BY MARK PERSONS

The Pavek Museum of Broadcasting, in a suburb of Minneapolis/St. Paul, Minn., is a place anyone can enjoy. Visitors are greeted by a vintage 250-watt AM broadcast transmitter and studio console complete with microphone and turntables, as well as by Managing Director/Curator Steve Raymer.

There are 12,000 square feet of antique radios, televisions and broadcast transmitting equipment ready to be explored. The museum opened in 1988 with its namesake Joe Pavek Collection and grew to be a \$400,000/year budget in this nonprofit organization with wireless audio and video tours for visitors.

The museum features a working spark gap transmitter in the "Titanic" section to show visitors what pre-voice communications were like in 1912.

One of the best displays is a Mag-

netophon tape recorder from the Jack Mullin Collection. This is the rarest of tape machines, German-made during World War II. Mullin brought two back to the United States after the war and modified them for production under the Ampex name. Bing Crosby was the first to recognize its potential and used them in his 1947-48 broadcast season, a significant first in the entertainment industry.

Another display showcases an original de Forest Audion tube. It is generally agreed that Lee de Forest did not fully understand what he had in this tube. Edwin Armstrong was the one who figured out what was making the tube amplify radio signals, but de Forest received the credit. Later versions of the electron tube made broadcasting possible for everyone.

You can also try your hand at making music on an RCA Theremin. This

instrument from 1918 is an audio oscillator controlled by the player's hands, which vary audio frequency and volume when near, but not touching, two antennas. The Theremin makes a hauntingly beautiful sound.

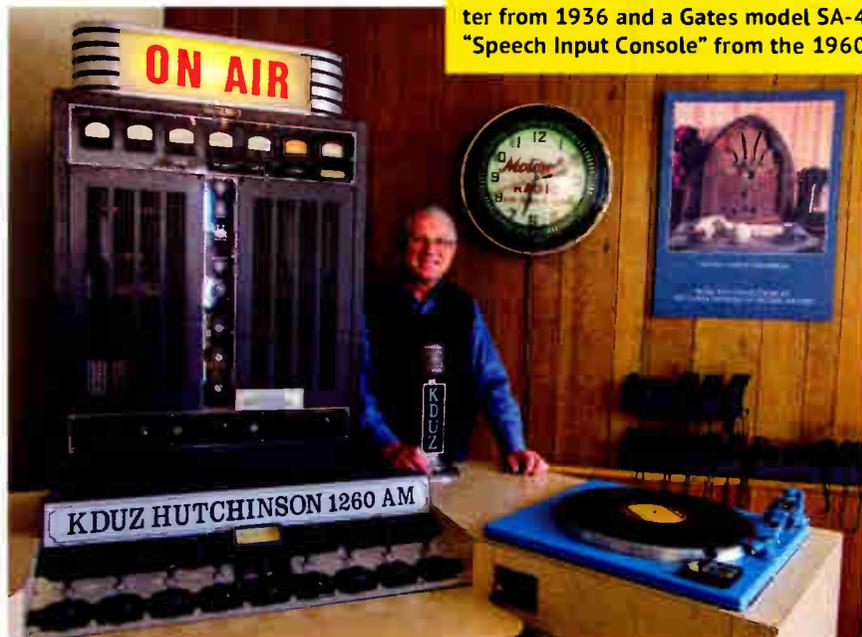
If you are a ham, there is a complete working Collins amateur radio station from the 1950s and another from the 1960s. If you are not involved in the hobby, the Pavek conducts classes so you can become a licensed amateur radio operator.

There is a lot to try and learn from in this museum, including military radios. It is hard to stay away whenever I am

A Sherlock Holmes mystery is performed by the Red-Throated League of the Norwegian Explorers of Minnesota.



Mark Persons is shown with a Type 23 Western Electric 250-watt AM transmitter from 1936 and a Gates model SA-40 "Speech Input Console" from the 1960s.



An original Magnetophon tape recorder from WWII Germany. It revolutionized audio and then television recording.



An original NBC chime signals the beginning and end of a program. Two Cub Scouts are shown here, learning how to produce a live closed-circuit radio show.

in town, and I visit about two to three times per year.

Kids 9 to 14 will like "Magnets to Megahertz." It is described as a 14-week hands-on enrichment for the electronics wizards of tomorrow. The museum also offers an electromagnetism course, and oldsters like the radio workshop where vintage radio repair is taught.

Field trips from local schools and scouting groups make frequent appearances at the Pavek. A broadcast workshop has kids doing a live radio program on closed-circuit KPAV radio while being watched by parents and others through large windows. The audio console is believed to be Serial Number 1 of a Collins 212E1 audio console from 1959, purchased on the NAB floor by broadcaster Jim Wychor for use at KWOA in Worthington, Minn. There is a working vintage teletype system where news flashes are received in the studio and read live during the program.

A recent broadcast read: "A cow has jumped over the moon. The world's first rocket-powered bovine space flight was successful. NASA announced today that it has plans to start lunar cheese production by the end of the year!" (You should see expressions on the faces of kids when this happens.)

Visitors are also treated to Sherlock Holmes at the museum once a year. This is where the "Red-Throated League of Norwegian Explorers" puts on a radio play, complete with commercials touting stomach remedies from the 1930s and '40s as well as live sound effects.

Here you can also learn about the Minnesota Broadcasting Hall of Fame, which features 164 honorees and is growing. See stories about these broadcast icons and what they did for the industry.

Some 8,500 visitors experience this place each year, and many broadcast groups meet there, including local SBE Chapter 17, the Minnesota DX Club, the Audio Society of Minnesota and the Morse Telegraph Club. The Northland Antique Radio Club does part of their annual Radio Daze swap meet in the spring at the Pavek.

The museum also runs a dubbing service to copy old film and video for a fee to CDs or hard drives.

The website, [www.museumofbroadcasting.org](http://www.museumofbroadcasting.org), showcases a lot of history, including stories about pioneer broadcasters.

The museum would like to complete its collections with more Titanic-era Marconi equipment and a working (or reproduction) mechanical scanning disc television. Maybe you can help.

