



# RADIO WORLD

SEPTEMBER 9, 2015 | The News Source for Radio Managers and Engineers | \$5.00 | [RADIOWORLD.COM](http://RADIOWORLD.COM)

## Radio Talent Say "Up, Periscope"

Video streaming platform adds both reach and new tasks for radio talent

BY SCOTT FYBUSH

Remember the days when the only thing a DJ did in the studio was be on the air? Broadcasters of the 1960s or 1970s might be amazed to watch their successors at work half a century later, juggling not only their on-air performance but also responding to text messages, updating their Facebook, Twitter and Instagram feeds — and now, increasingly, streaming live video to their followers over Periscope or its rival, Meerkat.

Since the services launched in February and March, they've picked up a following among forward-thinking radio people.

"I laughed at it when I first saw it," said JJ Kincaid of his first exposure to the services. "I thought, this is what we were doing back in 1999 with our webcams. That was a huge thing when it started. Every studio

*(continued on page 38)*

## Fall for Radio in Atlanta



Kevin C. Rose, Courtesy of ACVB & AtlantaPhotos.com

On the agenda: telematics, young professionals, radio data, AM's future ... and Steven Tyler  
**In This Issue**

## Radio Seeks to Unlock Programmatic Potential

Experts expect programmatic to have dramatic impact on the industry over the long run

### RADIOSHOW

BY TOM VERNON

There has been a lot of buzz in the radio industry about programmatic ad buying. Yet the topic remains new to many people, and the infrastructure is in its early stages of development.

The session "Unlocking Programmatic's Potential" at this month's Radio Show in Atlanta aims to illuminate

opportunities facing buyers and sellers related to programmatic ad inventory, and to describe internal challenges facing tech companies as they leverage programmatic ads.

Matt Prohaska, CEO and principal of Prohaska Consulting and session moderator, says programmatic advertising is an important topic simply because it is so new to many in radio today. "For many attendees, it is a fresh subject, so everything is up for grabs. What

*(continued on page 16)*

**RADIOSHOW**  
Produced by RAB and NAB

### IF YOU GO

Where: Atlanta Marriott Marquis

When: Sept. 29–Oct. 2

Who: Produced by the Radio Advertising Bureau and National Association of Broadcasters, the show aims to bring "radio broadcasters and industry colleagues together to share knowledge, discover the latest innovations, network with industry leaders and explore creative business strategies for the digital age."

How: [www.radioshowweb.com](http://www.radioshowweb.com)

How Much: Conference registration for NAB/RAB members \$495 until Sept. 29; \$795 for others. Various specials and packages are available at the website.

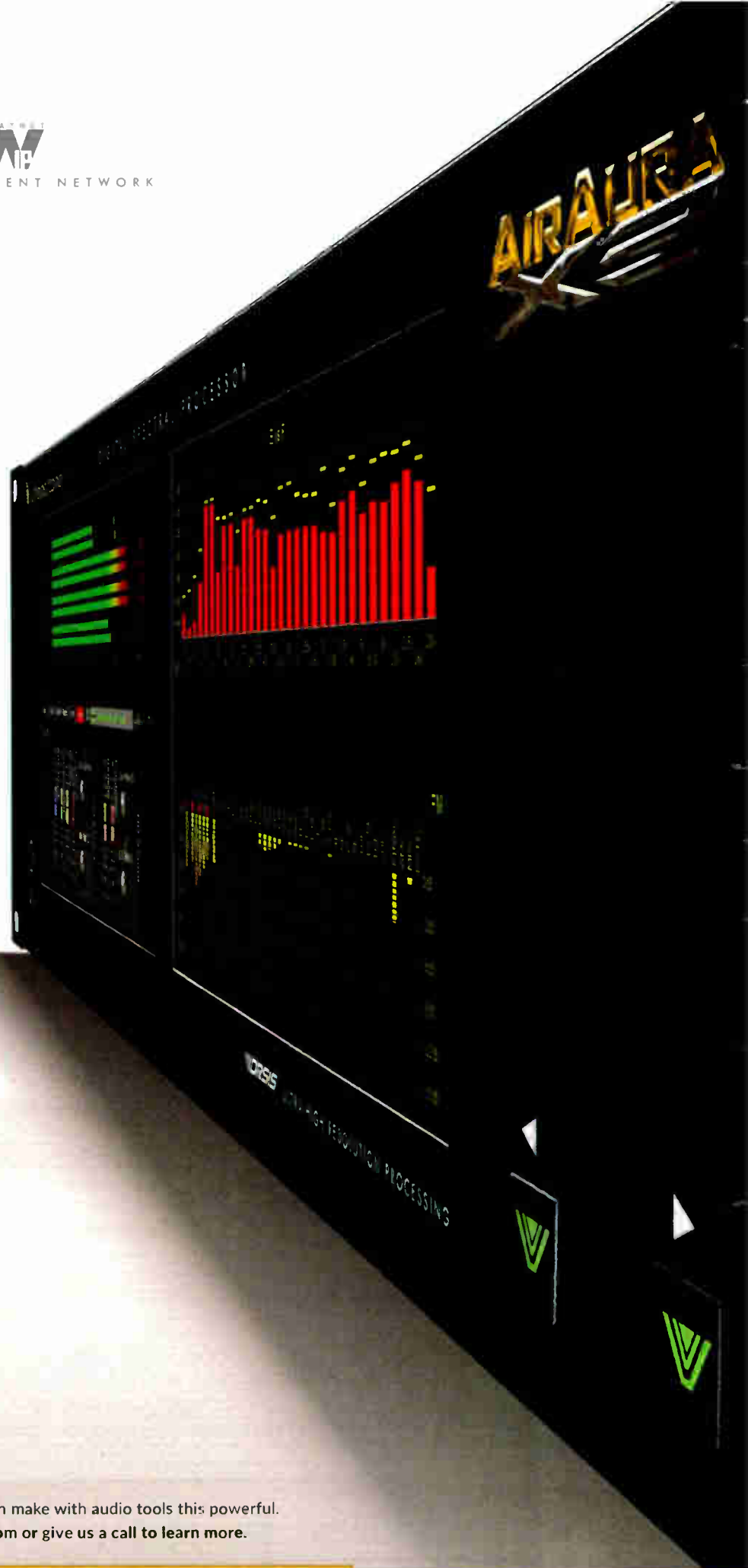
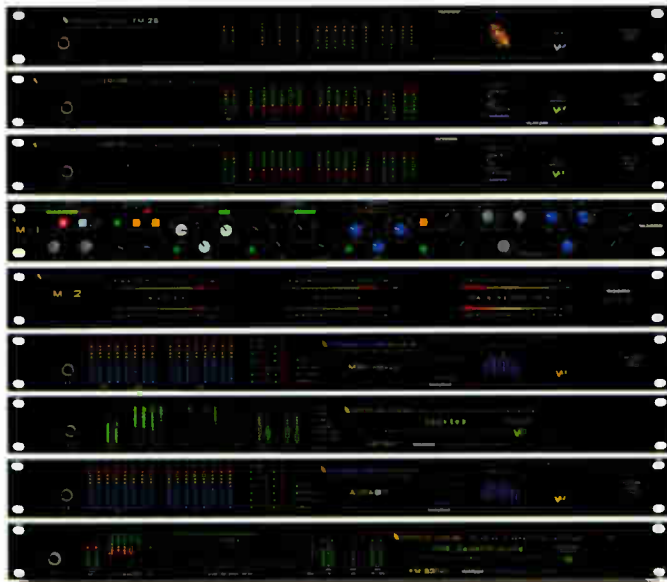
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# Beasley: Radio's Still a Great Place to Be

Honored with the National Radio Award, the company patriarch looks to the future

## RADIO SHOW

BY JAMES CARELESS

Radio is certainly in George Beasley's blood. He launched his first station, 500-watt WPYB(AM), in 1961 in Benson, N.C., while working as an assistant principal at a public high school. Beasley worked evenings and weekends in radio until 1969; by then he was a principal, but he left his job to devote his attention to radio. It was a good decision; today, Beasley Media Group Inc., a subsidiary of Beasley Broadcast Group, owns and operates 52 radio stations (34 FM and 18 AM) in 12 large and mid-size U.S. markets.

On Wednesday, Sept. 30, the chairman, CEO and founder of Beasley Broadcast Group will receive the National Radio Award at the Radio Show in Atlanta.

#### REACH AND CASH FLOW

The fact that George Beasley has been in radio for more than five decades has not dimmed his love for the industry nor his passionate belief in its future.

Asked whether he would make the same decision to invest in radio today as he did in 1961, Beasley replied, "I would, because radio continues to maintain its weekly listenership base of 90-plus percent of Americans age 12 or older, a level which has not changed much over the past decade. As an investment, radio valuations today are not demanding; and with a disciplined approach to operations and the delivery of great local content, radio still delivers excellent cash flow."

