

LAS VEGAS

RADIO'S JOURNAL OF RECORD

# RADIO JOURNAL

APRIL 2007

*'SPECIAL'* NAB SHOWCASE

## PRIORITIES:

*Group Heads  
Speak Out*

## RICK DEES

*Celebrating with the NAB  
Broadcasting Hall of Fame  
Inductee*

INTERVIEWS

### DR. TOM EVANS

*Winner of the 2007 Beville  
Award for Broadcast Research*

### CINDY HUTTER CAVELL

*AWRT/SBE Outstanding Female  
Broadcast Engineer of the Year*

### PETER FERRARA

*President, CEO,  
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What is  
Radio's  
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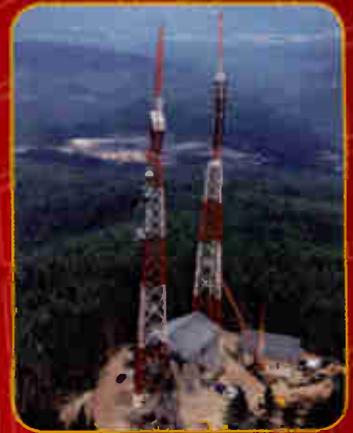


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# Priorities are what will keep radio going. What are some of yours?

There's so much for radio to do – but what to do first? When you got into the business it was simple – you kept the station on the air, and made sure there was solid programming that attracted an audience that could be sold to advertisers...

Today the sheer number of jobs inside a station – many of them having to do with the Internet, or HD Radio, or NTR – is bewildering. Engineers who once had to worry about just two radio stations now baby-sit five or six or seven – and that's not counting the Internet feeds, podcasting, HD signal, HD-2 signal and maybe even HD-3 signal.

So - what should your priorities be? Those answers will be unique to you, depending on your job(s) and the situation. We hope this *Special NAB 2007 edition of the Radio Journal* provides some inspiration.

First - We've asked some of radio's thought-leaders about their own Priorities for radio.

You'll also meet some outstanding talents with their own ideas about Priorities. In the field of engineering it's Cindy Hutter Cavell – the AWRT/SBE "Outstanding Female Broadcast Engineer." In research it's Dr. Tom Evans – this year's Malcolm Beville award winner. And in that sometimes-neglected field called "Entertainment" it's Rick Dees - this year's radio Hall of Fame inductee. Also - HD Radio Alliance CEO Peter Ferrara lays out a common-sense set of priorities about digital and the need to pull together as never before.

Radio engineers are a hard-working bunch, so the *Radio Journal* web-pollled engineers about "Your proudest moment or accomplishment" and "Your favorite piece of equipment." Some great answers there. And - want to know which formats are gaining in popularity? Check the 5-year and 10-year chart, from the Inside Radio/M Street Database.

The Spring NAB is about people, of course – relationships and meeting new friends. The attraction is also the new products and services coming to market and displayed across the zillion square feet of exhibit space. We offer a quick look at some of the most important new offerings in a special "Products" section.

*Our Thanks to the advertisers who make this special issue possible.*

—Tom Taylor, Editor, *The Radio Journal*

P.S. – If you're not able to be in Las Vegas, consider this *Radio Journal* your own window onto what's happening.

## RADIO JOURNAL

APRIL 2007

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\* Kagan World Media, 2006 Radio Transactions

by TOM TAYLOR

# Priorities

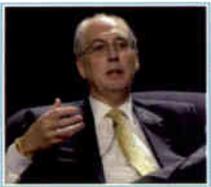
## Can you handle the truth?



We asked some of radio's thought-leaders for their own take on radio's Priorities – and they didn't sugarcoat it. See what we mean —

### Ed Christian, President/CEO

*Saga Communications*



Radio has certainly taken a pounding in the last few years and the patina has become somewhat tarnished.... so rather than sit back and look at this tarnish, let's get some cloth and massive rubbing power in action. Restore the patina, both with our audience and with, most importantly, our advertisers.

There are so many good things happening on the local level that we never share both with our audience and especially with our advertisers. The power of positive action needs to be exponentially increased. Let's start bragging again, both about what we do on the air and what an advertiser accomplishes by using radio.

As an industry we long for the old days of the "rain of dollars" from U.S. car stores. Hope springs eternal, but those "bygone days" are probably over. Thus, as we at Saga tell our managers and sales managers, there is a whole universe of accounts out there that have not been exposed to radio and probably haven't been called on or mined. Though we might not develop a product category to replace automotive or cellular, we might find ten new products or advertising categories to help substantially replace that revenue.

Priority number one is to purge the malaise that infects our industry and start

walking with a swagger and a wink and let everyone know that radio advertising "works" - as it has for 75 years.

### Jerry Lee, Owner, "B101"

*WBEB, Philadelphia*

Broadcasters should be concentrating their energies in five areas:

#1, Embrace Electronic Measurement. As we have found out from the preliminary PPM data in Philadelphia, the diary leaves a lot to be desired when it comes to accurate reporting of radio listening. For the future of the industry, we must be viewed as a medium that provides timely reliable Ratings.

#2, Get advertisers to take 10% to 20% out of their TV budgets and reallocate that to radio. The Radio Advertising Effectiveness Lab ROI study shows that radio is 49% more cost-effective than TV, on an ROI basis.

#3, We have to make getting results for our advertisers a top priority. We need to test radio commercials



(according to our testing at B101, only 18% of all commercials reach the "Good to Great" level). Be prepared to hire independent copywriters, if necessary, to create a "Good to Great" commercial for your clients."

#4, Embrace the Internet. The latest RAEL study shows how powerful radio is, as it relates to the Internet. Google now has a free program you can install on your clients' website that tracks all the hits – just think how powerful it

would be to conduct a radio campaign and see how many people went to your clients' website as the result of the radio advertising!

#5, Get all the major car companies to offer HD in their cars, and push the price of a table-model HD Receiver down to \$99.

### Skip Finley, Vice Chairman

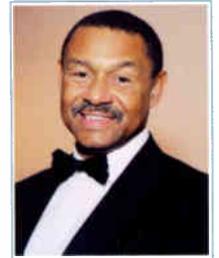
*ICBC Broadcast Holdings*

*(Inner City Broadcasting)*

I think Radio's priorities should be self-preservation, in areas within our control.

First, educating package good companies that our relatively ubiquitous and monolithic audience of consumers provides an efficient path to product movement with reasonable investment. This serves to re-value our inventory on a far more sustainable basis and leads to organic revenue growth. Figure it this way: there are approximately 30,000 products available for sale in an average supermarket - used by similar proportions of the American public that utilize our media - and only 6,000 of them are advertised at all. Only about 500 are national brands that can avail themselves (sometimes) on network or cable TV. So at minimum there would appear to be 24,000 products we're probably not calling on that could benefit from the introductions we can make to our consuming audience.

Second, we know we are not spending as much time, effort or investment on our on-air product as we should (and used to). As a timeless - not old - media in the audio content



and mood service business, it's time to get back to basics. Better content, fewer non-useful interruptions and re-developing the meaningful experiences our audience of customers *used* to expect from us. Remember, pre-de-regulation? Serving the interests, needs and convenience of our communities.

Finally, if you think it through, all the rest is just noise. HD, PPM, Satellite, Intellectual Property issues, Congress, streaming costs, royalties - none should be taken lightly, but in the final analysis, these issues are ones that we react to, not act on. These are the issues best dealt with by, arguably, two of the strongest media associations ever created, the NAB and RAB. The associations are led by radio broadcasters we trust, respect and elect. We should increase our financial support of these organizations and take direction from them when appealed to.

But our *business* priorities should be self-interested and forward looking. Franklin Delano Roosevelt made a point we at times forget, that "the only thing to fear is fear itself." Priorities suggest action and I believe action is more beneficial to our business interests than reaction.

**Charles Banta, President**  
*Mercury Capital Partners*

Network TV had around a 90% share of the primetime TV audience in the 1970s. Today it is around 40%. Radio may reach 96% of Persons 12+ in the U.S. every week, have a presence in every car's dashboard, and still throw off lots of free cash flow...today. However, radio clearly has many more new media



competitors today than it did before. So there is no guarantee radio will be able to make these same claims 5 years, 10 years from now.

The biggest threat to radio and all other traditional media today is the Internet. During the last NAB convention in Dallas, Jacobs Media held a conference. The basic upshot was "Embrace the Internet or die." The Internet can be radio's friend if the industry learns how to utilize it properly. That is the radio industry's number one priority.

(Mercury Capital Partners has investments in the following broadcast radio groups: Millennium Radio Group, Principle Broadcasting Network, Davidson Media Group, Inner City Broadcasting.)

**David Field, President/CEO**  
*Entercom*

To me it's pretty straightforward - the priority is speaking collectively, with a strong voice. Radio's been so extraordinarily undervalued. We need to do a far better job of articulating our strength, and working collaboratively, both locally and nationally, to accomplish that.

It's not just Jeff Haley's job, or Clear Channel's job or CBS's job. I'm very excited about what Jeff Haley's doing at



the RAB and David Rehr at the NAB is doing.