*Mark Persons, W0MH, is a Certified Professional Broadcast Engineer and has more than 30 years' experience. His website is [www.mwpersons.com](http://www.mwpersons.com).*

## WORKBENCH

(continued from page 14)

and Malaysian broadcast engineer Paul Sagi.

It's a free application called PolarPlot. Simply put, it's a program for plotting a polar diagram of an antenna. Users have the choice of viewing the polar plot in either a circular or rectangular grid. The scale can be linear or log.

Designed for radio amateurs, this program lets you compare and evaluate antenna patterns. Front-to-back ratio can be plotted as well as the antenna side lobes. And the software is free.

You can download the software and get information at <http://polarplot.software.informer.com/>.

Reach Paul Sagi at [pkasag.i.92@gmail.com](mailto:pkasag.i.92@gmail.com).

*Reading Workbench is like taking a college course in hands-on radio problem-solving. Contribute your ideas, help your fellow engineers and qualify for SBE recertification credit. Send tips to [johnpbisset@gmail.com](mailto:johnpbisset@gmail.com). Fax to (603) 472-4944.*

*John Bisset has spent 44 years in the broadcasting industry. He handles West Coast sales for the Telos Alliance. He is SBE certified and is a past recipient of the SBE's Educator of the Year Award.*



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An updated Softkey module incorporates dedicated profanity controls and eight Quick-Select buttons for mix changes, transmission switching, studio switching and more; an optional Source Selector module adds five more Quick-Select router controls.

Call today to schedule your demo of the Mosaic, or another of Logitek's digital consoles based on our exclusive Dense Node IP Architecture.

# Radio — Red, White & Blue

Patriotism makes your station stand out — and stand up for the troops



Veterans are honored at the Salute to Veterans at Baltimore Washington International Thurgood Marshall Airport.

Photos courtesy USO

I wasn't sure if I'd gone a bit too far when I had a radio station logo created to look like an American flag.

I was attempting to express a country radio station's patriotic commitment during a time when the United States was escalating involvement in Iraq and Afghanistan. The staff reaction was mixed, so I tested it utilizing a few dozen intercepts at a local mall.

Listeners got it right away and were excited about the look and the way it tied their favorite radio station to their American pride.

The logo turned out to be more than just a radio station symbol. That American flag-like design ignited an entire on-air and event strategy, during which I learned how important a role patriotism plays in unifying our audiences and nation.

## WHAT'S YOUR STANCE?

Does your radio station take a cultural stand on patriotism? This theme is no doubt more important in some cities and works better for specific formats or station personalities. But if harnessed properly, it can be beneficial in creating commonality for your specific station and the USA as a whole, which is a good thing.

More than ever, our troops and vet-

erans need assistance and recognition. As an industry, we've already made a significant contribution, but each year it's important that we rethink our approach and make a renewed effort. With 2015 around the corner, please consider what you've done and what more you can do to help.

There are many worthy local and national organizations that need radio's help for publicity and fundraising.

For one, I've found the USO easy to work with and highly effective in its outreach efforts. They have numerous regional offices and programs and would be thrilled to hear from you, happy to go through their calendar to identify events you might be willing to support.

Or perhaps you'd be more interested in connecting with a local wounded veterans' organization. Typically, these small nonprofits need assistance recruiting volunteers to help the vets with tasks like driving to appointments or fixing up housing.

## FUNRAISE

The common thread is financial need. A good time to do a military related fundraiser is right before any major holiday — either secular or religious. Consider a day of "pay for play,"

where you play songs for people who will donate to the cause. (It's okay to have multiple people pay for the same song to be aired and then thank each of them for making the donation.)

According to a study conducted by Feeding America, food insecurity for troops and veterans now hits 25 percent of the nation's active duty and reservists.

Consider trying to fill up a moving van at a shopping center with canned food donations, or do a door-to-door

## PROMO POWER



Mark Lapidus

pickup using community volunteers. Sometimes it's easier to get people to donate food than cash.

Emotional and moral support is also appreciated. Do you have a plan using sound to recognize troops and vets on-air? Perhaps you can obtain a list of local vets in your area and welcome them back, thanking them for their service. Can you obtain recordings of troops from your area saying hello to family and friends from overseas or from postings in other parts of the USA? On major American holidays, a few times a day, it may well be appropriate for your station to air the national anthem with copy thanking all those who serve.

Are there clients in your city with a special interest in offering discounts to current or former military service members? Perhaps your market has a baseball club, a chain of movie theaters or a theme park that will offer free admission for military families on Veterans Day or another random day if you promote it for free.

Those who really want to crank it up a notch could benefit from a listener advisory panel of veterans who can help to inform your approach with ideas, contacts and execution.

We don't often think of it, but nearly every one of us has or has had a family member or close friend in the military. The emotional bond to the military exists in most people; we just have to help transform those positive feelings into action.

*The author is president of Lapidus Media and a longtime contributor. Find more of his Promo Power column at [radioworld.com/promopower](http://radioworld.com/promopower).*



The USO hosts a pizza part for troops at Fort Meade.

# Hear Now Festival Honors Radio Actress

Webber receives Norman Corwin Award for Excellence in Audio Theatre

## AWARDS

BY SUE ZIZZA

*The author is a producer of audio drama, audiobooks and sonic storytelling. Along with running her own audio company, SueMedia Productions, Zizza is the president of the board of the National Audio Theaters and one of the program coordinators for the Hear Now Festival. She is a member of the faculty at New York University's Tisch School of the Arts – Film.*

The late Norman Corwin's long career in the media included work as a writer, screenwriter, producer, essayist and journalism professor. However, for many he will always be remembered for what some consider his greatest works: his radio plays.

It was through his plays that Corwin became the first producer to use entertainment programs regularly to address serious issues of his day (see a Radio World profile at <http://tinyurl.com/oamqrbz>).

In honor of his 100th birthday in 2010, the National Audio Theatre Festivals created the Norman Corwin Award for Excellence in Audio Theatre and presented Corwin with the first award.

Since that time, on Corwin's birthday in May each year, NATF has honored an audio dramatist or group who has made significant contributions furthering the medium of audio theatre in the United States. When possible, the award



**The Norman Corwin Award for Excellence in Audio Theatre recognizes an audio dramatist or group who has made significant contributions furthering the medium of audio theatre in the United States. It is named in honor of radio playwright Norman Corwin.**

is presented at the closing ceremonies of the Hear Now Festival, hosted by NATF.