Radio's continuing strength among young listeners is well documented. Beasley said; this important fact is discounted by the industry's nay-sayers but remains true nevertheless.

"Research continues to show that when asked, 14- to 24-year-olds indicate that they have actually increased their time spent listening to radio," he said. "Radio can compete effectively against pure streamers, satellite and iPods; and HD is a great medium for doing so and recapturing listening growth in youth and other demos."

To bolster his argument that radio remains relevant in the digital age, George Beasley cited AT&T's decision to include FM chip activation in its 2016

Android smartphone device specifications, and a subsequent announcement from NextRadio that T-Mobile plans a similar move.

"Initially, their customers will be the biggest beneficiaries of this decision as they will have access via their smartphones to local radio news, entertainment, weather and failsafe emergency alert connectivity," said Beasley. "Furthermore, with access to certain apps, their listeners will enjoy song tagging and interactivity features that



favorite entertainment, news, weather, sports, traffic and other local content, while advertisers benefit from the ability to cost-effectively reach any and all consumer target demographics," Beasley said.

"Radio's still a great place to be ... As FM chips proliferate in smartphones, our younger demo listeners will be an even bigger and more important part of our overall listener base — this ties in to our 'local' advantage as well as consumers' desire for everything digital."

#### EARLY ADOPTER

Keeping up with all this change is a big challenge for any radio broadcaster. But for George Beasley, change has always been a big part of radio.

(continued on page 6)



George Beasley's first radio station.

have become increasingly popular with younger listeners."

As for the general notion that radio broadcasting is being overwhelmed by the many features of Web-based streaming media, he dismisses the idea as a fallacy and argues that radio's value proposition remains as solid as it was 50 years ago.

"In terms of the two primary constituents served by radio, listeners enjoy crystal-clear, free broadcasts of their

## "AN HONORABLE LEGACY"

In announcing the selection of George G. Beasley to receive the National Radio Award, NAB Executive Vice President of Radio John David cited his "entrepreneurial spirit and passion for our business," and called him a true family broadcaster. (Four of Beasley's five children joined the company as employees: Bruce, Brian, Caroline and Brad Beasley.)

Beasley, who began his broadcasting career in the Blue Ridge Mountains of North Carolina and Virginia, holds a Bachelor of Science, Master of Arts and honorary Doctor of Humane Letters degrees from Appalachian State University; he is a member and past chairman of the Appalachian State University Foundation board. ASU's media campus in Boone, N.C., is named after him.

He has been honored by the Library of American Broadcasting as one of the "Giants of Broadcasting" in 2012. He served on the board of the North Carolina Association of Broadcasters, received its Distinguished Service Award and is in its hall of fame; he has also received notable honors from broadcast associations in Nevada and Florida. The company's headquarters are now in Naples, Fla. See a company history, including an overview of notable stations acquisitions and corporate moves, at <http://bbgi.com/our-story>.

# Telematics Questions Can Be Scary

Join me in Atlanta for a session with car and electronics connectivity insiders

Much attention has been given lately to self-driving cars and our wonderment over how such vehicles might change the future of transportation. But monumental changes in consumer media habits are playing out in the dashboards of today, quite ahead of questions about the cockpits of tomorrow.

I hope you'll join me for an intriguing session at the fall Radio Show in Atlanta exploring these trends. I'll moderate "Radio Futures: New Developments for the Connected Car" on Thursday morning, Oct. 1.

What's the current thinking and research in next-generation telematics? What should radio managers know to plan around all this? How will those factors affect radio's place in vehicles in six months, a year, five years?

Will drivers still be able to "find the radio" when they get behind the wheel? How can stations better stake a claim to space on the glass dashboard? Will new cars even *have* over-the-air AM and FM reception?

These questions are scary, but radio ignores them at its peril. Here's an unusual chance to hear from people working on the inside.

Scott Burnell helps lead Ford's connectivity initiatives; he created the first "automotive developer ecosystem," the Ford Developer Program, two years ago, which has brought in 12,000 developers to cooperate with the company's AppLink staff. His title is global lead, business development and partner management, at the Ford Motor Co.; he creates partnerships with mobile app publishers and developers, wireless network operators and handset device manufacturers.



Scott Burnell, Ford

Andreas Mai is director of smart connected vehicles at Cisco Systems, where he has advised automotive OEMs and suppliers. He also has served on task forces of the World Economic Forum and the board of the Connected Vehicle Trade Association, among others, and he has published studies like "Internet of Cars: A Business Case" and "The Odyssey of the Auto Industry — Suppliers' Changing



Andreas Mai, Cisco Systems

the sense during connectivity discussions that radio owners still think, "Well, we have our sticks, so we're fine." This session will challenge that kind of thinking. Another panelist told me that traditional listening in the car is "under fundamental attack," because on-demand media are changing how we listen — not only in our living rooms but in our cars and everywhere else.

Let me know if you have questions you'd like me to

**Will people be able to "find the radio" when they get behind the wheel? Will new cars even have over-the-air AM and FM reception?**

Manufacturing Footprint."

Joe Mosele leads the team responsible for connecting AT&T's wireless network to devices in various industries including automotive and consumer electronics. He's vice president of business development for AT&T's Internet of Things Solutions organization; he has a background in pricing and strategy, business development, product marketing and project management.

One panelist who interacts frequently with broadcasters told me he often gets

ask these auto and electronics insiders. Email me at [pmclane@nbmedia.com](mailto:pmclane@nbmedia.com).

## RADIO AND COPYRIGHTS

In other news: If you're interested in the legal debate over sound recording copyrights and whether stations should pay performance royalties, you may find it interesting to read a "friend of the court" brief filed by the National Association of Broadcasters recently.

Radio owners are keeping a wary eye right now on multiple legal cases that seek compensation for the airing of pre-1972 recordings. NAB's filing was in the case "Flo and Eddie Inc. v. Sirius XM Radio Inc." A court had ruled that the satellite company is liable under

FROM THE  
**EDITOR**



Paul McLane

New York common law for a performance fee for pre-1972 recordings it played; Sirius appealed. NAB then filed in support of the satellite company (as did the New York State Broadcasters Association), saying that the rulings "threaten substantial disruption to the radio broadcasting and related industries and the viability of certain musical formats."

I point out the filing not just for its relevance to older content, but because it includes a concise summary of broadcasters' general views about recording copyrights and the legal basis for continuing to exempt radio from paying compensation to record companies.

These are spelled out in NAB's filing under headings that make the following points: Record companies are the primary holders of copyright in sound recordings; they have long encouraged the radio broadcast of sound recordings without any claim of compensation, so as to maximize record sales; they have reaped enormous economic benefits from radio airplay; and Congress has denied federal copyright in over-the-air radio broadcasts of sound recordings because of the historical symbiosis of the recording and radio industries.

These arguments are familiar if you have followed this issue over the years. Personally, I've long argued that radio's leadership should seek a new and general understanding with performers and record companies; because — thinking pragmatically here — I don't believe radio's "symbiosis" argument will hold up in the long term against the wishes of one side to the purported bargain. And in recent years we've seen signs of an evolution in how broadcasters think

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Photo by Mark Persons



Photo by Paul Kaminski

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**NEWSROUNDUP**

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**LPFM COMPETITION:** A low-power FM station responded to complaints from Beasley Media Group that it is breaking rules and should be shut down until it complies. Beasley said that WVVV(LP) in the Florida community of Town N'Country near Tampa had positioned itself as a commercial station, not an educational-focused entity. "There is no precedent for such a request," replied licensee Hispanic Arts of Tampa. "BMG has, with full intent, attempted to manipulate the commission's processes to gain the benefit of eliminating competition."

**HULTSMAN:** Dave Hultsman has died at age 72. He was district sales manager for Continental; according to his friend John Abdnour, Hultsman



Photo by Jim Peck

Dave Hultsman, left, has died. He's shown with NAB President/CEO Gordon Smith in 2014 accepting a plaque for 51 consecutive years of show attendance.

passed away at his home in Birmingham, Ala., after a two-year battle with cancer. A former radio chief engineer, Hultsman also had worked for Collins, and then Continental since 1978. He received the Texas Association of Broadcasters Stephen H. Schott Excellence in Engineering Award. Abdnour said Hultsman enjoyed his nickname as "mouth of the South."

**REVENUE:** U.S. commercial radio revenue was down 1 percent in the first six months of the year, according to the Radio Advertising Bureau; within that, the off-air segment grew 11 percent. "While radio revenue remains steady, it continues to make inroads with advertisers. In contrast, other traditional media revenues have been impacted by the rise of online, mobile and social platforms," RAB stated,

estimating radio's grand total at \$8.2 billion.