Radio reaches 95% of Americans, while newspaper only reaches about a third of the country.

**Jeff Smulyan, President/CEO**  
*Emmis Communications*

Radio's priority should be understanding what motivates our audience and providing content in any way they want to consume it: terrestrial, HD, Internet, through cellphones or whatever they need. The foundation is our terrestrial signal,



because it's still the most efficient distribution mechanism, but we have to interact with audiences through multiple touch points.

We've also got to provide the most effective ways for advertisers to interact with us - whether that's PPM, electronic invoicing, or telling our story more effectively.

Radio needs to capitalize on the biggest thing we have - our ubiquitous reach. We still reach 93% of the American public every week. There was a perception that consumers weren't listening to us anymore, but the truth is that they never stopped listening. We did lose our cachet, however, and our biggest hope for HD is that people will take a new look at radio and see that these are vibrant businesses.

Finally, we've got to focus on the positives. We've survived. Two years

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ago everyone said satellite radio would unseat us, but that didn't happen. Whether they are one or two companies, satellite radio has a hard hand to play, and they've yet to demonstrate there's a market for their product. One of my favorite statistics just released from Arbitron shows that their customers spend 62% of their listening time with terrestrial radio.

We need to make it easier for customers to buy us and people to listen to us – that's it in a nutshell.

**Simon T, principal of the BS&T Wireless station group**  
Former market GM,  
Co-COO of Beasley Broadcast Group

Radio needs to go back full circle, to the pre-consolidation days. Instead of 400 people owning 10,000 radio stations, we ought to have 4,000 people owning 10,000 stations. If we do that, the competitive nature of radio will come back. There's nothing better than for people to compete against each other, with various localized formats. Radio also needs to go back to 8-14 units per hour. People aren't stupid.

**Amy Bolton, Vice President**  
Jones Radio Networks

Creating a list of priorities for radio is a lot like preparing for a wedding - the radio industry needs something old, something new, something borrowed and something blue.

*Something Old* — When we grew up addicted to radio, we were listening to AM radio's boss jocks of the 60's

and FM radio's stoner jocks of the 70's. What made radio great back then was the incredible talent behind the microphone, not the 45 on the turntable. My kids today are as passionate about *My Chemical Romance* today as I was about *David Bowie* back then. The difference is they don't need to consume radio to get their new music. When they do turn on the radio, they too often get soulless jocks who are disconnected from their music. We need to bring back the larger than life radio talents who dictated taste.



*Something New* — I remember very clearly the NAB in the 1990s. The group heads were swollen from putting as many big sticks as they could fit into their portfolio. The radio industry needs to reposition itself as content creators instead of delivery systems, in order to last long enough to really satisfy investors. The good news is that with the existing terrestrial platforms the radio industry has in its possession, the industry has an advantage over any other content creator.

*Something Borrowed* — Radio can no longer be satisfied with its role as an audio delivery system. The industry needs to borrow from the Internet and video games and morph into a user-driven interactive experience, in order to appeal to the media consumption habits of the Millennials.

*Something Blue* — Is it surprising that CBS is still reeling from the loss of

Howard Stern? No. Stern is a master of his craft but he follows in a long-line of great talents who always toed the line of the dangerous and bawdy. Radio talent used to wear the list of stations from which they had been fired like a badge of honor. In order to captivate the old AND new listeners, radio must attract talent with edge.

In conclusion, radio needs to emphasize talent behind the microphone that offers unique user-generated, interactive, edgy content. Oh my, I just described talk radio: the perfect marriage of radio and the future. ■

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What's INSIDE this *Special NAB Edition*...

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World Radio History

# RESEARCHERS ARE LIKE LIGHTHOUSES

by Tom Taylor

**Dr. Tom Evans**, Senior VP of Research for ABC Radio Networks, is the winner of the 2007 Hugh Malcolm Beville, Jr. Award for broadcast research at this year's NAB.

He tells the *Radio Journal* "There is a lot of 'research' out there. Some of is solid, some is tolerable, and some is unacceptable." And all of it could affect jobs, revenues and format. You don't need to be a research geek to learn from Evans – just interested in doing good radio. See for yourself...



of the radio industry (or, at least the major metro markets) from diaries to electronic measurement. The radio industry must move away from eighteenth century diarykeeping to twenty-first century passive electronic measurement. Unfortunately, there is still not a device, whether it is the PPM, the Eurisko meter, or the SmartPhone system, that is passive. We are still asking people to do something. Not only must they carry something every waking moment, but they must dock it to recharge the batteries and in some systems, to download the listening data collected. Is it better than the diary? Conceptually, definitely yes. But, it is more than the meter itself. A research service is a full meal – from soup to nuts. The collection device is the main course.

*What can research do for us, in the radio business?*

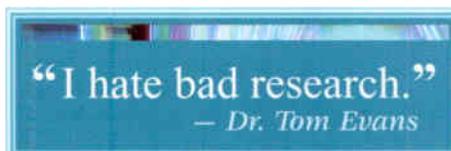
Research is an organized and objective approach to gathering data – which, when processed, analyzed, and interpreted will help to uncover opportunities and to make better informed and lower-risk decisions. There is a difference between providing information and interpreting information. Research is not data delivery but data analysis. Radio will get results because improved thinking leads to improved behavior, which leads to improved results. Effective research must be part of that initial improved thinking to have maximum impact.

Several years ago, Ernst & Young had a full-page ad in the Wall Street Journal with one slogan – "From Thought to Finish." The sooner one gets research involved, the greater the contribution research can make. Thus, research should be the fundamental resource for business intelligence, measurement, knowledge, and tools that are used systematically for achieving higher levels of market performance and value. At the same time, research must be credible and innovative.

*What's keeping you up at night – in terms of thinking about good old-fashioned "terrestrial radio"?*

Two things. First, I am always concerned about quality in research. I

hate bad research. Unfortunately, quality research costs more money; and, the radio industry wants to fly first class but only wants to pay discount coach prices. Everything the radio industry does is dependent on audience estimates. Think about it. Program directors lose their jobs if their station's share goes from a 1.1 to a 1.0. All planning, buying, and posting are dependent on audience data. On the network side, compensation for network affiliation is based on the station's audiences.



The benchmark of success in the radio industry is ratings. Most of the ads appearing in the trades that promote national programs describe the audience increases generated by that program. People's careers and lives depend on those ratings. What is most critical is that those data must be valid, reliable, and effective. Changes in audiences must be a true reflection of people shifting their listening from one station to another, and not because of a small sample, non-representative results, or low in-tab.

The other thing that I wake up at 3 a.m. thinking about is the potential transition

The radio industry needs to be concerned not only about the device itself, but about sample selection, recruitment, and size; about panel management and in-tab percentages; about collection and editing; and, about reporting. One can have the greatest device for collecting radio listening information, but if the sample is not representative of the population or certain elements of the population are not carrying the device for whatever reason or the edit rules are biased or the reporting software is not meeting the industry need... then the meal is a disaster.

*Your career in radio research eventually led you to a long stint at ABC Radio Networks. How did you get there, and who did you learn from, along the way?*

First, about ABCRN - luckily I have had enlightened management for my entire tenure here. They realize that my activities over the last nine years on various committees, councils, boards, and organizations would help to make the currency of our business better. They should be applauded for giving me the flexibility to get involved in industry initiatives. Not every radio company provides such support. (For example - how many do not even have a senior level researcher on corporate staff? Most of them.)

During my career in media research, I have had been fortunate to have worked with many quality researchers who provided guidance and a sounding board for my many questions. They taught me to listen to every word, to examine every data point, and to question every assumption. If I give names, I know I will forget someone because I have worked with so many different people – some for a long time and some just briefly.

I will say that early in my radio research career four people helped formulate my

“The other thing that I wake up at 3 a.m. thinking about is the potential transition from diaries to electronic measurement.”

— Dr. Tom Evans

initial thinking about media research. First, Bill Rubens, who was head of NBC Research when I started in the business and the first recipient of the Beville Award. With one sentence during a major incident, Bill taught me about sensitivity to others. Nick Schiavone gave me my start in media research. My first media research position was as a temp secretary for Nick and because of his guidance and encouragement, five years later I was running the department. Nick continually strove for perfection and expected everyone who worked for him to do the same. Because of Nick, I now use a phrase whenever anyone new joins our department – “I set extremely high standards for myself and I expect everyone else in the department to maintain them.” Nick also taught me the importance of exposure to external stimuli. I was allowed to attend every research conference, seminar, or workshop I wanted. I got my research batteries charged with these experiences. I probably learned more about media research at a magazine research forum led by Steve Greenberger than anywhere else. Unfortunately, today, it is hard to find the budget for me to attend a few of these,

much less sending my staff, although I try. Gale Metzger has always been a beacon of quality research for me. Gale would only do research right, or not do it at all. I always admired that. His colleague Dr. Gerry Glaser and I had many intellectually challenging discussions about research issues. Gerry applied his brilliance to attacking research problems. What an inspiration. I am honored that I am joining Gale and Gerry as a recipient of the Beville Award.