"The application process is simple," said Rich Fish, who helped to create the award. "All you need to do is visit the NATF site at [www.natf.org](http://www.natf.org) and complete the online nomination form by April 1, 2015. The committee will review all the applications and a winner will be selected and announced on Norman's birthday in May."

### FIRST

Peggy Webber of the California Artists Radio Theater was awarded the

2014 Norman Corwin Award for Excellence in Audio Theatre. She became the first woman to receive this award, the only one of its kind in the U.S., which celebrates a lifetime of achievement in this sonic art.

In her acceptance speech at the Hear Now Festival, Webber said, "Norman Corwin was my hero from 1942 to this day. His writing and his philosophy, his humor, his seeing beyond his era was awesome to behold. I saw that he was favored by something beyond our average understanding, and that something reached the masses."



**Peggy Webber during her heyday as a voice actress.**

**In 1984, after more than 40 years as a radio, television, film and theatre actress-director-producer, Webber began her quest to revive radio drama and to encourage young people to enjoy the art.**

A native of Texas, Webber, now almost 90, began her acting career at the age of 2-1/2, performing in theaters during intermissions in silent movies. She got her break into radio at age 11 and went on to perform in some 8,000 network radio shows.

In 1984, after more than 40 years as a radio, television, film and theatre actress-director-producer, Webber began her quest to revive radio drama and to encourage young people to enjoy the art. Since 1984, when she founded

the nonprofit California Artists Radio Theatre, Webber has continued to write, direct, act and produce hundreds of new audio programs, including a tribute to actor Norman Lloyd that will air this September.

CART stages and records works by some of the world's greatest authors including George Bernard Shaw, William Shakespeare, Ray Bradbury, Sir Arthur Conan Doyle, and of course, Corwin. CART programs

*(continued on page 22)*

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## CORWIN

(continued from page 21)

have received awards from the Corporation for Public Broadcasting, the New York International Radio Festival, the Pacific Pioneer Broadcasters and the National Federation of Community Broadcasters.

Webber has appeared in 300 television programs, 100 stage plays and 20 feature films. Since 1938, she has written and directed some 250 stage plays, radio and television programs.

During the "Golden Age" of radio in the 1930s and 1940s, Peggy could be heard on many of the premier programs of the day including "Suspense," "The Adventures of Sam Spade," "One Man's Family," "The Columbia Workshop," "Escape," Herbert Marshall's "Man Called X" and "Dragnet" — in which Jack Webb, the program's producer and star, considered her to be his favorite member of the show's stock company and cast her as Sergeant Friday's mother.

Webber's work in radio work was a key reason why Orson Welles cast her as Lady McDuff in his 1948 film adaptation of "MacBeth." She was featured in films by Alfred Hitchcock, Alex Nicol, Stanley Rubin and George Stevens, among others.

In early television, Webber wrote and produced "Treasures of Literature," a series much like the BBC's later "Masterpiece Theatre," for which the Television Academy honored her work with an award (later called an Emmy) in 1949.

To date, she has received some 30 national and international awards for her work. She was inducted into the



**Peggy Webber with her Corwin Award.**

Broadcasters Hall of Fame in 2010.

Remembering her long relationship with Corwin, Webber said, "The first response [Norman] sent to me, was for a letter I wrote him, July of 1942, when I was 16, and had just come to Hollywood after graduating high school, seeking a career in theatre. I had never heard his work on radio; I had just found his first book of plays in a crowded small bookstore on Vine Street in Hollywood. I was barely aware there was a writer like Norman Corwin. But I thought his scripts so touching and moving.

"I wrote my first fan letter, and it was to him. His response to me was brief. But I have never forgotten it.

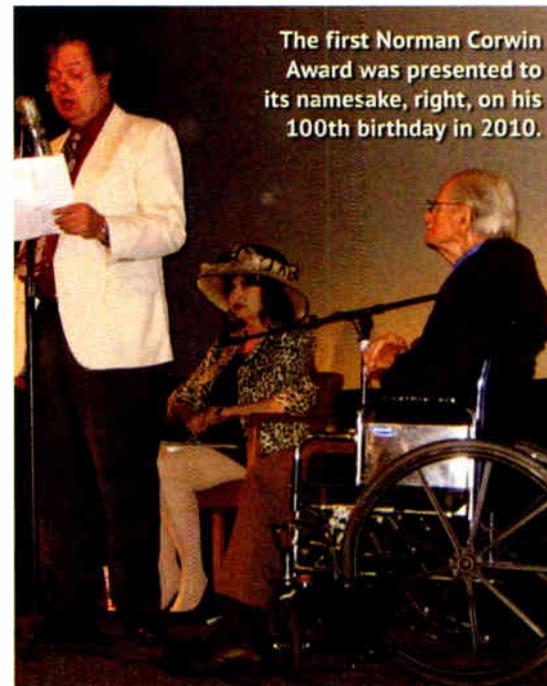
"He wrote to a 16-year-old, a letter of

thanks, and in the last paragraph he quoted from the Latin: 'Ars Longa ... Vida Breva!'... 'Art is long, life is short.' That was his spelling. I have taken it to my heart. And when I work I always remember his words."

Past recipients of NATF's Corwin

award have included Tom Lopez of ZBS; Yuri Rasovsky of Hollywood Theater of the Air; the Firesign Theatre; Charles Potter; and Himan Brown.

For information about NATF visit [www.natf.org](http://www.natf.org) and on the HEAR Now Festival visit [www.hearnowfestival.org](http://www.hearnowfestival.org).



The first Norman Corwin Award was presented to its namesake, right, on his 100th birthday in 2010.

## WHO'S BUYING WHAT

**WZDN(FM) and WQZK(FM)**, owned by West Virginia Radio Corp. in Cumberland, Md., deployed **GeoBroadcast Solutions' MaxxCasting** to improve market signal penetration. The system uses an approach that replaces traditional booster systems; according to the manufacturer, the combination of radio broadcast and mobile cellular technology reduces interference between main transmitter and booster sites. **GatesAir Intraplex IP Link 200** codecs, **GatesAir Flexiva** transmitters and **Jampro JAVA** log periodic antennas are used in the Cumberland installation. **GeoBroadcast's** related offering called **ZoneCasting** awaits FCC approval.