**PIRATES:** In a letter to several members of Congress from New York, FCC Chairman Tom Wheeler reiterated his commitment to tracking down pirate stations; but he took note of limitations on what the FCC can do. He said the work is resource-intensive, with a typical pirate investigation requiring many hours of work by multiple field agents. "The time and expense of these cases present particular difficulties in the current flat budget environment, where the commission's staffing is at its lowest point in 30 years," he said. "[M]atters posing an imminent threat to public safety or directly harming large numbers of consumers must take precedence over other matters, including pirate radio."

**SBE:** The society elected Jerry Massey, corporate regional engineer for the southeast at Entercom Greenville, as president, to begin in October. He



**Incoming SBE President Jerry Massey**

succeeds Joe Snelson, who served two terms. Other officers elected include Jim Leifer, director of engineering and IT at iHeartMedia/South Florida, as vice president; Ted Hand, director of engineer/operations at CMG-Charlotte, as secretary;

and Andrea Cummins, managing partner AC Video Solutions, as treasurer. All ran unopposed. Elected to the board were Mark Fehlig, Michael Hendrickson, Ched Keiler, Jeff Keith, Kevin Plumb and RJ Russell.

**INDIA FM** —FM radio frequencies in larger Indian cities drew extraordinarily high bids from private players by way of license fees, though some 13 cities had yet to find any takers. This is Phase III of a rollout of private FM radio stations in the world's second most populous nation, a process dating to the late 1990s.

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## BEASLEY

(continued from page 3)

"I am proud to say that Beasley has been a pioneer in the adoption of technologies such as FM radio, which surpassed AM in the late 1970s; HD Radio and PPM in the ensuing decades; and streaming and mobile applications today.

"Each of these innovations enhanced the listener experience and strengthened the medium as a core buy for any brand or product seeking to reach consumers at large or consumers within distinct demographics."

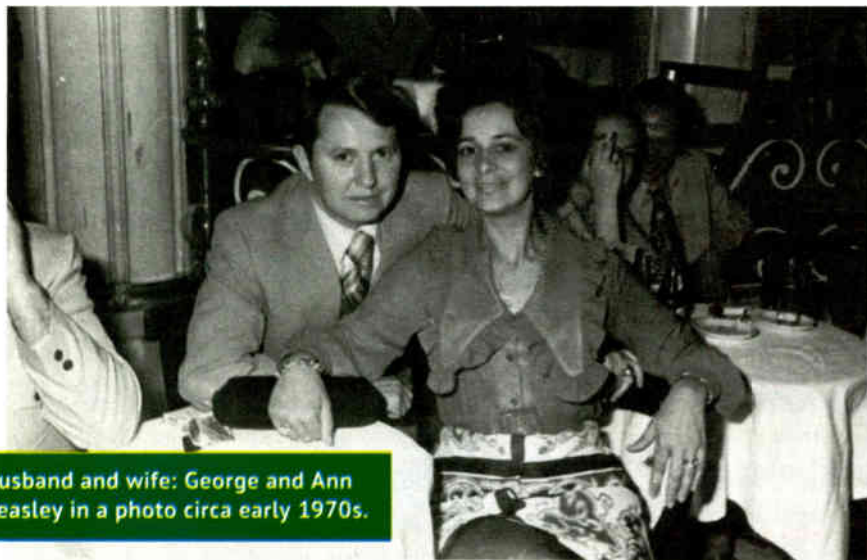
The company patriarch is not inclined to rest on his considerable laurels. In terms of Beasley Media Group, "our immediate focus is on completing the integration of the CBS stations we swapped for last December, optimizing their operations and serving the communities and listeners where we now operate." That deal sent 14 CBS stations to Beasley — in Tampa/St. Petersburg, Fla., Charlotte, N.C., and Philadelphia — for return for five of Beasley's: two in Philadelphia and three in Miami.

"At the same time, we'll also continue to prioritize our successful debt and leverage reduction initiatives." The company, which went public in 2000, has long articulated a strategy of identifying and acquiring under-performing radio stations in growth markets, according to its website. It calls itself "the oldest, continuously managed, publicly traded, pure-play radio broadcaster

tion personnel and management teams and keeping them informed; exercising cost disciplines; securing radio's share of online ad spending growth and monetizing online listening; harnessing the value of HD investments and the promise of the technology; and ensuring that PPM and overall measurement



George Beasley is surrounded by 2015 company award winners and family members: Rear, from left: DOS AJ Lurie (SW Florida); VP Market Manager Brad Beasley (SW Florida); EVP Operations Brian Beasley; VP Market Manager Bruce Simel (Eastern NC); President and COO Bruce Beasley; VP Finance Marie Tedesco; VP Market Manager Tom Humm (Las Vegas); VP Digital Product Development Kimberly Sonneborn; VP Engineering and CTO Mike Cooney; VP Programming Justin Chase. Front: EVP and CFO Caroline Beasley; Chairman/CEO George G. Beasley; Digital Content Manager Diana Beasley (SW Florida); Chief Revenue Officer Heather Monahan; VP Corporate Communications Denyse Mesnik.



Husband and wife: George and Ann Beasley in a photo circa early 1970s.

in the country."

As for the radio industry as a whole? "Looking out today and into the future, we must recognize that the social, economic, technological and industry landscapes have changed and that to thrive in this evolving environment we must change as well, while continuing to play to our core, perpetual strengths.

"These six strengths are emphasizing radio's localness; developing sta-

tion personnel and management teams and keeping them informed; exercising cost disciplines; securing radio's share of online ad spending growth and monetizing online listening; harnessing the value of HD investments and the promise of the technology; and ensuring that PPM and overall measurement

accurately values the immense use of the medium." He expressed gratitude for the National Radio Award. "In three words: I am honored. Any award bestowed upon you by your peers carries special significance, and I believe it reflects my passion for the medium and the passion for radio we've instilled throughout our organization."

He is also insistent on sharing credit

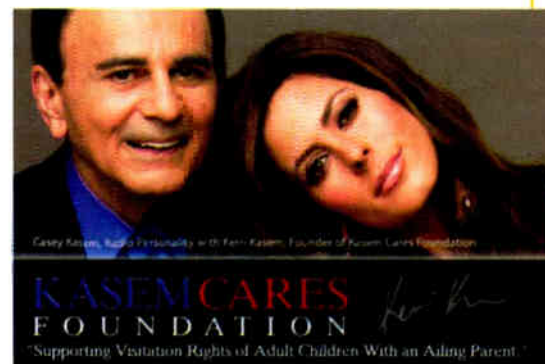
with his Beasley Media Group colleagues. "I'd like to acknowledge the essential role my senior management team and corporate staff have played in creating and shaping our culture while helping to develop winning operational philosophies and strategies," said

Beasley. "I'd also like to thank our general managers and their respective teams for adopting our goals for growth and taking actions on a daily basis that have improved our competitiveness, the content we bring to listeners and the value we deliver to advertisers."

## SHOWSPOTLIGHT

Thursday, Oct. 1 11:15 a.m.–12:15 p.m.

"The Importance of Finding Your Voice" — Kerri Kasem is a TV/radio host and founder of the Kasem Cares Foundation. Daughter of the late Casey Kasem, she will talk about "her impassioned journey from becoming a multimedia personality to using her voice, through personal tragedy, to empower change to parental visitation and guardianship rights." Presented by Mentoring and Inspiring Women.



Kerri Kasem, right, daughter of the late Casey Kasem, talks about her career and experiences with parental visitation and guardianship rights.

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# NRSC Gets Technical at Fall Radio Show

Subcommittees will provide updates on MDCL, hybrid IBOC and latest version of RDS standard

## RADIO SHOW

BY SUSAN ASHWORTH

Whether it's technical minutiae surrounding the U.S. RDS standard or the impact of algorithms on hybrid IBOC transmissions, the National Radio Systems Committee is continuing to tackle some of the most intricate standards issues facing the radio industry.

While the full NRSC committee next meets in spring, the organization's three active subcommittees — which focus on details of AM and FM analog broadcasting, radio data system communications protocol and digital radio broadcasting — will be busy with a slew of updates and announcements when they meet at the fall Radio Show in Atlanta.

In a series of lectures and meetings, the subcommittees will answer queries and share insights on technical issues affecting the industry.

"The NRSC periodically evaluates all of its standards and updates as necessary, in addition to evaluating the need for any new standards as circumstances

may dictate," said Milford K. Smith, NRSC chairman and the director of engineering for Greater Media Inc.

The AM & FM Analog Broadcasting subcommittee and its Modulation-

Dependent Carrier Level Working Group will be reporting on its investigation of hybrid IBOC transmission with use of modulation dependent carrier level algorithms at AM stations.