*What do you tell people who are thinking about specializing in research?*

The exciting part of research is that this is the one department that deals intimately with every other department. If you want the overview of the radio business, go into research. From programming to finance, from legal to news, from ad sales to affiliate relations, from engineering to marketing, from the highest management to the new assistant, there is not one area that research does not have contact.

*How did you feel, when you first got the news about the Malcolm Beville Award?*

I was very humbled. I mentioned ►

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earlier about Bill Rubens, Gale Metzger, and Gerry Glaser having received it. It was an honor to join colleagues that I have worked with over the years including:

- ◆ 1993: **Mel Goldberg**, EMRC
- ◆ 1994: **David Poltrack**, CBS (research spin master)
- ◆ 1996: **Bill McClenaghan**, ABC Radio Networks (Bill recommended me for my present position)
- ◆ 1998: **Tom McClendon**, Cox Broadcasting (who always reminds us to do research right)
- ◆ 1999: **Dick Weinstein**, MRC (always willing to listen and to help)
- ◆ 2001: **Terry Drucker**, CBS Radio (did so much for radio research)
- ◆ 2003: **John Dimling**, Nielsen Media Research (my boss's boss when I worked at NMR)
- ◆ 2004: **David Kennedy**, Susquehanna Radio (who never forgot his research roots)
- ◆ 2005: **Ceril Shagrin**, Univision (co-worker at Nielsen, close friend)
- ◆ 2006: **Jerry Lee**, WBEB-FM (who lets action speak louder than words)

Let me close with two challenges for the radio industry...

First, there is a lot of "research" out there. Some of is solid, some is tolerable, and some is unacceptable. Before anyone starts to share data with you, ask them how the information was gathered. And - What was the sample size? The response rate? The actual questions asked? How were the responses edited and reported? Then, listen (or, read) very carefully to every word. A red light should go off everything you hear or see words like "nearly", "close", "almost", "small", "always", and "never." Ask to see the actual data that justifies their statements. A "small" change in audience to a research company could have a great impact on your programming and sales. I gave an earlier example of a program director being terminated when the radio station goes from a 1.1 to a 1.0 share. First, that might seem initially as mathematically slight, but that change could impact revenue and mean the station is no longer profitable. And, the share could have decreased, but the actual audience to the station might have remained flat or even increased because overall radio listening in

the market might have increased. The point being is that there is more than one way to view audience estimates.

My last challenge for the radio industry is that with the change coming in how the currency is created, you have to get research expertise to assist you in interpreting that change. Researchers are like lighthouses. On a clear day, you can ignore them because you can see the rocks yourselves. But, on a dark night, you need research to help you get to port safely. ■

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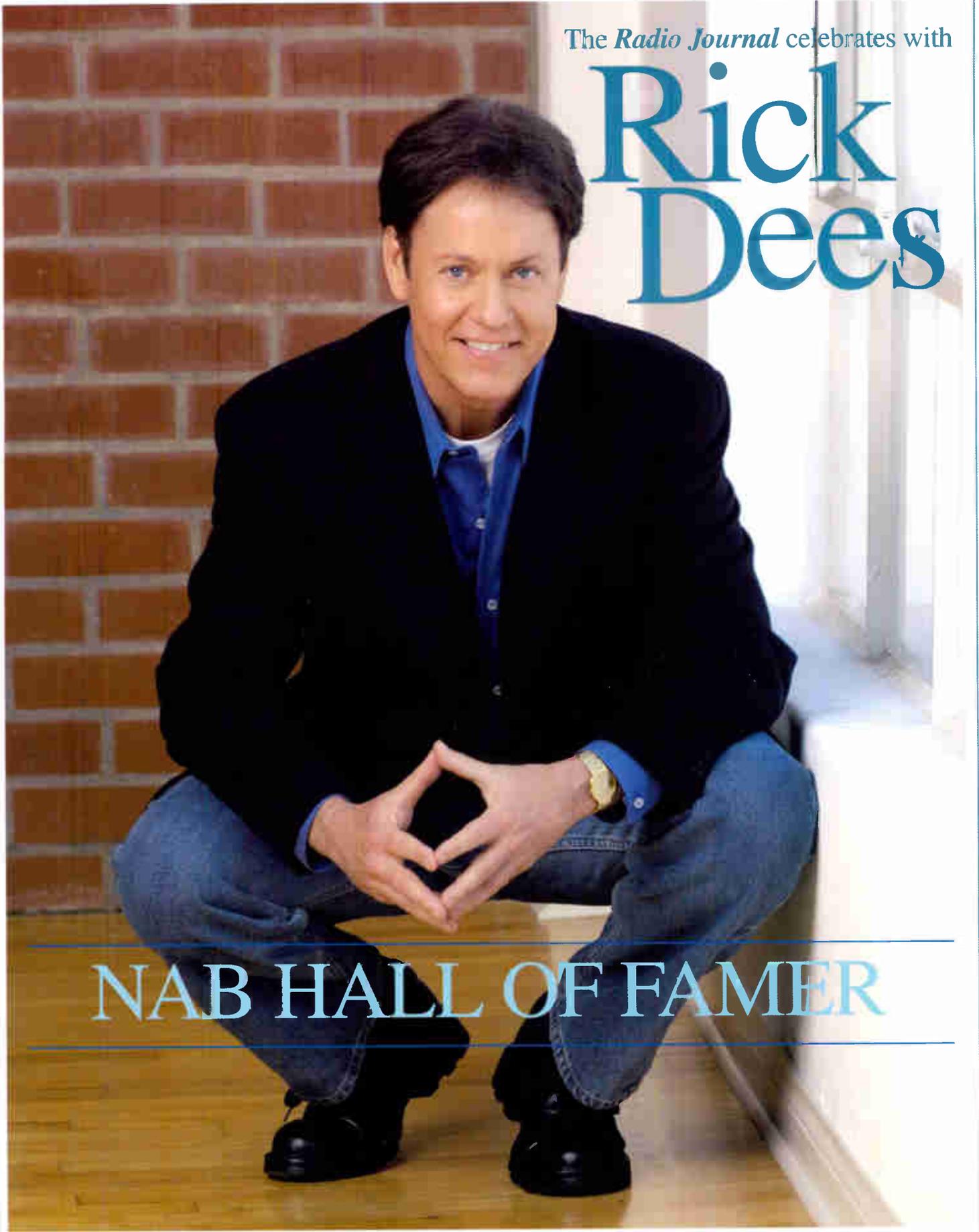
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The *Radio Journal* celebrates with

# Rick Dees

A photograph of Rick Dees, a man with dark hair and a friendly expression, crouching on a wooden floor. He is wearing a dark blue blazer over a light blue button-down shirt and blue jeans. His hands are clasped in front of him. The background is a red brick wall and a white window frame to the right.

NAB HALL OF FAME

“I thought they had some other Rick Dees when they told me I was going in the NAB Hall of Fame.” And what does Rick plan to do at the Tuesday, April 17 Radio Luncheon? “I’m gonna sing ‘Disco Duck’, and then after the room clears, I’ll grab the award and run.”

Seriously – Rick says “I can’t believe it, because to get this from your peers, that’s just the best.”

Rick’s already won a Marconi Award from the NAB, and he’s been inducted into the National TV/Radio Hall of Fame in Chicago, the North Carolina Broadcast Hall of Fame – and he’s been a People’s Choice Award winner. But this one sounds special to him. And he still says “radio’s everything” in his career.

Rick was 16 when he started on the air in his hometown of Greensboro, NC — “First at WBGW ‘Top Gun Radio’, where a wonderful group of people helped me out. Then I went to WCOG in Greensboro and later to WTOB in Winston-Salem, with Southern

Broadcasting. And then Southern called me to go up to WKIX, Raleigh to do 6-9pm, the shift that Charlie Brown and others had done before me.” That was while Rick was attending UNC-Chapel Hill – and launching a carrier-current campus radio station with another guy who worked at “Kix” and went on to do pretty well, too. That was Ken Lowe, a.k.a. “Steve Roddy” at WKIX. Rick and Ken roomed together and still stay in touch – as Ken went on to oversee the Scripps Howard radio group and then to dream up the concept for the HGTV cable channel for E.W. Scripps Co.

Rick went to Memphis and then – in 1979 – to Los Angeles. “They called me up to the major leagues and KHJ. I was so nervous – I’ve taped these stations all my life, and now I’m going to be the morning man on KHJ, one of the heritage stations in America. And so help me, the only time it’s ever happened to me, on the way to the station the very first morning, at 5:15, I was stopped by the California Highway Patrol on the freeway for speeding.” Before long Rick moved to KIIS-FM “when FM really kicked in. And to be able to shepherd in the personality days of FM radio, I’ll

never forget that.”

What’s so special about radio? “Radio is just such a wonderfully personal medium, one-on-one. Other than reading, and your computer, it’s the only one-on-one medium. And radio is different from the other two, because it’s much more mobile. Radio’s in your car, on your portable listening devices. Radio will always be around.”