**BW Broadcast** has invested in two more **dScope Series III** digital audio analyzers from **Prism Sound**, shown at right. **BW Broadcast** uses these units in two automated test equipment systems, quality checking its transmitters, receivers and digital audio processors.

**Jelli** selected **Digigram's VX222e** series of sound cards for integration into its **RadioSpot** programmatic advertising platform. According to **Digigram**, its analog and digital stereo sound card will provide the **RadioSpot** platform with broadcast-quality audio for playout of commercial content.

**Digity Companies LLC** hired **Clip Interactive** to develop mobile apps for 68 radio stations in 16 markets. The first apps will go live in the San Jose, Calif., market this October.

The **Bible Broadcasting Network** ordered eight **GatesAir Flexiva** transmitters to outfit its FM/AM radio network of English- and Spanish-language stations. Send news for Who's Buying What to [radioworld@nbmedia.com](mailto:radioworld@nbmedia.com).



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# Building an AoIP Network With Blades

The author installs a WheatNet audio over IP system

## PRODUCT EVALUATION

BY AMANDA HOPP

I can't tell you the last time we did an upgrade of our production rooms here at the Crawford broadcasting cluster in Denver. It's been that long.

For many years, we have used various Mackie production mixers and a dated AudioScience 4000-series sound card in each room. The problem was, when a computer finally died and we upgraded, the sound card no longer worked with the newer motherboards. It's no secret that IT technology marches forward and takes no prisoners; so this required us to purchase a newer sound card and a breakout box to go with it.

While the price in the end probably worked out to be close to the same, we



The Blades are shown in the rack.



Wheatstone E6 Control Surface and Controller Software

reasoned, why not upgrade to something that uses audio over IP?

Since we had Wheatstone equipment in our control rooms, Wheatstone IP Blades and E-series control surfaces were the obvious choice for upgrading our production rooms.

### BLADES

To get the ball rolling, we ordered a new Dell Precision T3060 computer to be the centerpiece server; once it was in and had all the Windows updates

and antivirus software installed, I was able to install the required Wheatstone software.

WheatNet should be kept on its own separate dedicated gigabit network. This prevents interference and conflicts between your general IT network and the WheatNet-IP audio network. Also, Wheatstone recommends you use managed gigabit Ethernet switches — specific models made by Cisco — due to compliance with Ethernet standards used by WheatNet-IP, reliability over

time and ease of configuration.

I highly recommend spending the money on the switches that Wheatstone has tested and found optimal. Not all smart switches have the same menus and options, and unless you are very good at finding various menu items, it will be difficult to get them to work with the WheatNet network.

The beauty of the WheatNet-IP system is that all connections are made with RJ-45 connectors. You can either purchase premade cables from a third party (e.g., StudioHub) or make your own. We pulled out our Cat-5 cable and made some XLR cables to connect speakers and a microphone. The wiring was easy; Wheatstone provides charts of the wiring for the needed connectors in their user manual, so users can create their own if need be. We then loaded several songs to play through Windows Media Player. The Blade we were using for this was an Aura8IP processing Blade, which has integrated digital audio signal processing. This gave us more options to really work with the quality of the sound.

There are some helpful programs for the engineering side of things.

First is the Aura8IP Guru. This program is for use with the processing Blade. There are presets included to help with a starting place for certain processing schemes. From there you can adjust; or you can start off with a blank slate and make the changes you want to get the sound you want. We don't use

### PRODUCT CAPSULE

#### WHEATSTONE WheatNet-IP Blades

##### Thumbs Up

- + Easy installation
- + Audio processing
- + Quick backup to other blades

##### Thumbs Down

- Boot-up time
- The license key error message that pops up periodically

For information, contact Jay Tyler at Wheatstone in North Carolina (252) 638-7000 or visit [www.wheatstone.com](http://www.wheatstone.com).

much processing at our cluster, so I did not play around with this program as much as I could have.

WheatNet-IP Navigator is the heart of the Wheatstone AoIP system and the mechanism by which the system is configured and managed. This program should be kept on a separate computer on the WheatNet network, and it should be locked down for engineering use only as it sets the parameters for the entire network. IP Navigator is where you can route, lock, set visibilities and do so much more with all the individual Blades, surfaces and third-party devices on the network.

While each Blade stores its own info, along with all of the other Blades' info, IP Navigator puts it together — so you can see everything in one place. Much like the X-Point program Wheatstone uses to manage its Bridge router system, this program is a crosspoint system, and X marks the spot. It makes routing things easy. Find the source you want to route and the destination you would like it to go to and click at the intersection. When the connection is made successfully, one or more green dots will appear (two diagonal green dots for stereo to stereo, two vertically-stacked green dots for a mono source feeding a stereo destination, and a single green dot for a mono to mono connection).

Depending on the configuration ordered, Wheatstone's IP Blades have a

*(continued on page 24)*



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## BLADES

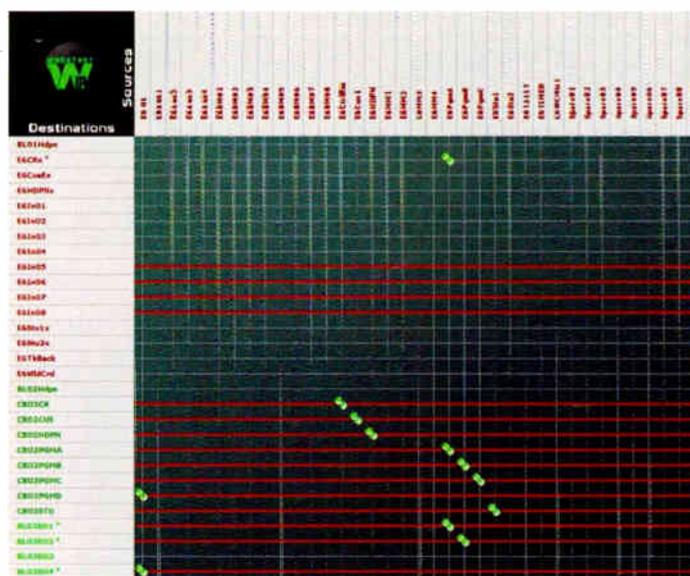
(continued from page 23)

couple of utility mixers, AES and analog capabilities and more. An advantage of this system is that a Blade can be used as a standalone unit or integrate with the WheatNet-IP Intelligent network. This allows for more flexibility as you can set up a room to run multiple stations or see sources from any of the other Blades on the network. Also, the Blades back each other up, so if Blade 1 fails, I can get the spare Blade out, name it Blade 1 and put it on the same IP address as the previous Blade 1. It will be able to then download its needed settings and configuration from the other Blades on the network.