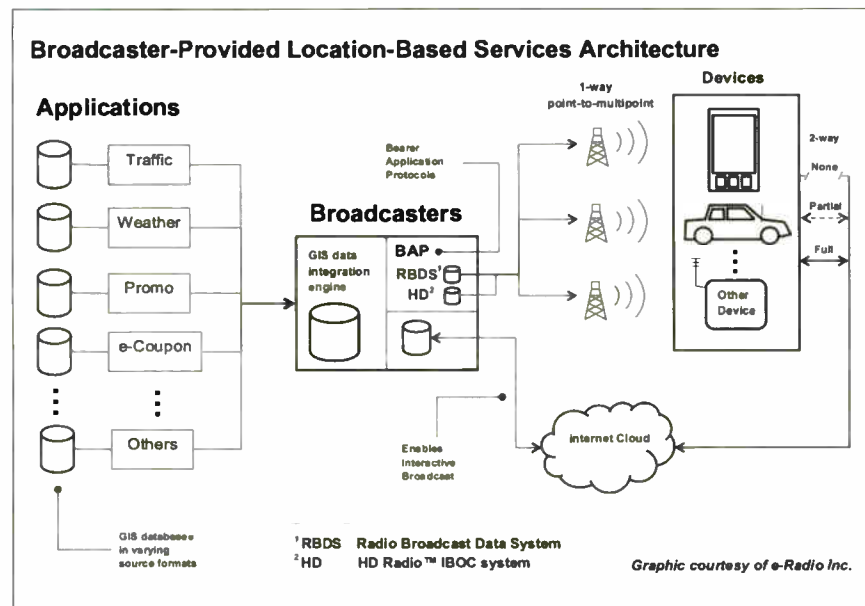
The question at hand is whether hybrid IBOC transmissions are in any way affected by use of any of several popular versions of MDCL, Smith

additions for a future revision of the G300-B document, released in September 2014; the group is also focused on expanding emergency alerts via RDS. It will share information about the NPR Labs emergency alerting system, as well as discuss new use cases, such as the Global Security Systems' Alert FM platform and how that message portal can be used to transmit earthquake alerts via RDS.

Further, the group is working on improved program identification code assignments for translators, "an increasingly important issue with the rapid growth of the translator universe," Smith said. The group is also anticipating future additional work on the NRSC-G301 metadata standard.

Keeping tabs on the work going on across the pond, the RDS subcommittee is interfacing regularly with the European RDS forum as it looks at the possible "next generation" of RDS, called RDS 2.0, which will provide a significantly higher data throughput, Smith said. The NRSC, via NAB Senior Director of Advanced Engineering David Layer, was in attendance at the latest meeting of the European forum and is closely following its work, as Radio World has reported. Dan Mansergh is chair of the RBDS subcommittee.

Likewise, the DRB subcommittee — via the IBOC Standards Development Working Group — will offer a report on



An image from the report NRSC-R208: "Characteristics of Location-based Services Transmissions Using Local Radio," published in January.

## SHOW SPOTLIGHT

Thursday, Oct. 1 3:30–4:30 p.m.

"FCC Experts Talk Radio Regulation" — Pretty much what the headline says. Likely topics include public files, contest rules, AM's health, translators and LPFM. Commissioner Michael O'Rielly is scheduled to give opening remarks. Panelists are Peter Doyle, chief of the Audio Division, and Robert Baker, assistant chief of the Policy Division, both in the Media Bureau, while NAB's Ann Bobeck and Rick Kaplan moderate.



The FCC's Peter Doyle makes a point as FEMA's Al Kenyon listens in 2014. Doyle has been a frequent speaker at broadcast conventions and again will appear in Atlanta.

## Members of one subcommittee are working on improved program identification code assignments for translators.

said. "The NRSC, with the support of its sponsors NAB and CEA, are performing laboratory testing to provide answers, and the groups are making good progress in their work." Gary Kline and Stan Salek are the AFAB chairs.

Likewise, the RDS subcommittee, through its RDS Usage Working Group, will showcase the work it has put in over the last year on NRSC-G300-B, the U.S. RDS standard. The subcommittee will update attendees on the next version of the standard, known as G300-C.

"We're focused on continuing development of the NRSC-G300 guideline document highlighting RDS usage and best practices," said Alan Jurison, chair of the RDS subcommittee. This is not a standards document, he said. "It's much more about explaining important usage points so that the broadcaster gets the best performance and result from RDS."

The subcommittee is evaluating new

a proposal advanced by Nautel for measuring AM IBOC transmission quality using modulation error ratio. The DRB subcommittee plans to report on the findings that surround this quality metric. Glynn Walden and Jackson Wang are DRB chairs.

The NRSC subcommittee meeting will dovetail with technical aspects of the convention, with sessions like "NAB Labs' Focus on Radio," which will touch on AM all-digital testing, and MDCL and HD Radio compatibility.

"The most important thing to know is that anyone with an interest in our work is free to attend our meetings and, ideally, get involved with the NRSC's work," Smith said. The NRSC welcomes new members and new ideas — with no travel required, Smith added.

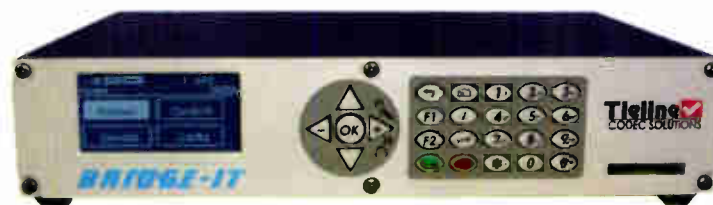
"Most of the task and working group meetings, which are where the bulk of the real work is accomplished, are held via teleconference."



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# “If I Knew Then, Now ... Wow”

How can radio do a better job of attracting career attention among young professionals?

## RADIO SHOW

BY MICHAEL BALDERSTON

Chase Rupe started in radio in 1997 when he was 15 years old. He started doing weekend overnights at a top 40 station in his hometown of Youngstown, Ohio, learning everything he could from his co-workers and supervisors. He says he practically had to be dragged out of the station.

Rupe has been in radio since and now is vice president of programming and operations for Emmis Austin Radio.

Amy Leimbach was not enjoying selling newspaper ads as much in her first job as she had at the University of Oregon's school newspaper. Prompted by hearing an ad for a sales position with her favorite radio station in Portland, Ore., Leimbach segued into radio in the early '90s and climbed her way up the industry ladder. She now is regional director of business development for Alpha Media.

But as Rupe and Leimbach both point out, among young professionals, the radio industry isn't perceived as sexy anymore, especially as it competes with the Internet and all its multitudes.

### GENERATIONAL DISCONNECTS

“When I started in '91, the major choices were radio, television and newspapers,” said Leimbach. “Now, with the Internet, there is so much more competition and so many different types of

digital advertising to sell that it's much harder to compete in terms of hiring because the younger generation has so many options.”

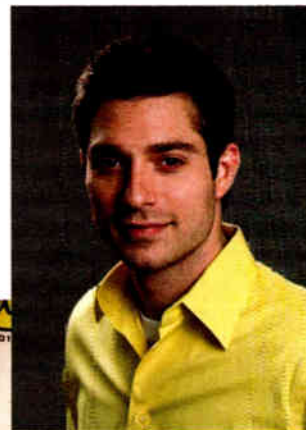
Rupe said, “My larger fear is that if the younger generation doesn't think

that radio is cool, then they are not going to aspire to those jobs, and then it leaves the industry void of the next generation of talent. And that could be extremely dangerous if we don't manage it properly.”

This led Rupe, Leim-



Jeana Adkinson, left, and Amy Leimbach of Alpha Media flank Joe Newman and Gus Unger-Hamilton of the band alt-J after a performance in the Skype Live Studio.



Chase Rupe

sales manager, Neuhoff Media; and Mike Hulvey, executive vice president and COO, Neuhoff Communications.

“Asked and Answered” is a speed mentoring session that will divide attendees into small groups who will meet with industry leaders and can ask any questions they want. Leimbach will participate along with Jason Garte, founder and president, The Mix Group and Mix Talent Management; Haz Montana, vice president of content, Univision Radio; Heidi Raphael, vice president of corporate communica-

tions, Greater Media; and others. This session will immediately be followed by “Choose Your Own Adventure,” where attendees will pick and learn about a topic of their choosing.

The “An Integrated World” panel will help young professionals realize how radio and new digital environments intersect and how these trends can affect the future of radio. Panelists include Heather Cohen, executive vice president of The Weiss Agency; Scot Finck, senior vice president of promotion for Disney Music Group; and CJ Morgan, on-air talent and digital content producer for KLBJ(FM) in Austin, Texas.

The final session, “If I Knew Then, Now ... Wow,” features industry leaders sharing how they grew in the radio industry and lessons they learned along the way. Rupe will take part along with Jose Valle, president of political and advocacy sales for Univision, and Jenna Fox, local sales manager for Scripps.

“Despite what you might hear, there is a lot to be excited about in the radio world,” said Rupe. “We're going to explain what some of those things are, why you should be so excited, where the radio industry is headed, why and how we need the next generation to get us there.” He hopes young professionals will “walk out inspired and say, ‘I can make a difference and this is the industry I want to commit to.’”

The Young Professionals Sessions will take place Sept. 30 at the Atlanta Marriott Marquis.