Rick’s recently returned to daily morning radio in L.A. on Emmis-owned “Movin’ 93.9” KMVN and still feels the adrenalin. He’s also a businessman who’s added “webcaster” to his list of job descriptions – so he’s interested in what happens with the question of streaming royalties for his “Rick.com” – “Isn’t that a great address? We got it right after Al Gore invented the Internet.” Rick laughs about that – but not meanly, ’cause that’s not his style or his personality. And that (plus a load of hard work) is what got him into...the Hall of Fame.

Thanks to Rick for taking time to talk with *The Radio Journal*. Catch him mornings on [www.Movin939.com](http://www.Movin939.com) and anytime at [www.Rick.com](http://www.Rick.com). He’s also the star of the long-running syndicated show “Rick Dees Weekly Top 40.” ■



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# Yo Rick! You Rock!



Hey, when Rick talks, we listen.

Rick Dees has always liked the look and feel of the traditional 50s- and 60s-style rotary fader consoles. For his new studio complex, SAS custom designed and built the **Dees Digital Rubicon**, a true Rubicon digital console control surface in the traditional style.

See it at NAB 2007, SAS booth N-4413.

Congrats to you, Rick Dees, on your inauguration into the **Radio Hall of Fame**.



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Baseball players go to Spring training. Fashion designers go to Paris to see the latest looks. Radio people – well, they go to Las Vegas for the NAB. And they have more fun than either the players or the designers. **What's the latest on products and services for radio for Spring 2007?** Here's a quick look...

*And... Special Thanks to all of our contributors. Enjoy the NAB!*

If you would like to contribute your new product for the **RADIO JOURNAL NAB 2008 Product Showcase**, please send information to: Beth Dell'Isola, [beth@insideradio.com](mailto:beth@insideradio.com). Or, call 1-800-248-4242. Get the latest FCC updates and technical information from The Radio Journal at [TheRadioJournal.com](http://TheRadioJournal.com) and [100000watts.com](http://100000watts.com).

CONSOLES

LOGITEK

Logitek will feature the router-based **Artisan digital console**, designed for advanced radio production, on-air audio for TV, and other applications. The Artisan provides two master mix busses and eight submix busses, allowing greater control over multiple audio channels when producing program material. It is 5.1 compatible, ensuring easy integration with HD Radio formats. Flexible monitor controls include easy selection of multiple mix-minus outputs and talkback destinations. The Artisan is available in several configurations.

Booth # N6521



Logitek

[www.logitekaudio.com](http://www.logitekaudio.com)  
[info@logitekaudio.com](mailto:info@logitekaudio.com)

SIERRA (SAS)

This year at NAB, Sierra Automated Systems celebrates its 20th anniversary of serving the radio broadcast community, showing the continued expansion and evolution of the SAS Connected Digital Network. The new ICM-24 Intercom has 24 listen/talk keys, each with 8-character display, and connects via traditional four-wire or IP, with presettable scenes, user programmable. New automatic mix-minus features for the 32KD Digital Router/Mixer and Rubicon series of broadcast console control surfaces. **Stand-alone Rubicon-SL** and RIOGrande Console Control Surface and mixer/router.

Booth # N4413



SAS

[www.sasaudio.com](http://www.sasaudio.com)

WHEATSTONE

Introducing Wheatstone's new **Evolution Series Consoles** - The **E-6 Surface**, the E-series Studio Satellite and the E-series Network Switch combine to achieve a cost-effective networked audio system. Each studio operates independently yet can share all sources and mixes through the E-series Network Switch. Features include: event recall, bus-minus, mix-minus and four aux mixes, four monitor outputs and EQ, dynamics, panning and mic processing on all channels (simultaneously) plus realtime graphic displays, and security-protected set-up screens.

Booth # N7111



Wheatstone  
[www.wheatstone.com](http://www.wheatstone.com)

AXIA/TELOS

**Element modular consoles** work with Axia IP-Audio networks, which use standard Ethernet to connect a few rooms - or an entire facility. Element comes in sizes from 2 to 40 faders with 4 Program buses, 4 Aux Sends, 2 Aux Returns, automatic mix-minus and dedicated talkback for every fader, integrated control of phones and codecs, and instant recall of talent preferences. 3-band digital parametric EQ can be applied to any source, and onboard voice processing features compression and de-essing by Omnia.

Booth # N7726



[www.axiaaudio.com](http://www.axiaaudio.com)

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**NAB Booth N5221**

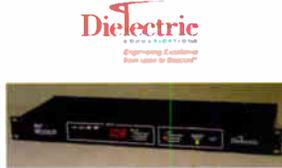
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HD RADIO™

BE	<p>BE's <b>FMI T</b> tube transmitters rise to the challenge of combining FM + HD Radio at high power levels, in part because of a proprietary precorrection technology. Our Essential Spectral Precorrection (ESP) corrects non-linear characteristics in the transmission chain to provide the best overall spectrum performance not previously possible in a tube HD transmitter. The FMI T comes in three models (<b>FMI 17T, FMI 21T and FMI 25T</b>) with up to 25 kW FM+HD Radio operation. All models include BE's FXi FM+HD Radio exciter.</p>	<p>Booth # N7106</p>  <p><a href="http://www.bdcast.com">www.bdcast.com</a></p>
DIELECTRIC	<p>By far the most Critical RF parameter in any HD Radio installation is the isolation between the Analog and Digital transmitters. Numerous combining methods have been introduced into the marketplace and many reasonable isolation numbers (&gt;30dB) have been reported. Anything less begs the question, "Where has my power gone?" The <b>RF Scout</b> from Dielectric may be used to help find it! The Scout monitors Forward and Reverse power and may also be set to monitor Temperature and Pressure. Any changes in system parameters are logged and alarm levels are user programmable.</p>	<p>Booth # C1907</p>  <p><a href="http://www.dielectric.com">www.dielectric.com</a></p>
ERI	<p>Electronics Research, Inc. will be showing its full wavelength and half wavelength space <b>LYNX Dual Input FM Antennas</b>, for combining analog and IBOC digital signals - and will again feature its dual input 1180 Series FM panel antennas. The ERI booth will also display its new monitoring and protection for multi-user FM transmission systems that incorporates monitoring for both the analog and digital portions of the system.</p>	<p>Booth # N1119</p>  <p><a href="http://www.erinc.com">www.erinc.com</a></p>
HARRIS	<p>HD Radio has been evolving into a much more stable platform. The Harris <b>FlexStar™</b> family of products has assumed the leadership role in the industry because of extended features and flexibility. The <b>HDx FM/HD exciter</b> (really two exciters in one) is the most advanced exciter on the market today, offering assured FCC mask compliance with RTAC™ (Real Time Adaptive Correction) to assure best power and efficiency, superior performance, and the best audio performance in the industry.</p>	<p>Booth # N2502</p>  <p><a href="http://www.broadcast.harris.com">www.broadcast.harris.com</a></p>
IBIQUITY	<p>Major retailers from Wal-Mart to Best Buy, and from RadioShack to Circuit City are selling <b>HD Radio</b> products across the country, in response to ever-rising consumer demand. 80% of Americans now have access to HD Radio stations, with more broadcasters launching every day. The time is now to become an HD Radio broadcaster. To help capitalize on the opportunity, iBiquity is offering a limited-time licensing incentive program. Please visit <a href="http://www.iBiquity.com">www.iBiquity.com</a> for details.</p>	<p>HD Radio Listening Van North Hall Parking Lot</p>  <p><a href="http://www.HD-Radio.com">www.HD-Radio.com</a></p>
NAUTEL	<p>Visit Nautel to see why more broadcasters are choosing Nautel as their trusted source for digital transmission. Nautel's integrated digital solutions make your move to HD Radio easy and economical. Solutions like the <b>V1 shown here</b> - a new <b>1 kW FM Transmitter</b> that offers a complete FM HD Radio transmitter site solution in just 6RU. Then see Nautel's patent-pending Secure HD Transport Suite to ensure reliable data transfer; you'll actually hear the difference.</p>	<p>Booth # N8111</p>  <p><a href="http://www.nautel.com">www.nautel.com</a></p>



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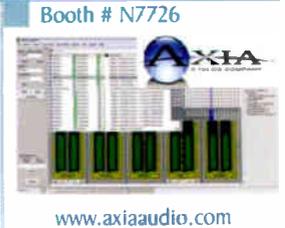
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AXIS/TELOS

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Booth # N7726

[www.axiaaudio.com](http://www.axiaaudio.com)

BSI

Thousands of **broadcasters around the world rely on BSI** software every day, from automated or live assist play out systems, to 24/7 multi-channel audio logging and skimming. Updated versions of **WaveCart** and **Stinger**, and the new version of the flagship Simian product, are on-show at this year's NAB. From make-shift radio stations in war-torn regions of Afghanistan & Iraq to local high-schools and shopping centers, BSI provides unparalleled solutions for all your broadcast needs.