What this does is allow someone to get a room back up and running quickly. You don't have to send the unit off for repair and wait for that long process until it comes back (if you don't have a spare). All you have to do is plug in and name the Blade and put in the correct IP address. It will then query the other blades and restore its settings.

### CONTROL SURFACE

We used the Blades and our new WheatNet network with Wheatstone E6 control surfaces. The E6 we got is a nice, eight-channel surface that can



WheatNet-IP Navigator Software

be used for on-air or production use. In our on air rooms, we use the big G6 consoles with the bridge router. The E6 consoles have a similar look and feel, which is what we like. Each channel can be configured for any source.

With the E6 surfaces, we are able to route numerous sources and the operator can call up the source needed. A/B inputs allow for one channel to switch between two sources with the push of a single button. If you don't want to have to scroll through the many sources you can push an A/B button to select the source you want.



Software Version of Vorsis Processor

This is good in scenarios where you may need to use a mic for one source but also need to use the same channel for the voice effects processor. You can set it up to route the mic through the processor and have the effects come through.

The surface has a monitor output (VGA), and it uses an external monitor (user supplied) to display metering, menus and other information. There is no meter bridge on the surface, so you will need to be sure you have extra computer monitors if your current system has metering on the console.

You can also set up events, which is a helpful feature. How often have you been called in to a room because there is no audio? When you start digging into it, you realize it's just a simple button that got pushed. I know it has happened to me numerous times over the years, and this event feature makes it so easy. I can set the surface up in a default way that works with 90 percent of what we do. If someone comes in and starts pressing all the wrong buttons, we can set the preset event to fire from a programmable button and there you go, everything's reset back to normal and working again.

This feature can be used with many settings, depending on the programming you have and how you like things to be done. We can have one setting for morning drive, another for production, etc., selectable with the push of a button. This surface also allows for EQ settings, as well as compression/expansion for each channel to help you get the sound you want, without needing a processing Blade.

This surface does so much it's hard to write about it all without making this article all about the E6. You name it, and the E6 probably does it. I think I may have seen a brew coffee button as well, but you'll just have to get your own unit to see for sure.

After having things up and running for a few weeks, we have been rather amazed with how well it all worked.

There are only a couple of issues I have observed and am working with Wheatstone on these.

### OPERATION

First, every once in a while I will get a message saying the driver licenses cannot be found and will be shut down in 24 hours. Then a few seconds later, after clicking "OK" on the previous message, another message comes up that says they have been found. Thankfully, this has not interrupted anything we are working on.

On the audio computer we use with the new system, I have the USB ports set to never shut down, as well as the NICs to never shut down or go to sleep. However, sometimes after rebooting the computer (because we all know computers need a kick in the butt sometimes) when it comes back up, it may take a few minutes for the Wheatstone drivers to come up and start working. This normally isn't a problem, because it only affects the one audio source where the driver lives — all the Blades and the network still keep running — except in the world of fast technology, we expect things to come right up within seconds, not minutes.

We have enjoyed the simplicity of the setup and installation of the Blades. Since the initial testing, we have purchased and installed four additional Blades, and we have 11 now operating in our facility. Each one took an hour or two to get set up, and, in the case of the production rooms, that included getting the old wiring out of the room from the Mackie board. Also, while these units do so much and may seem complicated, once you get the courage to jump in, you realize how easy it all is.

Amanda Hopp, CBRE, is chief engineer for Crawford Broadcasting, Denver. She has written here about her experiences with the Burk ARC Plus with Plus-X IP-8 Adapter, as well as with the GatesAir/Harris Intraplex IP Link 200. See radioworld.com, keyword Hopp.

 An advertisement for Radioworld magazine. It features a computer monitor displaying the magazine's website. The text on the screen reads:
 

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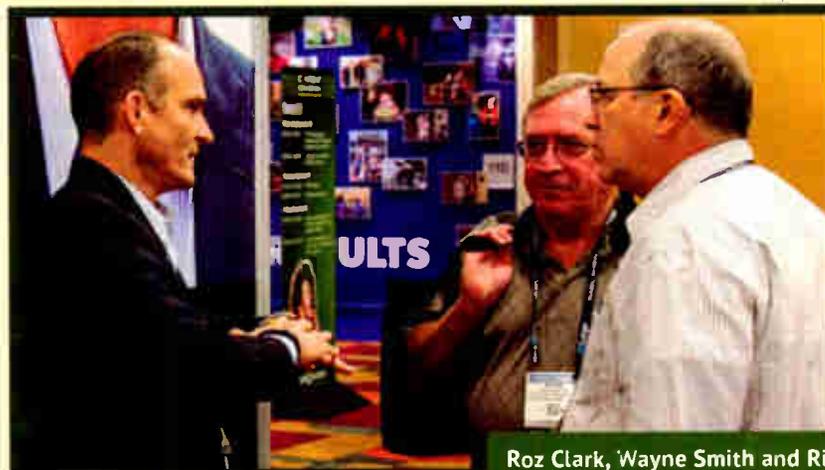
# RADIO SHOW

Produced by RAB and NAB

Photos by Jim Peck



The exhibit floor on Day 2 in Indianapolis. Show turnout was estimated at 2,100.



Roz Clark, Wayne Smith and Rick Benson, all of Cox Media Group, hold an ad hoc engineering meeting between sessions.



Dave Crooks, owner of DLC Media, takes the wheel of an Indy Car simulator while NAB's Jess Backiel offers tips to qualify. Those who met or beat specified lap times were entered into prize drawings.