The convention this year also offers a special registration rate of \$259 for working radio professionals under age 35. A career networking event is planned for the afternoon of Sept. 29.

Separately, NAB, RAB and the Broadcast Education Association launched a Radio Show Student Scholars Program in which 130 undergraduate and graduate students are awarded registration scholarships.

## SHOWSPOTLIGHT

Sept. 30 – Oct. 1

**Artist Spotlight Series** — This new series will feature BMI songwriters/artists Paul McDonald, Bonnie Bishop, Shawn Mullins and Michael Tolcher. Their performances on Sept. 30 and Oct. 1 are free for registered attendees. Most will be on the exhibits floor; the show website [radioshowweb.com](http://radioshowweb.com) has times and locations.

Separately, Grammy nominated singer and BMI songwriter Gavin DeGraw will perform at the NAB Marconi Radio Awards Dinner & Show on Oct. 1; see page 14 for the list of Marconi finalists.



Americana/country rock artist Bonnie Bishop will perform during a Marketplace Mixer Sept. 30.

back and other Radio Show planners to develop a series of panels dedicated to young professionals for the 2015 Radio Show. The conference will feature five panels designed to target young professionals on what the radio industry has to offer them and the best ways to break in and advance.

Session titles include “The Coffee Colloquy: Generational Disconnects and Managing Up,” “Asked and Answered!,” “Choose Your Own Adventure,” “An Integrated World” and “If I Knew Then, Now ... Wow!”

### SEEKING TO INSPIRE

“The Coffee Colloquy” examines generational differences between executives and younger professionals and features a panel made up by Tim Clarke, senior director, digital audience, radio, at Cox Media Group; Kim Guthrie, executive vice president, radio, Cox Media Group; Andrew Harby, local

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# From Music to Mimosas, a Radio Show Sampler

Here are some additional highlights of the convention in Atlanta

BY PAUL MCLANE

Several stories in this issue focus on themes of the upcoming fall Radio Show. Here's a sampling of additional show highlights. A full program can be found at [radioshowweb.com](http://radioshowweb.com). Dates below refer to Tuesday, Sept. 29, through Friday, Oct. 2.

**Career Networking Event** — Tuesday, 1–4 p.m. The NAB Education Foundation and Broadcast Education Association aim to match up job candidates with employers. Job seekers can register for this event for free. Participating companies receive Equal Employment Opportunity credit from the FCC.

**"Pillsbury's Financing the Future of Radio"** — Executives from radio and investing will look at the biz from the financial perspective in this session led by law firm Pillsbury Winthrop Shaw Pittman. Radio speakers include Caroline Beasley, David Field and Jeff Warsaw. Topics include how companies are raising capital. Wednesday, 8:30–10 a.m., with breakfast provided.

**"Asked and Answered: Speed Mentoring"** — Where else can you grab Steve Newberry, president/CEO of Commonwealth Broadcasting, and ask for career advice? Eight other executives, from companies like Univision, Beasley, Big River and Greater Media, will take part, too. Wednesday, 9:30–10:45 a.m.

**"Ask the FCC"** — District Director Doug Miller of the Atlanta office will appear at the exhibit floor theater, talking about commission issues. Among other topics, we suspect he'll be asked his opinion about the impact of recently announced reductions in field offices and AM revitalization. Several blocks of time on Wednesday.

**Radio Luncheon** — George Beasley is honored with the National Radio Award. In the Atlanta Marriott Marquis Atrium Ballroom, Wednesday, 11:30 a.m.–1 p.m.

**"Modern Transmitter Architecture for FM and HD Radio Broadcasting"** — Rohde & Schwarz talks tech. Wednesday, 2:30–3:30 p.m.

**"Five Things Programmers and Talent Need to Stop or Start Doing Immediately"** — "Listen to new tactics for what you should and should not be doing to ensure your success." Presenters are consultant and trainer Valerie Geller, Westwood One host Zach Sang and Jimmy Steal, Emmis VP of programming and national PD for Emmis Digital. Moderated by Kurt Johnson, senior VP of programming at Townsquare Media. Wednesday, 3:30–4:30 p.m.

**Marketplace Mixer** — Wednesday, 5:30–7 p.m.

**"Radio Futures: New Developments for the Connected Car"** — See page 4 for more about this session. Thursday, 9:15–10:15 a.m.

**Lunch in the Marketplace** — Thursday, 12:30–2 p.m.

**"New Monitoring Capabilities for Measuring Watermark Quality"** — Call this the "Voltair session." Engineers and PDs have been following the Voltair/PPM controversy closely. Geoff Steadman, vice president and founder of 25-Seven Systems, part of the Telos Alliance, will talk for a half-hour about that device. Thursday, noon–12:30 p.m. in the exhibit hall theater. We're predicting a full house, which will also no doubt be the case for the ...

**"Nielsen PPM Encoding Update"** — Call this the "Nielsen responds to Voltair" session. The ratings company recently held a national webinar for the radio industry and said it plans enhancements to the critical band encoding technology used in its Portable People Meter, a move influenced in part by the Voltair controversy. Nielsen's Matt O'Grady and Arun Ramaswamy will talk about it. Thursday, 1:30–2 p.m., also on the exhibit hall stage. Perhaps anticipating a rumble, the organizers separated the sessions by 30 minutes.

**"After AT&T and T-Mobile: Next Steps for NextRadio"** — The FM chip boys are celebrating these days, having made progress in their push to get carriers on board. NextRadio President Paul Brenner and his

boss, Emmis Chairman Jeff Smulyan, would love to add another name or three to that list of wireless companies. Thursday, 2:15–3:15 p.m.

**"NAB Labs' Focus on Radio"** — David Layer promises an update on NAB Labs' activity regarding AM all-digital testing, Modulation Dependent Carrier Level/HD Radio compatibility, market research regarding activating the FM chip in smartphones and FM multiplex generation using single sideband-suppressed carrier (SSB-SC) subcarrier. Thursday, 3:30–4 p.m. on the exhibit hall stage.

**NAB Marconi Radio Awards Dinner & Show** — The awards recognize stations and individuals for excellence in 20 categories. Singer/songwriter Gavin DeGraw will perform, taking time out from his touring schedules with Shania Twain and Billy Joel. Syndicated personality Rickey Smiley will host; in addition to his eponymous radio show, film/TV work and CDs, he promotes initiatives like "Father's Day," which reunites fathers with children. The event is Thursday evening and requires a separate ticket.



Gavin DeGraw will perform during the Marconi Awards dinner and show.

**"Music & Mimosas"** — Is it just us or does the Radio Show seem to be making a special effort to reach out to music labels and artists this year? In addition to the Artist Spotlight Series highlighted elsewhere, here's one in which representatives from labels like Big Machine Label Group, Columbia Records, Disney Music Group, Epic, Republic and Warner Bros. Entertainment will talk about pending records, artists and business initiatives — and Steven Tyler will be there, too, talking about building his own brand, as well as issues involved in the music industry. (Who's gonna ask about performance royalties?) It's on Friday, 9–11 a.m.



Photo by Jim Peck

The dashboard electronics revolution is a show topic. Last year's HD Radio booth included this Tesla.



Steven Tyler of Aerosmith will sit down for a Q&A about the music business, part of the Friday morning "Music & Mimosas" session.

### "DIVINSUP" SATELLITE SIGNAL SPLITTER AND LNB POWERING.

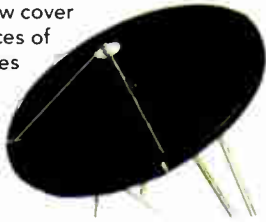
Everything is tidy when signal wires running between the satellite dish and receivers will converge on your new rack-mounted DIVINsup unit. Boost the signal level coming from dish



mounted LNBs, using the two onboard 1x5 amplified L band splitters which pass 950-1450 Mhz signals. One LNB can feed up to 9 Receivers, or two LNBs can each feed 5 receivers, with zero thru loss for optimum signal quality. Front panel status lights keep you aware of your LNB health. Each unit includes one 1000ma power supply, to power LNBs with 18vdc.

### "COVERsat" SNOW PROTECTION COVER

You won't have to shovel snow off your dish when winter weather hits. A few hundred dollars gets you a custom-fit COVERsat snow protection cover, which utilizes gravity and a steep slippery surface to prevent the accumulation of ice & snow. Tell us the make and diameter of your dish, and we will provide an easy-to-install satellite antenna cover, made to perfectly fit the antenna you specify. Insignificant signal attenuation is less than .25 dB. Your new cover will reduce occurrences of satellite signal outages due to "winter" weather, and save you a lot of time and trouble keeping your dish clean.



### SURGE SUPPRESSOR FOR LIGHTING NEAR SATELLITE ANTENNA

Place "LNB-Zap-Stop" in the coaxial cable line that runs from the dish, to the satellite receivers. Think of it as an "insurance policy" to protect expensive indoor equipment from lightning hits. Transient Suppressing Diode technology works to block high voltage lightning surges. The lightning protection units can take multiple hits, with no need for resetting or replacing.