Booth # N8621

[www.bsiusa.com](http://www.bsiusa.com)

ENCO

ENCO Systems is a **world leader in digital audio delivery and automation systems**, and our DAD system has widely been recognized for its reliability, broad feature set and ease of use. At NAB 2007, ENCO Systems will show **enhancements to the DAD system** including enhanced control interfaces to IP-based audio consoles from Wheatstone, SAS, Harris, Logitek and Axia. We'll also be showing PADapult, a powerful data delivery utility for HD Radio signals, RDS and webcasting. Along with new products and interfaces, ENCO will show the latest version of our AirPLAY live assist user interface. Now built into DAD, AirPLAY can be molded to a station's operation, not the other way around.



Booth # N6217

[www.enco.com](http://www.enco.com)

GOOGLE

Google's business solutions for radio include studio automation systems, **AdSense** for Audio, and Audio Ads. In studio automation, the next generation of **SS32** and **Maestro** are providing the greatest power, flexibility, and stability in the industry. Google AdSense for Audio delivers advertising solutions that provide broadcasters with greater accountability, maximized revenues, and tighter control over quality and operating costs. Google Audio Ads connects advertisers and agencies directly to radio stations with a robust online advertising platform that automates everything from sales and scheduling to delivery and near-real time reporting.



Booth # N6121

[www.google.com/adsense/audio](http://www.google.com/adsense/audio)

MEDIA TOUCH

OMT Technologies is happy to announce several new feature enhancements added to our popular **iMediaTouch Radio Automation System**. These feature enhancements were based on product research done by our marketing team, and suggestions we received from our valuable clients. Some of the new features include: A new "TALK" button, Compact Audio Library Screen, Compact Full Log Screen, Main Log Event Drag & Drop, Cart-Style Event Display, and Multi-Monitor Support. OMT will be unveiling these brand new features in iMediaTouch as well as a host of other product demos including the number one selling digital logger in radio, iMediaLogger, in the Radio Hall booth #N9011.



Booth # N9011

[www.imediatouch.com](http://www.imediatouch.com)

RCS/PROPHET

**Master Control** is the **world's only Selector-smart digital on-air automation system**. Fully Master Control is user-friendly and easy-to-learn. Unique features include instant audio Hot Keys®, the Living Log™, Segue Editor, "Real Feel"™ Voice Tracking, and the award-winning Log-Linked Web Browser. Plus - Internet Voice Tracking allows air talent to insert content from any Windows® computer with a sound card and a mic. The RCS World Class Support team personally installs all Master Control systems.



Booth #

[www.rcsworks.com](http://www.rcsworks.com)

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TOWERS

AMERICAN TOWER	<p>American Tower is a leading owner and operator of communications sites for the wireless and broadcast industries. We enable the deployment of advanced services that make wireless communication possible everywhere. Our vast portfolio of over 20,000 U.S. towers supports Full and Low Power TV and Radio RF transmission facilities, plus ENG, traffic cameras and Doppler radar installations. Contact Lisa Poston at 781-926-4540 or <a href="mailto:lisa.poston@americantower.com">lisa.poston@americantower.com</a> for details; or, click on Site Locator from our website.</p>	Booth # N6038		<a href="http://www.AmericanTower.com">www.AmericanTower.com</a>
ERI	<p>Electronics Research, Inc. will be displaying its new <b>Guy Anchor</b> - which features a port to allow non-destructive ultra-sonic testing of guy anchor integrity, without soil excavation. ERI will also be highlighting its grounding measurement, structural reinforcement, structural analysis, and tower inspection services.</p>	Booth # N1119		<a href="http://www.eriinc.com">www.eriinc.com</a>
RADIAN	<p>Radian Rohn: Now, more services! In addition to our infamous line of broadcast towers ranging from 10' to over 2000', Radian introduces "<b>Radian LITE</b>"... smaller crews for smaller jobs and more efficiency, with the same installation quality, safety, and experience that you've come to know as Radian's trademark. In addition, we now have dedicated RF technical services crews specializing in turnkey translator installations and AM tower projects. See us at the show and talk to our engineering experts about the new G code and your structural analysis needs.</p>	Booth # C2924		<a href="http://www.radiancorp.com">www.radiancorp.com</a>
RICHLAND	<p>Richland Towers is the broadcast industry's premium owner/operator of multi-tenant broadcast tower facilities. Leasing space from Richland provides a quick and cost-effective way to maximize your market coverage. Richland is also the market leader in maximizing premium aperture heights by providing both UHF and FM multi-tenant Antenna systems. New Additions - Transmitter Maintenance, RF Maintenance and Construction Services. Be sure to visit us at NAB in booth C2534. See you there!</p>	Booth # C2534		<a href="http://www.richlandtowers.com">www.richlandtowers.com</a>
SABRE	<p>With an in-house, licensed engineering staff, Sabre has the capability to design and manufacture any type of tower, no matter how stringent the requirements. Whether it is AM, FM or TV, we can design a tower for your specific needs. Sabre also custom-designs frequency-tuned FM support sections. Committed to customer service, we deliver quality products at competitive prices with the shortest lead times.</p>	Booth # N6435		<a href="http://www.sabre.com">www.sabre.com</a>
TOWER INNOVATIONS	<p>Tower Innovations is a leading manufacturer of communication towers, specializing in the finest broadcast and wireless structures. TI has developed new designs that reduce installation time and overall costs. Ask us about our frequency-matched tower sections for superior antenna performance. With more than 50 years experience, Tower Innovations has the solution for your next guyed or self-supporting project, from the smallest structure to a premiere 2,000 foot candelabra.</p>	Booth # C1119		<a href="http://www.towerinnovations.net">www.towerinnovations.net</a>

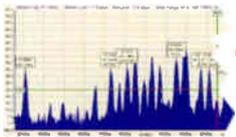


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TRANSMISSION

<p>BE</p>	<p>BE's <b>4MX medium-wave transmitters</b> are small, light and built to handle the digital properties associated with HD Radio and DRM. Unique to the 4MX is a breakthrough patented 4M modulation technique, which results in exceptional linear reproduction and optimum performance at higher power levels. As little as a third the weight and half the size as similar transmitters on the market, BE's 4MX 25, 50 and 100kW transmitters consistently outperform other transmitters in their power class by several percentage points, in terms of audio quality and efficiency. Visit <a href="http://www.bdcast.com">www.bdcast.com</a> for details.</p>	<p>Booth # N7106</p>  <p><a href="http://www.bdcast.com">www.bdcast.com</a></p>
<p>CONTINENTAL ELECTRONICS</p>	<p>Continental will once again be showing a fully operational <b>816HD Transmitter</b>. Considered by many to be the "most elegant" and least expensive FM-HD Radio solution, the 816HD uses low-level FM and HD combining, common amplification, and patented grounded screen technology to achieve unparalleled analog and IBOC performance. With TPO's from 10kW to 40kW, a Continental 816HD system may well be your IBOC option. In addition to the operational 816HD system, Continental will also be showing an 812HD, a solid-state HD-only transmitter, as well as an 815HD5 capable of delivering 3.5kW of low-level combined analog and HD power. Visit us in the Radio Hall or on-line at <a href="http://www.contelec.com">www.contelec.com</a>.</p>	<p>Booth # N7706</p>  <p><a href="http://www.contelec.com">www.contelec.com</a></p>
<p>HARRIS</p>	<p>Harris' new ZX line of <b>FM Tri-Mode transmitters</b> (analog or HD Radio) have been the industry hit since introduction just a year ago. Now, the line is expanded from the original <b>ZX1000</b> to 300, 500, 2,000 and 3,500 watt models, all based on the famous Z amplifier module. Harris intends to expand this line even further, due to its tremendous popularity. ZX can be used today as an analog transmitter, and when driven by a FlexStar HDx exciter, can operate in HD Radio with no modifications. For further information, please contact Hal Kneller at Harris Corp. - 941 639-1889 or <a href="mailto:hkneller@harris.com">hkneller@harris.com</a>.</p>	<p>Booth # N2502</p>  <p><a href="http://www.broadcast.harris.com">www.broadcast.harris.com</a></p>
<p>INOVOONICS</p>	<p>Inovonics' <b>BandScanner</b> is a simple, low-cost scanning receiver for FM market analysis. It plugs into the USB port of any PC, and with the supplied Windows® software it sweeps the FM band and logs every signal it comes across. An easy-to-read spectrum display shows carrier level vs. frequency, and stations with an RBDS presence may be analyzed to show data in all RadioData groups. Powered by a laptop's USB connection, the BandScanner becomes an easy-to-use field tool.</p>	<p>Booth # N8226</p>  <p><a href="http://www.innovon.com">www.innovon.com</a></p>
<p>NAUTEL</p>	<p>See the expanded range of <b>V series digital ready FM transmitters</b>. The V series now offers 10 models: the new V1, V3.5, V7.5 and V15 join the V5, V10, V20, V30 and V40 transmitters, addressing power needs up to 40 KW. For HD Radio, the V series transmitters are combined with Nautel's M50 digital exciter. The M50 exciter continuously monitors RF output; its digital adaptive pre-correction circuitry dynamically optimizes performance to ensure compliance with spectral limits.</p>	<p>Booth # N8111</p>  <p><a href="http://www.nautel.com">www.nautel.com</a></p>



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Advertisers want to hear their ads – and “Email My Times.com” notifies them automatically. It improves collections and renewals. It can send airchecks with affidavits. Also new: Traffic1234.com. It's easy, fully featured and costs \$1,234. A multi-user Traffic1,567 is \$1,567. RadioTraffic.com, a multi-site version, is also new. These are all from Dave Scott, founder and former CEO of Scott Studios and TM Century. For details, NAB Booth N5221 or call 1-866-Dave-Scott.