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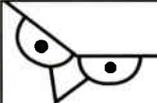
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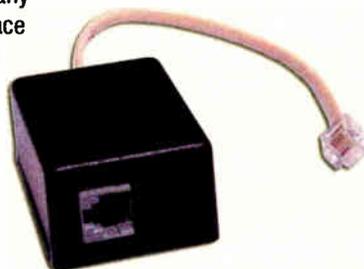
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# Hoffman on the Golden Age of B.S.

Says radio should fight the “corruption and inefficiency” of the online world

## NEWSMAKER

BY BOB HOFFMAN

*Didn't make it to the fall Radio Show convention? Or maybe you just hung around the floor and the tech sessions? Here are excerpts of a speech you wish you had heard.*

*Bob Hoffman of consulting firm Type A writes about advertising and runs The Ad Contrarian blog.*

We begin our journey in 2004. If you recall, about 10 years ago, pundits started to declare that advertising was dead.

Seth Godin, the best-selling guru of marketing, said, “We have reached the end of traditional advertising.” Advertising Age said, “The *post*-advertising age is under way.” In 2004, one of America’s most highly respected research firms, Forrester & Co., proclaimed that we had reached “the end of the era of mass marketing.” Apparently they forgot to tell Apple, who sold 200 million iTunes downloads that year and set the stage for the most mind-blowing *explosion of mass marketing* in history. By the beginning of 2013, they had sold 25 billion downloads.

Joseph Jaffe in his successful book “Life After the 30-Second Spot,” said this in 2005: “Now is the time to come out of my closet with this emphatic statement: The 30-second spot — at least as it exists today — is either dead, dying or has outlived its usefulness. Take your pick.”

Bob Garfield, a columnist at Advertising Age, said in 2009, “The present is apocalyptic. Any hope for a seamless transition — or any transition at all — from mass media and marketing to micro media and marketing are absurd. The sky is falling, we are, exquisitely, irretrievably f—d.”

Bob’s a nice guy, but I really think he needs a hug.

And, according to the nonprofit think tank, FutureLab — they just came right out and said it, quote: “Advertising is dead.”



Photo © Radio Show

**Bob Hoffman: “Here’s what you need to know about social media. The hundreds of millions of people using social media are interested in interacting with each other. Not ads. Not brands. Not you. Not me.”**

So, here’s my dilemma. I’m confused. Everywhere I look I see advertising.

It’s on every gas pump, every T-shirt, every bus bench, every napkin, coaster, grocery receipt, milk carton, boarding pass, theater ticket and dry cleaning bag. Every square inch of the f—g planet is covered in advertising ... and these schmucks are telling us it’s dead.

In fact, in 2012 and 2013, U.S. advertising expenditures reached all-time highs.

If our economy was growing at the same rate as advertising, we’d be dancing in the streets ...

Now one of the reasons traditional advertising was going to die was because of interactivity. You see, *interactivity* was going to make marketing so much more engaging and effective. Interactive advertising was going to *disrupt* the old forms of advertising and make them obsolete. (By the way, a marketing person is no longer permitted — by law — to finish a sentence without using the word “disrupt.”)

Well, as luck would have it, it turns out that consumers have no interest whatsoever in interacting with advertising. In fact, online banner ads have a click-through rate lower than one in a *thousand*. This is not interactivity. This is *absence* of interactivity. ...

What’s worse, among the few clicks that do occur, an astounding amount are fraudulent. According to a report by CNET, only 38 percent of traffic on the Web now is human. The rest are bots, scrapers, hackers, spammers and other impersonators. And the amount of

fraud being perpetrated on advertisers by online scammers is alarming. ...

Then, of course, social media was going to kill advertising. ... When I talk about the bullshit of social media marketing, I am not speaking as a social media denier, I am speaking as one of its successful practitioners.

Social media *itself* is a huge worldwide phenomenon. There’s no question about that. But social media *marketing* has been anything but.

We’ve all read a thousand articles about the magical power of social media marketing. Let me just quote a few.

According to USA Today, “Social media is the lone currency that virtually

Plummets, Study Shows”

And finally, even Facebook — the face of social media — where the tired old ways of traditional advertising were coming face-to-face with the brave new world of the social consumer — has given up on the fantasy of social media marketing.

Here’s what the New York Times had to say last month: “A few years ago, [Facebook] was telling brands to increase the number of people following their pages. Now it says fans are largely irrelevant.”

Finally, Facebook and I agree about something.

Here’s what you need to know about social media. The hundreds of millions of people using social media are interested in interacting with each other. Not ads. Not brands. Not you. Not me.

Now I’m sure some of you are skept-

**There is a very important and very compelling story to be told about the corruption and the inefficiency in the online world. You need to find a way to tell this story.**

guarantees a return.” One of America’s great geniuses from Sequoia Capital had this to say: “If you can harness social media marketing, you don’t have to pay for advertising anymore.”

Bullshit.

### JUST ONE MORE CHANNEL

In fact, what social media sites are rapidly becoming is just one more channel for delivering *traditional paid advertising*. Take another look at your Facebook page. It’s swimming in *traditional, paid* ads. Count the number of paid ads and compare it to the number of “conversations about brands.” ...

Perhaps the most stunning report on the ineffectiveness of social media marketing was issued just a few months ago by McKinsey & Company, the consulting firm. This one sentence from their report says it all: “Email remains a more effective way to acquire customers than social media — nearly 40 times that of Facebook and Twitter combined.”

This past summer, the social media delusion really took a beating.

A few weeks ago The Wall Street Journal ran a story headlined “Social Media Fail to Live Up to Early Marketing Hype.” The San Francisco Chronicle ran with “Tweets and Likes Don’t Translate Into Buys.” CNBC weighed in with this story: “Facebook Brand Engagement

tical of my point of view, so I want to invite you to become scientists this weekend. Do a little experiment.

Go to the biggest supermarket in your neighborhood. Then go to Target. Then go to Walmart. Walk up and down the aisles. Make a list of all the products and all the brands you can find that were built by online advertising or social media. All the brands of toothpaste and toasters and beer and cereal and soap and soda and snacks and cheese and shampoo and tomato sauce and tuna and tea and tires.

I think you’ll find what I found. You have an empty piece of paper.