### TI INTERFERENCE ELIMINATION FILTER PREVENTS SIGNAL OUTAGES

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### HD GRADE LNB AMPLIFIERS ARE NEEDED FOR NEW SAT CHANNELS

Several networks have made the switch to DAWNco's new "L series" of C and Ku band LNB amplifiers, to accommodate the "finicky" nature of new HD satellite receivers. This new generation of LNB has improved specs that can make a real difference in the reception of high-definition and 8PSK satellite channels. These new LNBs feature best-in-industry specs for "1dB gain compression point" and "phase noise." Internal circuitry has been completely redesigned for reduced power draw, so that indoor receivers and power supplies will never be overtaxed. In order to prevent video picture tiling and signal outages, when outdoor temperatures fluctuate, DAWNco's best LNBs feature a highly stable +/- 2 KHz rating. Make sure to upgrade to the new DAWNco "L series" LNBs, and watch for improved EbNo readings on your digital satellite receivers.



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*The National Association of Broadcasters announced finalists for its Marconi Radio Awards, which salute stations and on-air personalities for excellence in broadcasting. The NAB Marconi Radio Awards Dinner & Show will be held Oct. 1.*

#### LEGENDARY STATION

KRMG(AM/FM) Tulsa, Okla.  
 KYW(AM) Philadelphia  
 WBLS(FM) New York  
 WHIO(AM) Dayton, Ohio  
 WTMX(FM) Chicago

#### NETWORK/SYNDICATED

##### PERSONALITY OF THE YEAR

Elvis Duran, Premiere Networks  
 Steve Harvey, Premiere Networks  
 Dan Patrick, Premiere Networks  
 Ryan Seacrest, Premiere Networks  
 Rickey Smiley, Radio One/REACH Media

#### MAJOR MARKET

##### PERSONALITY OF THE YEAR

Carter Alan, WZLX(FM) Boston  
 Eric & Kathy, WTMX(FM) Chicago  
 Felger & Massarotti, WBZ(FM) Boston  
 Hal Jay, WBAP(AM) Dallas  
 Jenn Ryan & Bill Tafrow, WBEB(FM) Philadelphia

# Who Will Win the Marconis?

#### LARGE MARKET

##### PERSONALITY OF THE YEAR

Chuck Edwards & Linda Lee,  
 WYCD(FM) Detroit  
 Gene & Julie Gates,  
 WRAL(FM) Raleigh, N.C.  
 Jeff & Jenn Mornings,  
 WKRQ(FM) Cincinnati  
 Moon & Staci, KSTP(FM)  
 St. Paul, Minn.  
 DJ Laz, WFLC(FM) Miami

#### MEDIUM MARKET

##### PERSONALITY OF THE YEAR

Buzz Jackson, KIIIM(FM)  
 Tucson, Ariz.  
 Steve McIntosh & Ted Woodward,  
 KNSS(AM) Wichita, Kan.  
 Dan Potter, KRMG(AM)/FM  
 Tulsa, Okla.  
 Bud Nameck, KXLY(AM)  
 Spokane, Wash.  
 The "Rise Guys," WTPT(FM)  
 Greenville, S.C.

#### SMALL MARKET

##### PERSONALITY OF THE YEAR

Alex & Cora, WAXX(FM)  
 Altoona, Wis.  
 Bill Barrett, Tim Fox & Tracy Berry,  
 KGNU(FM) Eugene, Ore.  
 Brian Byers, WSOY(AM)  
 Decatur, Ill.  
 Scotty Cox & Cara Denis,  
 KCLR(FM) Columbia, Mo.  
 Brian Egan, Amanda Walton,  
 Bryan Bradley & John Devincent,  
 WKWS(FM) Charleston, W.Va.

#### MAJOR MARKET

##### STATION OF THE YEAR

KHKS(FM) Dallas  
 KIIS(FM) Los Angeles  
 KLTJ(FM) Dallas  
 WQHT(FM) New York  
 WTOP(FM) Washington

#### LARGE MARKET

##### STATION OF THE YEAR

KINK(FM) Portland, Ore.  
 KROX(FM) Austin, Texas  
 KSTP(FM) St. Paul, Minn.  
 WCTK(FM) Providence, R.I.  
 WKRQ(FM) Cincinnati

#### MEDIUM MARKET

##### STATION OF THE YEAR

KRMG(FM) Tulsa, Okla.  
 WDGL(FM) Baton Rouge, La.  
 WHO(AM) Des Moines, Iowa  
 WJBR(FM) Wilmington, Del.  
 WJMZ(FM) Greenville, S.C.

#### SMALL MARKET

##### STATION OF THE YEAR

KNDE(FM) Bryan, Texas  
 KWYO(AM) Jackson, Wyo.  
 WAFL(FM), Milford, Del.  
 WGIL(AM) Galesburg, Ill.  
 WLEN(FM) Adrian, Mich.

#### AC STATION OF THE YEAR

KBIG(FM) Los Angeles  
 KIFM(FM) San Diego, Calif.  
 KOIT(FM) Los Angeles  
 WDUV(FM) Tampa, Fla.  
 WLYF(FM) Miami

#### CHR STATION OF THE YEAR

QOMV(FM) Seattle  
 WBLI(FM) New York  
 WFLC(FM) Tampa, Fla.  
 WPUP(FM) Athens, Ga.  
 WWPW(FM) Atlanta

#### CLASSIC HITS STATION OF THE YEAR

KONO(FM) San Antonio, Texas  
 WJMK(FM) Chicago  
 WMMO(FM) Orlando, Fla.  
 WMTR(AM) Cedar Knolls, N.J.  
 WXGL(FM) Tampa, Fla.

#### COUNTRY STATION OF THE YEAR

KCLR(FM) Columbia, Mo.  
 KKBQ(FM) Houston  
 WWKA(FM) Orlando, Fla.  
 WLHK(FM) Indianapolis, Ind.  
 WUBE(FM) Cincinnati

#### NEWS/TALK STATION OF THE YEAR

KTMV(FM) St. Paul, Minn.  
 KFGO(AM) Fargo, N.D.  
 WDEL(AM) Wilmington, Del.  
 WKXW(FM) Trenton, N.J.  
 WSB(AM) Atlanta

#### RELIGIOUS STATION OF THE YEAR

KKLA(FM) Los Angeles  
 WMCA(AM) New York  
 WNNL(FM) Raleigh, N.C.  
 WPRS(FM) Washington  
 WPZS(FM) Charlotte, N.C.

#### ROCK STATION OF THE YEAR

KSXD(FM) Los Angeles  
 WDHA(FM) Cedar Knolls, N.J.  
 WDRV(FM) Chicago  
 WSUN(FM) Tampa, Fla.  
 WXXJ(FM) Jacksonville, Fla.

#### SPORTS STATION OF THE YEAR

KJR(AM) Seattle  
 KTCK(FM) Dallas  
 WFAN(FM) New York  
 WIP(FM) Philadelphia  
 WSCR(AM) Chicago

#### URBAN STATION OF THE YEAR

WBLS(FM) New York  
 WKYS(FM) Washington  
 WFXC(FM) Raleigh, N.C.  
 WQOK(FM) Raleigh, N.C.  
 WVKL(FM) Virginia Beach, Va.

#### NONCOMMERCIAL STATION OF THE YEAR

KPCW(FM) Park City, Utah  
 WKAR(AM)/FM Detroit  
 WPSC(FM) Wayne, N.J.  
 WSDP(FM) Plymouth/Canton, Mich.  
 WSOU(FM) South Orange, N.J.



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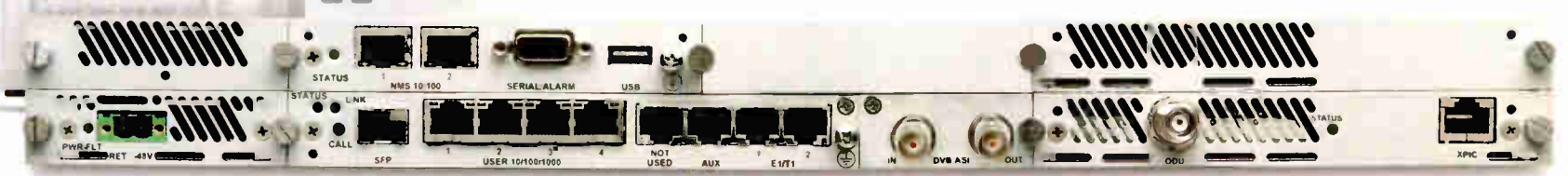
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# PROGRAMMATIC

(continued from page 1)

exactly is programmatic? What preconceptions do they bring to the table? What do they need to know about it in order to make intelligent decisions? What will the programmatic playing field look like one to five years from now?"