Booth # N5221



[www.radiotraffic.com](http://www.radiotraffic.com)

MARKETRON

Marketron International is a leading provider of broadcast management solutions for the Radio, TV and Cable industries. Marketron's fully integrated suite of Sales, Traffic, Finance and Business Intelligence solutions automates workflow from proposal to billing, enabling groups to optimize inventory and increase revenues. Today, 1,600 North American broadcasters license Marketron solutions. For more information please contact shedrick@marketron.com or visit our website: [www.marketron.com](http://www.marketron.com).



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Booth # N7718



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1	Country	2491	2131	2037
2	News/Talk	1111	1179	1359
3	Oldies	755	813	720
4	Spanish	474	603	721
5	Adult Contemp	902	713	631
6	Sports	220	388	553
7	Top 40	358	474	474
8	Classic Rock	240	384	459
9	Hot AC	260	395	369
10	Adult Standards	551	547	372
11	Religious	404	332	304
12	Soft AC	346	340	262
13	Rock	262	278	279
14	Classic Hits	172	258	258
15	Black Gospel	208	254	256
16	Southern Gospel	255	240	208
17	Urban AC	134	121	165
18	Adult Hits	0	0	188
19	R&B	169	193	135
20	Modern Rock	137	147	123
21	Cont. Christian	159	164	152
22	Alternative Rock	94	96	122
23	Ethnic	75	101	109
24	Jazz	92	83	77
25	Pre-Teen	40	49	57
26	R&B Adult/Oldies	46	78	43
27	Classical	44	32	24
28	Variety	50	41	36
29	Gospel	37	53	30
30	Modern AC	70	58	18
31	Easy Listening	49	19	19
Total Stations		10205	10564	10560

## A Decade of Diversity— Radio's 5-year and 10-year Format Trends

—From the *Inside Radio/M Street Database*

As America itself becomes more diverse you see the growth of formats that appeal to African-Americans, Hispanics and other groups (see "Ethnic").

**Country's still #1** by a mile (and up from the near-2000 station level of a couple of years back).

News/Talk is up about 250 stations from 10 years ago (and nearly 200 from even five years ago).

But Spanish – at 474 stations in 1997, 603 stations in 2002 and 721 today – is blossoming, and in markets that couldn't have dreamed of supporting a Hispanic-targeted station a decade ago. That's a marker of the tremendous demographic changes happening in front of our very eyes.

One thing everybody seems to like (at least the guys) – sports. That category has grown 2-1/2 times in ten years, to an amazing 550 stations today.

Adult contemporary and rock continue to splinter.

And two categories that target the 25-54 sweet spot are booming lately – classic hits and the "Jack"/"Bob"/"Mike"-like adult hits.

Surprised there aren't more contemporary Christian stations? That category's also booming – but the growth is largely on the non-commercial side. These statistics from Inside Radio/M Street focus just on commercial formats. To learn more about database services, call 800-248-4242.

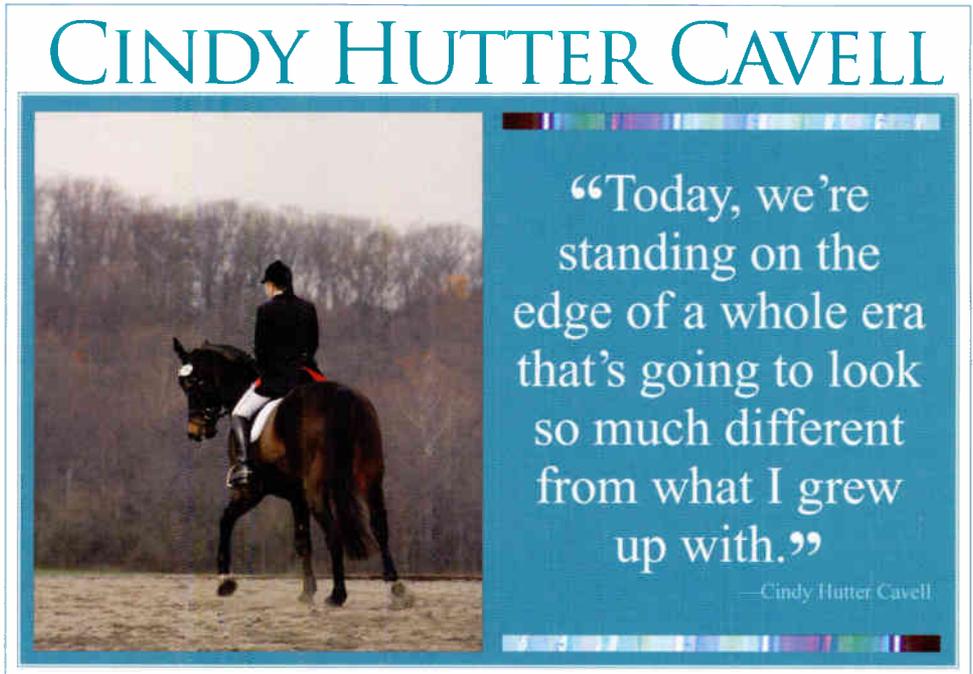
*Stations are counted in their primary format only. Copyright 2007 M Street Corp. [www.insideradio.com](http://www.insideradio.com) email: [technical@insideradio.com](mailto:technical@insideradio.com) for questions or comments about data services. Visit [radiotydata.com](http://radiotydata.com) to purchase tv and radio station data as labels or immediate list download.*

# The Outstanding Female Broadcast Engineer of the Year

Cindy Hutter Cavell proudly accepted that award last month (March 10) in Washington, D.C. from AWRT (American Women in Radio and Television) and SBE (the Society of Broadcast Engineers). Cindy's handled Presidential visits overseas (often on a moment's notice), covered three Olympics, run the "nuthouse" of the Fox Sports facility in Houston – and she started out at a high school radio station "with a little teeny-tiny Gates transmitter." At a time when radio's a little worried about "the next generation of engineers" - we think Cindy's 30-year career is pretty darn inspirational. Here's Cindy Hutter Cavell, in her own words —

I was lucky enough to go to a high school in suburban Chicago – New Trier in Wilmette – that had a 100-watt low power FM radio station named WNTH. It had a little teeny-tiny Gates transmitter that sat on a table, and a Gates Yard board, and two honkin' big Gates turntables. I did kind of everything, but I started in the music library, because I was madly in love with the kid who ran the music library. By the time I was a senior, I was the equivalent of station manager. In college, at the University of Kansas, I also worked at the student radio station, which was carrier-current when I got there, but we put a 1000-watt FM station on the air, which was a lot of fun. I started out at Kansas in engineering, because I liked playing with toys and seeing how they worked. My dad the transportation engineer told me, "You need to go to engineering school." But it was boring.

So I got out and went to the dark side. I interned at one of the TV stations in Kansas City, and they sicced the interns on everything. I went out into the field, I held the lights, ran the character generator, did anything they could give me that the union



guys didn't mind. I was hooked. I love radio, but TV was the thing.

So after college I ended up in Washington, NC at WITN-TV. I did everything – master control, director/switcher, everything. Then I moved to Knoxville.

Then it was on to St. Louis and KTVI in 1980. They had an engineering staff of 40. Only two of us were female. It wasn't fun, I was newly married, and I soon got a chance to come to D.C. through a friend of mine, to be a vacation engineer at ABC News in Washington. It was a fabulous break. I started there in the studio, doing audio and videotape. I really had a great run at ABC News. I did do a temporary defection to NBC News from 1985-87, because they offered me a project I couldn't turn down. But I went back to ABC, through 1993. It was a time where EEOC was a big deal, so I have to credit that somewhat, as people were looking for a woman they could develop into a management position.

I was a tech manager in the studio for both "Nightline" and "World News Tonight." Then in 1982, the guy who is now president of ABC Engineering, Preston Davis, left to go down to Atlanta, and ABC asked me if I wanted to be field tech manager.

When you do that job, you travel. I was on the White House travel circuit for 12 years, and it was one hell of a run.

I got to experience some of the coolest things in the world. I did three Olympics (Sarajevo, L.A. and Calgary). I also got to spend five weeks in the Himalayas. In 1982 CBC was covering a bunch of Canadian climbers who were assaulting Everest, and they wanted to cover it live. CBC called ABC, and we built a 6-microwave string through the Himalayas, up through Katmandu, and fed video back once a day. That was probably the wildest thing I ever did.

When you do presidential travel, you forget all the places you go – you're just doing it.