And while the experts were lecturing us on the magic of online advertising, they were also prophesizing the death of broadcast advertising.

We were told that TV was dead. First, the DVR was going to kill it. ... If the DVR didn’t kill TV, *the Web* would. You see TV and the Web were going to *converge* (you remember convergence, right?). ...

Now let’s look at the facts. Despite the bullshit of all these experts, in the third quarter of last year, 97 percent of all video viewing in the U.S. was done on a television, 3 percent was done online.

And finally, of course, there’s radio.

*(continued on page 30)*

## WRITE TO RW

### SEND A LETTER TO THE EDITOR:

Email [radioworld@nbmedia.com](mailto:radioworld@nbmedia.com) with “Letter to the Editor” in the subject field. Please include issue date.

# Level the Playing Field

Kelly Orchard gives tips to help stations avoid regulatory fines and reports

## COMPLIANCE

BY KELLY ORCHARD

*The author is an FCC compliance specialist with Orchard Media Services Inc.*

I began my journey into FCC compliance consulting in 1999 when I left the world of advertising sales for CBS Radio in Sacramento.

It is a pleasure to work in the nitty gritty field with the backend of the broadcast business; and colleagues, owners and attorneys claim that what we do to help stations with their FCC compliance requirements is "The Lord's work."

I like to joke that we are the morticians of broadcasting; we do the job that must be done, although nobody really enjoys doing it.

I can't tell you how many transmitter sites I have visited. My dad, Ken Orchard, is my business partner and an engineer. He worked as an engineer in Los Angeles, first for RKO General at KHJ when AM was dominant and FM was evolving; later, he was part of the teams that helped to build up KRTH(FM) in the early '70s. I'm grew up visiting radio stations while we travelled around the country in an RV on summer vacation.

My dad didn't just acquire radio stations; he built five, including an FM in Bakersfield named after me.

We owned and operated the stations, so my background consists of the entire process. I've found an available frequency, gone through the FCC application process, conducted ascertainties of the community to be served, endured the process of competitors also applying for the same license, and once the construction permit was assigned, I experienced the actual facility construction — including going to the NAB Show to purchase equipment and the other assets necessary to build a station.

Becoming a consultant was the next step.

### NO APPOINTMENT NEEDED

In 1999, we were consulting for a group of stations in southern California, and the staff was curious as to the condition of the public files of a competitor. This is a very common mindset; everybody wants to know how the competition measures up.

Anybody can walk into the lobby of a broadcast station and ask to see the public file, so that is exactly what I did: I drove over and asked to see the public file.

(If you are having trouble getting an appointment with the GM of a station — just walk in and ask to see the public file, you are practically guaranteed that the GM will make an appearance, at least in the small- to mid-sized markets.)

The reaction prompted me to study how stations were doing with their public files during the early years of consolidation, and the results were eye-opening. Since then, I have conducted alternative broadcast inspections for hundreds of radio and television stations.

There isn't really a consistent job description or title for the public file custodian. I've seen everyone from

the owner to the janitor in charge of the public files and FCC compliance plan!

The truth is that the FCC compliance department at a radio station — no matter the market size — could be just about anybody. And that is really dangerous.

It's not only surprise FCC inspections that you should be worried about. Sometimes a



Kelly Orchard reviews public file at at KTLA(TV) in Los Angeles.

political candidate will want to see how you are handling an opponent's ad campaign. Or an organization might complain about a program or a contest that you ran. These can then prompt an investigation.

There may also be disgruntled employees. If someone knows your station might not be keeping all the documentation, logs and reports in an orderly and timely manner, he or she might file a complaint with the FCC.

### INSURANCE

What can you do?

The Alternative Broadcast Inspection Program is a great insurance policy. All the state associations offer ABIP, and they will check that you meet your FCC requirements with engineering, safety and that your public files are in order. The FCC gets notified that your station is participating in the program, and it provides you with an unbiased inspector who will conduct a mock inspection. He or she will give you a report on should be resolved to ensure compliance, and then you'll get a certificate of compliance, and the FCC also gets notified that you are in possession of the certificate.

The FCC agrees that it will not conduct a surprise inspection on your station for a three-year period. There are some caveats; talk to your state association about it, or feel free to contact me if you have questions.

I'm an inspector with an independent contract with the FCC, with the authority to conduct inspections outside of state associations. If you don't belong to a state association, you can call me, or if you own stations in multiple states but prefer to utilize just one inspector, we can do that for you.

The FCC is in the process of implementing the online public file for radio stations, just like they have done for television. We've conducted some inspections of the online files, and yes, there are improvements that can be made to the process. But for the most part, stations find it easy and convenient, and they appreciate that having a



CBS Radio Los Angeles' Chief Engineer Lynn Duke and Ken Orchard in the KRTH(FM) studio.

paper file won't be necessary. Although that, too, is subject to stations' discretion: some still choose to maintain a physical file, while others have eliminated theirs.

The truth is that every station has its own method to manage compliance. There is no cookie cutter plan, and that is part of the challenge. Orchard Media Services often picks up clients who simply want to outsource to us because they have nobody who knows the rules or understands why they must maintain a public file (or what one is).

**Who is the one person at your station who knows all about the compliance of your station?**

— Kelly Orchard

When the sales manager or news director, or program director or receptionist is given the assignment of maintaining the "FCC Report," fear is often the first response, and then frenzy. Often, all they do is continue what the person before them did.

### IT ADDS UP

Most public file violations are for "missing documentation." That is a \$4,000 fine. Occasionally, we come across stations that engage in our services and don't have a public file at all. That's a \$10,000 fine. Imagine how quickly the fines would add up.

Here is a question we frequently ask our clients: "Who is the one person at your station who knows all about the compliance of your station?"

We usually hear crickets.

The engineers don't really have an understanding of what goes into the quarterly issues and programming reports; the sales manager doesn't really know what logs need to be kept for EAS or transmitter calibrations.

The number one job of the general manager is to protect the license. The second, at a commercial station, is to increase revenue.

The standard path to becoming a GM is usually through the sales department. GMs often don't know

*(continued on page 30)*

**HOFFMAN***(continued from page 28)*

According to Fox News, "iTunes and friends have nearly killed off the radio." And according to The Street, "AM/FM Radio Officially Dead."