Carl Fremont, global chief digital officer at MEC, noted a lack of exact agreement on the definition. He said the word is being used in many ways, but the common denominator is that computers and automation are involved.

"It's about automating the buying and selling process, regardless of whether it is radio, television, print or online media."

## INFORMED DECISIONS

But managers won't just be able to sit back and reap the rewards of programmatic, said Prohaska; they need to learn about it, especially during the startup phase.

"This is an entirely new form of selling. The benefits of programmatic hinge on the speed of the transaction and the targeting of audiences. This can lead to higher overall revenue, but managers need to align the right teams and technology."

Mark Gray, president of Katz Radio Group, said education is key to success with programmatic.

"They need to understand it from the technical point of view. Who are the players? How is the technology evolving? They also need to develop an action plan so that they can be prepared."

## BREAKING DOWN PRECONCEPTIONS

As with many endeavors where computers enter the workflow, Fremont said programmatic has caused some salespeople to worry about job loss; in this case, he feels, the worry is unfounded.

"Programmatic will automate the administrative back end of the process, but it should not replace the one-to-one dialogue between the buyer and seller. There should, in fact, be more time to be proactive and creative in structuring win-win scenarios. Sales people can focus on defining the greatest value that their station can bring to a brand."

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IMPRESSIONS			GRPS		
Ordered	Aired	%	Ordered	Aired	%
6,601.7K	6,386.7K	96.7%	6.276	6.072	96.7%
Paid	6,422.9K	99.4%	Paid	6.106	99.4%
Bonus	178.8K	0.0%	Bonus	0.170	0.0%
Make Good	-	-	Make Good	-	-

**MARKETS** (Map showing distribution across the US)

**SPOTS**  
Last played: 10 minutes ago  
**KHTS-FM**  
Optima Hybrid Launch 3

**CAMPAIGN IMPRESSIONS**  
Bar chart showing impressions from June 1 to June 8.

Spot	Plays	Impressions
Optima Hybrid Launch 2 (DAT068893)	918	1,324,700
Spring Sales Event 2 (DAT034778)	902	1,286,900

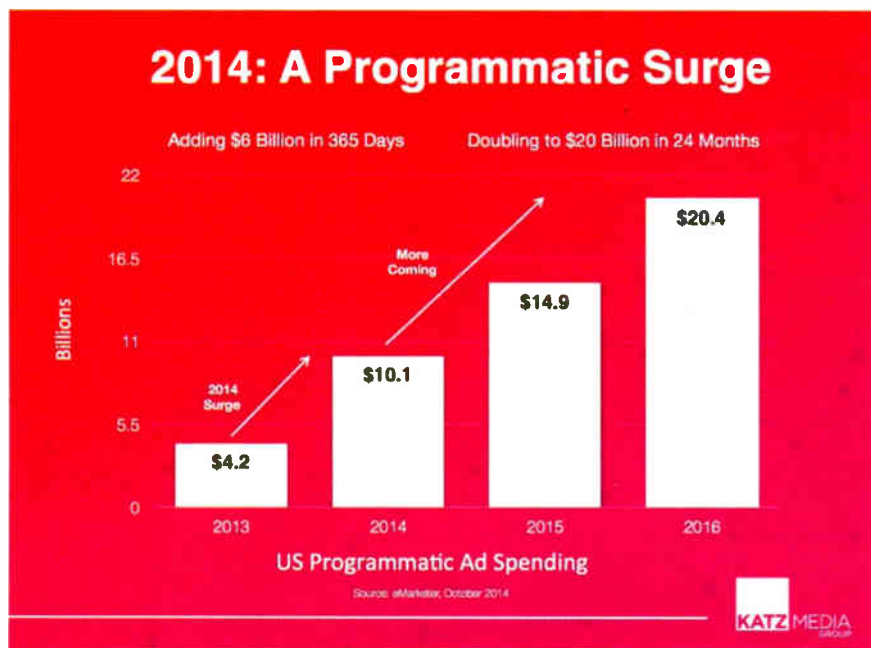
Optima Hybrid Launch 2  
Jelli

Jelli's RadioDash provides real-time insights of digital ads for buyers and sellers of broadcast radio advertising. Proponents say such tools will help radio better compete.

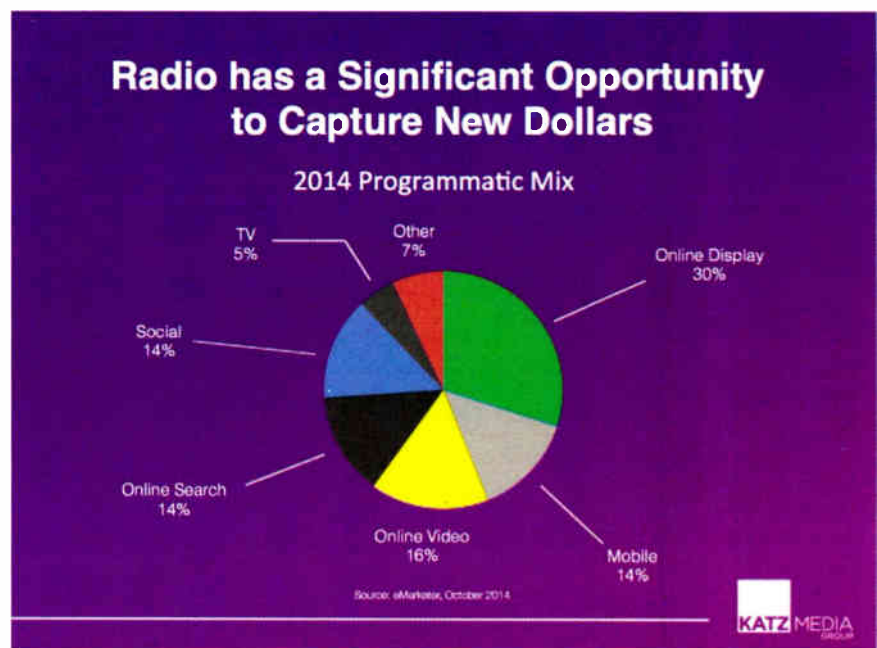
Another preconception, according to Prohaska, is that programmatic is limited in its scope. "Some believe that programmatic is only centered around a transaction type called 'Open Auction' or 'Real-Time Bidding.' It is

true that RTB was the only type from 2007 to 2013, but now there are other forms of programmatic transactions that have advanced beyond RTB."

(continued on page 18)



U.S. programmatic ad spending is expected to double over the course of 24 months, as shown in this chart from Katz Media Group.



Advocates say programmatic has the potential to add significant dollars to a station's advertising budget.



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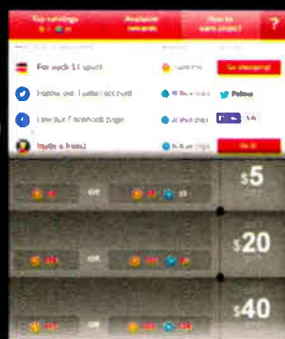


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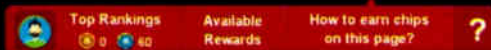
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## PROGRAMMATIC

(continued from page 16)

Loss of control is another cited concern. Gray said, "There is a fear that with programmatic, a station's ad inventory can be sold out for pennies on the dollar, largely due to RTB trading. In a fair exchange, stations have the ability to set their own rates. In fact, the greater exposure created by programmatic can lead to an increased demand for inventory, which could in turn, increase the rates."

### CHANGING LANDSCAPE

Programmatic advertising, particularly in radio, is in its infancy. What will it look like in five years?

Brian Burdick, executive vice president for digital and programmatic at supplier WideOrbit, thinks the playing field will shrink.

sellers on the road ahead.

"Things could get complicated from a buying side," said Gray. "If there are too many players, exchanges can become difficult. What we want is to make things easier for buyers. You do that with features like real-time reporting so buyers can make better decisions."

Prohaska said, "Buyers need to understand the ad product and inventory 'apples and oranges' differences as the technology and buyer objectives evolve, showing what can and cannot be sold programmatically. Overcoming the preconceptions, fears and concerns mentioned earlier is important. They need to realize that there is much more to gain by learning and leveraging what programmatic brings to the table, rather than standing on the sidelines with arms folded watching the evolution happen around them and to them."

Burdick feels that on the traditional

**This is an entirely new form of selling.**

— Matt Prohaska

"A couple of players will emerge as clear winners. As a result, it will be easier for national buyers to purchase a large amount of audience. And between 10 and 20 percent of the business will be fully automated by software." He said broadcast television has taken an early lead, but he expects radio to catch up.

"It will take about five years for radio to catch up with TV. Radio is more ready for programmatic than TV, but we're seeing more activity in television due to the size of the dollars. To reach parity, the industry needs to communicate to buyers why radio is such a good value proposition for them."

Prohaska sees changes in the IT infrastructure moving forward. "Most of the core advertising technology and systems should move to digital for both buyers and sellers. Also, the addressability to serve more targeted ads beyond a standard demo will be common."