I have to give a lot of credit to Julius Barnathan, the former President of ABC Broadcast Operations & Engineering who passed away several years ago - what a guy. One heck of a mentor. Julius was the kind of leader who always leads his troops to the top with huge enthusiasm, and wouldn't ask anybody to do something he wouldn't do himself.

When you work in radio and TV engineering, there aren't any management classes – and Barnathan really was super at

*continued >*

setting the model.

I started seeing more women coming in to engineering around that time. In 1979, doing vacation relief on the technician level, there were two women. The 1980 crop was probably half a dozen women, and it started ramping up from there.

I stayed at ABC until 1993, when I left to work for Tom Mann, one of my two bosses in my short stint at NBC. He was VP of Engineering at Argyle Television, and I had told Tom I was kind of tired of the network thing and being on the road – 200 days in 1992. I said “if you ever need a chief engineer, let me know” – and he called me and said “Cindy, I’ve got good news and I’ve got bad news.” So... I walked back into the same station in St. Louis, this time as Chief Engineer. It was all the same guys – but it was a whole different experience. I’d grown up, and they’d mellowed. They were fun, a lot of fun, and I enjoyed working in St. Louis this time. Then I was in Buffalo at WGRZ (which was sold to Gannett). And to WLWT, Cincinnati, where I started a brand-new building project - but then I got stolen by the Fox-owned station in Washington. The woman who was the GM called and said “I hear you’re good, do you want to come work here at WTTG as VP of Engineering?”

I eventually left WTTG in 2000, when Fox sent me down to be GM at the Fox Sportsnet facility in Houston. It had 26 control rooms, 26 traffic streams, 300 people working there – it’s a nuthouse, a major beehive. I was down there for 3 years, and I had a blast. The main reason I came back here to Washington is that I was going to get married, and my husband has a consulting business here.

I worked for a couple of system integrators when I first came back and ended up starting with the Sprint 2GHz relocation project as Director of Broadcast Engineering two years ago. You may know that Sprint has bought some spectrum from the federal government, in exchange for other spectrum that we’re giving back, and it involves re-banding the entire portion of the 2-gig spectrum that the TV stations use for BAS operations. Since 2003 the folks at Sprint have been working on this \$5 billion program.

Basically, we’re paying TV stations to move the lower end of their live-shot spectrum up 35 MHz and compact the spectrum that’s left. All the new gear has to be digital, and Sprint’s paying for all of it. Sprint hired me and I hired 9 broadcast engineers, (one of whom is female) to cover the entire country. We’re changing out all the ENG equipment for some 1000 stations nationwide. You can read about it at 2GhzRelocation.com.

Today, we’re standing on the edge of a whole era that’s going to look so much different from what I grew up with.

Women who do broadcast engineering these days don’t necessarily need to know about video. They need to know about the Internet – How material is re-purposed, how to look outside of the box, how to see what’s coming down the road. It isn’t your grandma’s TV station any more.

These guys who developed Skype, if they can pull off video, real-time decent video, by appointment over the Internet - then it’ll be really interesting. Then it

becomes a fairly universal pipe, where the end users are an enormous stomach that’s in need of feeding. YouTube tried feeding the stomach. But YouTube is like throwing in canned yams, behind green beans and behind the cheesecake. Most of the viewing public doesn’t want to get their video that way – it’s too messy and difficult to search.

The key to video over the Internet is going to be the user interface. Whoever gets that right first has got something.

I mean, what are radio and TV, but good user interfaces? Folks watching TV at home don’t care about how it got there. The key to the next generation is the user interface. All I know is, the next 30 years are going to be as fascinating as the last 30. ■

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ADVANCEMENTS**

APRIL 19, 2007  
9:00AM - 11:30AM

LAS VEGAS CONVENTION  
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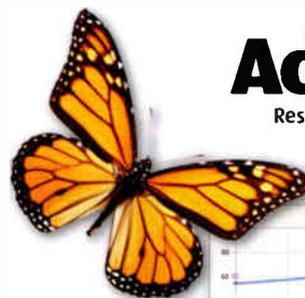
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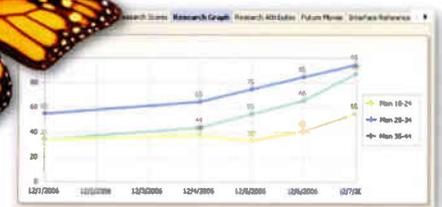


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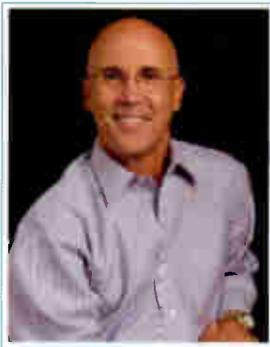


# HD RADIO IS A PRIORITY – YOURS!

## PETER FERRARA

PRESIDENT & CEO, HD DIGITAL RADIO ALLIANCE

We all understand that HD Digital Radio is the most significant improvement to radio since the advent of FM nearly 50 years ago. With a breathtaking variety of creative new programming and crystal clear sound – all with no subscription fee – radio is poised as never before to drive a new wave of consumer excitement about the medium they have known and loved for years.



Radio broadcasters have been quick to see the promise and adopt the technology. At the end of the day, though, consumers have to buy a new radio to take advantage of this major listening and lifestyle upgrade – and they have to be listening in order for broadcasters to make the most of their investment in HD. HD Radio has to be brought to the “tipping point,” and it is up to *you* to get there.

First, the good news: HD Radio is here in a big way!

- ◆ Tons of new programming choices: 1200 plus stations now HD, and over 550 offer HD2 multicasts.
- ◆ There are lots of receiver options: over 50 different models available for home and auto.
- ◆ There are lots of places to buy HD Radios: literally thousands of stores nationwide and online.
- ◆ The automotive industry is discovering HD Radio: Nine OEMs offering HD Radio as a factory-installed option in 51 models in the coming year.

But the growth of the market will be driven by consumer demand, so the radio industry (that means you) need to do more to accelerate that demand. *We need to:*

- ◆ Make sure consumers are aware of HD Radio (including your station, your HD2

programming and why they need to get a new HD Radio *right now*).

- ◆ Adopt “HD speak” in the everyday culture of our stations.

We need to make “HD Radio” so familiar to consumers that it becomes virtually a synonym for “radio.” And we need to get them as excited about it as we are. Here are some ideas on how to get started now.

### INTEGRATE IT!

Begin gradual, cost-effective integration of HD and “HD-speak” into all aspects of station business operations.

- ◆ Call yourself HD: HD-enabled stations should phase out references to ‘FM’ in favor of ‘HD’ in all aspects of their marketing, including station branding, sales, promotions and public relations. The transitional process is straightforward and simple: When new marketing material is ordered, regardless of its intent, all references to FM should be upgraded to HD.

- ◆ Say it on-air – a lot! Encourage stations to use ‘HD’ on-air with their station slogan ID mention.

- ◆ Integrate it into sales and product teams: These groups should begin referring their stations exclusively as ‘HD’ stations.

The bottom line: HD should become a mantra, and “speaking HD” should become a habit with everyone at the station, repeated every time the name of the station is uttered—by programming, sales, promotions, management, engineering, PR, receptionist to consumers, advertisers, family and friends.

HD must become part of our everyday lives and vocabulary if we want to become second nature to consumers.

### BRAND IT!

As you know, HD technology allows having two or more stations on the same frequency. That means stations now need to identify their frequency *and* HD channel position. You need to determine for your station how best to integrate the HD reference into your frequency presentation and then use that identification consistently all the time.

The best, most consumer-friendly formulation we’ve seen is this – Call-Frequency-HD reference. So if you are KISS 102.7 FM, you’d start calling your main channel KISS 102.7 HD1. Your HD2 channel would become KISS 102.7 HD2. Consumers seem to recall and respond best when the HD designation is placed at the end of your station identity rather than someplace else.

Some stations may not use the same call letters for their HD1 and HD2 stations. So use what works for your station brand(s). But whatever you use, use it consistently, all the time, everywhere.