Bullshit.

According to the latest reports from Nielsen, radio is almost three times as popular with consumers as the Web.

A recent study reported in Ad Age showed that radio advertising is substantially more effective at creating sales than online advertising.

In addition, radio has none of the harrowing advertising fraud problems that the Web has.

And you know where and when your ads are running — unlike the Web, in which no one has any idea where their ads are running. According to the New York Times, even media buyers have no idea where the online ads they buy wind up.

Now I have a very fond place in my heart for radio. I built my career on it. My first successes in advertising were in writing jingles for radio, and virtually every client I put on radio during my career I had success with.

But I have a bone to pick with you guys.

I think you guys are letting the online industry eat your lunch.

The trade press and the ad industry have created a narrative and regardless of the facts, the narrative lives. And you're letting it live.

I think you and the TV industry have been way too timid in your reaction to the online ad industry. I think you've been letting them get away with murder

with all their bullshit, and I don't know why you aren't hitting them hard and often.

I'm not naïve. I know most of you have online inventory to sell along with your radio inventory. I know that multi-platform selling is becoming a part of your business. And I know you don't want to undermine your sales people.

## I have a bone to pick with you guys.

— Bob Hoffman

But I think you *can* sell your online inventory without letting the online industry get away with murder.

What you need is a strategy. You need a strategy that operates on parallel paths.

The sales people need to sell the hell out of their multi-platform offering.

Simultaneously, it's time for radio industry leadership — station management, corporate management and industry management — to take the gloves off.

The reason I am here today, and the reason I am frequently invited to conclaves like this, is because there is a very important and very compelling story to be told about the corruption and the inefficiency in the online world. *You* need to find a way to tell this story. Believe me, the agency community and the client community do not know it.

The longer you allow the misrepre-

sentations and fictions to continue, the more damage you are doing to your business.

If you don't have the backbone to defend yourselves, who will? You know, people, I can't do this alone. ...

### WE NEED TROUBLEMAKERS

The ad industry has developed a terrible habit of telling half the truth half the time. We speak in dreadful jargon that *obscures* what it pretends to clarify.

We've become too congenial, too respectable and too polite.

We need to challenge the experts. We are in desperate need of troublemakers.

We need people who aren't afraid to get up on stage at the next "big data" or social media conference and pull their pants down.

We need the kind of quarrelsome, pugnacious, opinionated people that make the arts vibrant and interesting.

Are things changing? Of course they are. Things are *always* changing. Are there problems? Sure, there are. There are *always* problems.

But that's no excuse for the ad industry — an industry that's supposed to be creative and forward thinking — to sit back and operate on unreliable and irresponsible baloney that is hyped, promoted and amplified by people who have been wrong over and over and over.

My friends, we have been through 10 years of insufferable bullshit and I for one am tired of it.

*The full text of Hoffman's speech, including remarks about the value of the over-50 consumer demographic, is available at <http://bit.ly/lqKJQZw>.*

*Comment on this or any story. Write to [radioworld@nbmedia.com](mailto:radioworld@nbmedia.com).*

**CONSULTANT***(continued from page 28)*

what they need to know, until they need to know it, and then they need to delegate the task to someone who probably knows less than they do.

There are exceptions. We've inspected stations that have a good grasp on their compliance efforts. Those are usually ones where the same individual has been with the station for years. Those with a tremendous amount of ownership and management changes, turnover and layoffs are usually most vulnerable.

I recommend you contact your state association and participate in the ABIP. I can help you get started.

Also, the FCC has a "self-inspection" checklist. Find it here: <http://www.fcc.gov/encyclopedia/broadcast-self-inspection-checklists>.

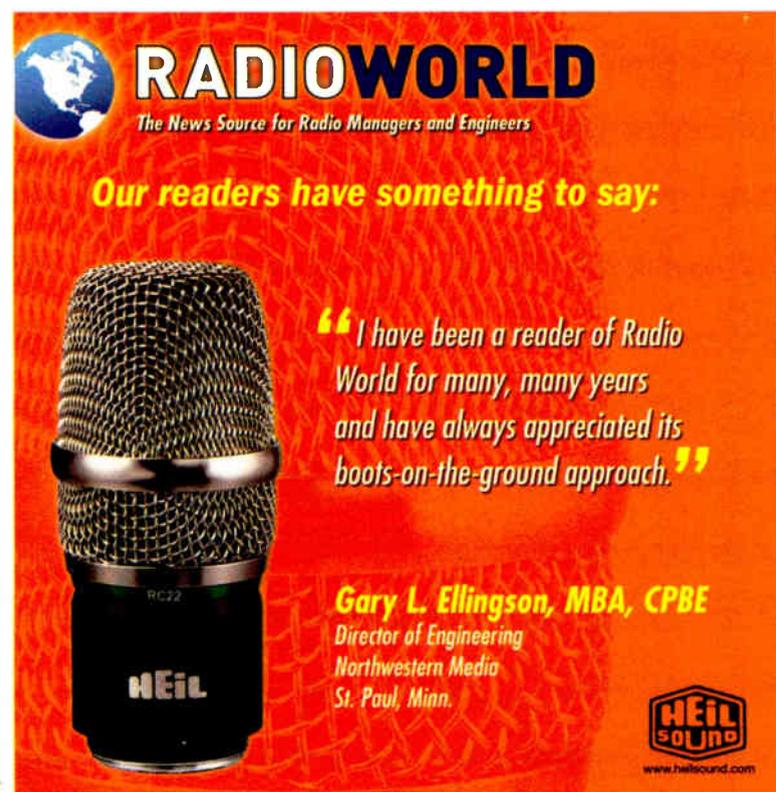
You can view the rules of the public inspection file at <http://transition.fcc.gov/ebl/broadcast/pif.html>.

You have to have a license to broadcast. It doesn't matter who owns it, what the format is, what market size, revenue share or who the competition is.

This is where the playing field is leveled.

Get some insurance. Don't let not following the rules cause you to be cited. Even if they don't issue a fine, the nuisance of responding still takes its toll on you — and you have better things to do with your time.

*Email Kelly Orchard at [kelly@orchardmediaservices.com](mailto:kelly@orchardmediaservices.com).*



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