### CROSS-PROMOTE IT!

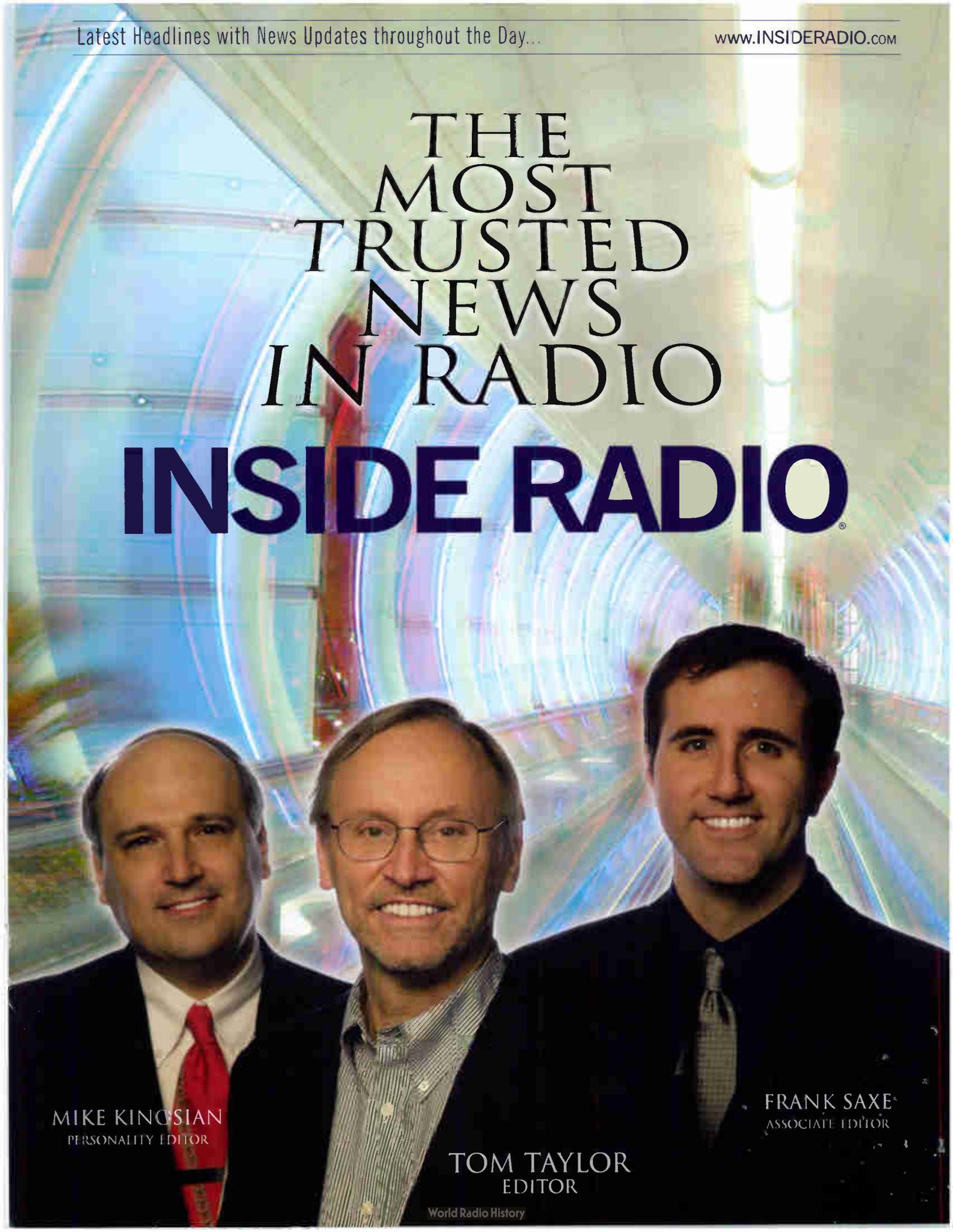
Consider revitalizing station cross promos which at minimum should promote the HD2 channel of the primary frequency. Focus on using *all* your platforms effectively to market the new and unique programming now available via HD radio. Cross promotion is widely used by network and cable TV channels owned and operated by the same company. NBC promotes USA and Bravo. USA promotes MSNBC and NBC, etc. Radio needs to adopt the same successful approach.

Plus, if stations are willing to accept commercials encouraging their listeners to turn off the radio in favor of watching TV or renting a movie, they should be willing to promote keeping the radio turned on and tuned in to their own HD2 channel. It’s fresh, it’s free, and your listeners are way more likely to tune in if they hear you telling them to.

### THE BOTTOM LINE

By making HD Radio *your* priority and successfully implementing its rollout, you will help build consumer awareness, consumer demand and ultimately, consumer listening. As that listening translates into measurable audiences, it will provide you brand new revenue opportunities and fuel significant incremental growth to your bottom line. And that is a priority we all care a lot about! ■

# THE MOST TRUSTED NEWS IN RADIO **INSIDE RADIO**

The background of the entire page is a vibrant, futuristic tunnel with glowing blue and purple lights. Three men are positioned in the foreground, smiling. The man on the left is wearing a dark suit, white shirt, and red tie. The man in the center is wearing a dark suit, white shirt, and glasses. The man on the right is wearing a dark suit, white shirt, and a patterned tie.

MIKE KINGSIAN  
PERSONALITY EDITOR

TOM TAYLOR  
EDITOR

FRANK SAXE  
ASSOCIATE EDITOR

## ASK THE CE PRIDE AND TOYS

From a webpoll at [InsideRadio.com](http://InsideRadio.com)...

We asked some esteemed broadcast engineers two questions:

- (Q1) What moment or accomplishment are you proudest of, in your radio engineering life?
- (Q2) What's your favorite piece of equipment, at the moment, and why?

Here are a few responses...

Tracy Teagarden - Chief Engineer, CBS Radio Las Vegas

- (Q1) Lighting up the very first commercial FM HD station in December '99 for the 2000 CES. (It wasn't called HD radio yet.) Then later on that day, my daughter was born. It was a good day!
- (Q2) I like any piece of equipment that only bitches when something is actually wrong - but I couldn't function without my Jeep, my Fluke 87, and my EVDO card.

John Stortz - Chief Engineer for four Moody stations in Florida, based in St. Petersburg.

- (Q1) We are in the "Lightning Capital" of central Florida. I have taken three stations that could barely stay on the air and "lightning-proofed" them to the point of nearly ZERO damage for the past five years.
- (Q2) Cellphone would top the list. Being on call 24/7, the cellphone not only reaches me faster, but gives me great freedom to roam, or take off when things are calm. Second would be the truck, donated to the station for the Engineering Dept.

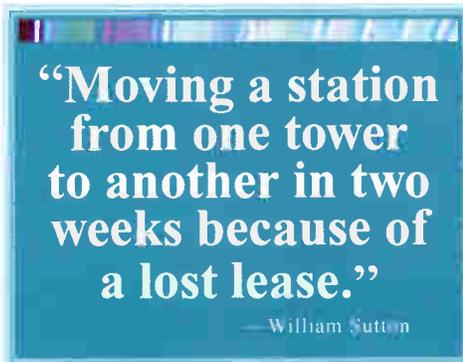
Dan Greer - Chief Engineer, Cumulus in Flint, MI

- (Q1) Consolidating five stations into one building with new offices, studios, rack room and equipment. That was in January of 2000.

- (Q2) Well, at this moment I've got a new cellphone with a camera and BlueTooth. And it's smaller than the old phone I was carrying.

Mark Heller - President and Chief Engineer, WGBW, Twin Rivers, WI

- (Q1) Seeing a frequency being petitioned, going through the rulemaking process, then seeing it built to completion.
- (Q2) My old-fashioned Digilink automation system - it's still working fine.



Tom Ray - VP/Corporate Director of Engineering, Buckley Broadcasting/WOR, New York

- (Q1) Completing the rebuilding/moves of one of America's legendary stations - WOR. In the past two years, we have moved the studios into fully digital state-of-the-art facilities, and moved the transmitter site into a digitally-based state-of-the-art facility. And aside from the necessary overnight testing and adjustments to the directional antenna, we missed no air time! And, of course, watching the tower company collapse the old 700-foot towers was priceless!
- (Q2) My Blackberry. I'm presently teaching it new tricks. I just discovered software for it that allows me to get into the transmitter site and studio systems - from anywhere I have signal on the BlackBerry - and I can run the radio station, transmitter and networks. Sure beats getting a call while out with my wife and having to go out to the car to get my laptop. I can now do it all from my belt. Makes life

really easy.

Bill Lakatas - Director of Engineering/Operations Manager, WMGH, Tamaqua, PA

- (Q1) Putting my first FM on the air, which I built from scratch...studios AND transmitter site.
- (Q2) My favorite "piece of equipment" is actually software...Logmein.com. It allows me to remote-control any on-air or studio computer from anywhere in the world. Solved many a late-night glitch without leaving home!

Michael Golchert - AM Field Engineer for Clear Channel

- (Q1) Working with real pros in Clear Channel and with top line consultants (DL&R, H&D).
- (Q2) DeLorme's TopoQuad software and Garmin GPS. Makes doing field measurements a one-person job instead of a two-person job.

Jon Bennett - Director of Engineering, Cox Radio, Richmond, VA

- (Q1) Being on the One Shell Plaza and the Senior Road Tower Technical Committees in Houston and developing the nine-station master antenna and the 2000' Tower Project. Exciting times!
- (Q2) Being a part of the HD Digital Radio Transmission rollout and implementation. It's new and exciting. Been doing all the other stuff for 48 years!

Phil Tuck - Chief Engineer, Clear Channel, Jacksonville

- (Q1) Building studios in New York for The Rush Limbaugh Show.
- (Q2) Probably routing switchers. They make audio assignment so much more "user" (jock) friendly and they eliminate dirty patch panel jacks, etc.

William Sutton - Chief Engineer, Clear Channel, Cedar Rapids, IA

- (Q1) Moving a station from one tower to another in two weeks because of a lost lease.
- (Q2) I like them all.

Thanks to those who took the time to share their thoughts. Feel free to share yours...



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