Gray expects programmatic to grow to about 25 percent of stations' revenue in five years. "There will be a shake-down in the number of players; those with the best solution will come out on top."

### BIGGEST CHALLENGES

While U.S. dollars spent on programmatic appears to be growing rapidly, there are challenges for buyers and

buying side, radio need to take steps to be competitive with digital.

"How can we add technology and infrastructure and change the workflow so you don't have to do reconciliations?" he asked. "Right now, they put radio at a disadvantage when compared to digital media, and they consume enormous amounts of time and energy."

On the new money side, "We need to make sure that radio is part of the menu that digital buyers purchase from," Burdick added. "Can we find ways to measure radio spots as a bundle of impressions? Can we measure the impact of an ads performance?"

Prohaska expects programmatic to have a dramatic impact on the industry over the long run. "Teams that eventually integrate programmatic solutions into their salespeople and operations leads will learn more, be smarter for their clients and make more money. Those that don't eventually, not in 30 days but eventually, will be challenged to secure similar budgets at similar pricing going forward."

## WRITE TO RW

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# Radio Show Exhibitor List

The following is the list of Radio Show exhibitors as provided by NAB in August. Check on-site information for full list.

Company Name	Booth
AdMall/SalesTouch	25
BizTalkRadio	227
Bonneville Distribution	5
Broadcast Electronics	16
Broadcast Software International	104
Broadcasters General Store	206
Christian FM Media Group LLC	128
Comrex	124
Dielectric	14
Digital JukeBox & DJBRadio	207
Emergence.fm	310
ENCO Systems Inc.	204
ERI-Electronics Research Inc.	100
GatesAir	17
iBiquity Digital Corp.	6 & 27
Marketron Broadcast Solutions	218
Matrix Solutions	126
Media Monitors	132
Miller Kaplan Arase LLP	231
Moseley Associates Inc.	19
NAB Membership	26
NAB Public Service	22
Nautel	118
NeighborWorks America	203
Netia	108
NewBay Media	303
NextRadio	7
OMT Technologies	101
RAB Membership	4
RadioTraffic.com	11
Radio World	303
RCS	112
RF Specialties Group	232
Rohde & Schwarz	307
Second Street	224
Shively Labs	3
SocialNewsDesk	10
SoundExchange Inc.	223
Specialty Data Systems Inc. (SDS)	323
SuiteLife Systems	9
Sun & Fun Media	12
The Media Audit	15
The Mix Group	312
vCreative	1
Wheatstone Corp.	18
WideOrbit	212
WorldCast Systems	13
Zipwhip	8

## EXHIBIT HOURS

Wednesday, Sept. 30, 9 a.m.–6:30 p.m.  
Thursday, Oct. 1, 9 a.m.–4:30 p.m.



Photos by Jim Peck



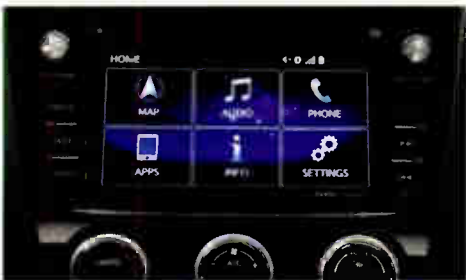
Tieline's Dawn Shewmaker does a demo at the 2014 convention. Estimated attendance last year was 2,100. Next year, the show will be in Nashville, Tenn. ▼



▲ YMF Media Senior Advisor Charles Warfield, left, talked on the floor last year with NAB Executive Vice President and Chief Technology Officer Sam Matheny. Warfield was NAB's joint board chairman at the time.

## NEWSROUNDUP

**HD RADIO:** Receivers will be standard in all Subaru models. Tech developer iBiquity Digital Corp. made the announcement. COO Jeff Jury called Subaru "a longstanding partner that has consistently adopted the latest HD Radio features and expanded availability across their vehicle lines." All major auto manufacturers now incorporate HD Radio receivers in 200 models, according to iBiquity.



An image from the Subaru website shows its Starlink connected services screen, including the HD Radio logo at lower right.

**IHEARTRADIO:** The company launched iHeartRadio for Google Chrome, available as a free download in the Chrome store. Separately, it launched a new app specifically for Windows 10 users.

**HAM FINE:** The FCC upheld a \$22,000 fine against a Michigan ham operator who allegedly played music and broadcast animal noises. Michael Guernsey had appealed the finding that he interfered with other hams and had failed to identify himself as required by FCC rules.

**ROYALTIES:** Radio execs playing older music are keeping a close eye on a class action suit filed in California. Three major broadcast groups were served a suit by ABS Entertainment that targets digital rights to music produced prior to Feb. 15, 1972, that isn't covered by the Digital Millennium Copyright Act. Suits target iHeartMedia, CBS Corp. and Cumulus Media. The action is similar to suits filed against Sirius/XM, including the "Flo and Eddie" suit.

**EAS:** Plans are in the works for another regional National Periodic Test beyond the one set for Sept. 16 in New England. IPAWS National Test Technical Lead Al Kenyon said the organization is planning the next regional test for the third week of November, in the southwest and upper central U.S.

**LPFM:** The FCC took comments on the recent dramatic proposal to overhaul low-power rules that were put forward by the Low Power FM Advo-

cacy Group in a July Petition for Rulemaking. Among other things, LPFM-AG proposed changing the business model to allow LPFMs to play commercials.

**NPR:** Three technical staffers learned they will lose their jobs. The move includes a further reduction at NPR Labs, where staff size has been shrinking. Senior Technologist John Kean was among them. Two other technical staff were not identified.



John Kean departs NPR Labs.

**BBG:** The U.S. Broadcasting Board of Governors named John Lansing as its next CEO and director. The agency oversees U.S. civilian international media. Lansing is former president of Scripps Networks; most recently, he was president/CEO of the Cable & Telecommunications Association for Marketing. André Mendes had been interim CEO since Andrew Lack left after only two months in the job.

**FM CHIP:** NextRadio said T-Mobile will join Sprint and AT&T as the first carriers to request their handset makers activate FM radio chips with NextRadio in their device specifications.

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# When Disaster Hit, They Kept WWL On

Ten years ago, Joe Pollet was a very busy man

## **FIRSTPERSON**

BY PAUL MCLANE

Joe Pollet is director of engineering at Entercom New Orleans and regional corporate engineer for Entercom Austin, Memphis and Wichita. Radio World checked in with him about what he and his colleagues did during and after Hurricane Katrina, which struck the Gulf Coast Aug. 29, 2005. He also shares with us valuable lessons for any radio station that hopes to be prepared for emergencies.

A shorter version of this story appeared on the RW blog on the anniversary of the storm.

**RW:** What is your most compelling personal memory from the storm and aftermath?

**Pollet:** Two days after Katrina, while still originating programming from our old studios adjacent to the Superdome, station management advised the assembled staff that anyone who wished to leave could and should do so before the flood waters rose any higher. Within 15 minutes of that announcement the station was virtually deserted with the exception of four people: the GM Phil Hoover, Oldies PD Andy Holt, Assistant CE Kevin Duplantis and myself.

In order to keep the station on the air, Andy assumed the responsibilities of call screener, Kevin operated the board and I became the on-air host introducing a never-ending stream of local government officials who were calling in providing emergency information to those remaining in and around the New Orleans area.

Although I had worked on-air many years ago, having to work the front side of the microphone after spending the better part of my life in engineering was an unnerving experience, especially at that particular time and under those circumstances.

After what felt like an eternity, but was probably no more than an hour, a small entourage of dripping-wet staffers began returning to the station. These were the people who had tried to evacuate in vehicles that were too low to make it through the rising flood waters. Roughly 10 to 12 people returned, which enabled us to continue operating from that site for another 24 hours.

Those who were able to make it out, mostly in high-rise trucks and large SUVs, regrouped 80 miles upriver in

Baton Rouge. They met with what was then Clear Channel Baton Rouge officials and laid the groundwork for what would almost overnight become the "United Radio Broadcasters of New Orleans."



Joe Pollet

The following day, Entercom corporate management, headed by Ken Beck, Deborah Kane and Marty Hadfield, arranged to have those of us who remained at the WWL studios evacuated via helicopter.

**RW:** The Houston Chronicle wrote then that "WWL(AM) 870, New Orleans' oldest and most powerful radio station, has continued to broadcast since Hurricane Katrina struck. With a collapsed telephone system, no power and several television stations off the air, 'The Big 870' has tossed an information lifeline to a drowning city." How was this possible?

**Pollet:** For starters, our studios were equipped with a large new natural gas-powered generator. As fate would have it, natural gas was the only utility service in New Orleans that was not impaired by Katrina's passage. That generator continued to operate for almost a full month following Katrina.

Also, in addition to being the state assigned "LP1" EAS station for South East Louisiana, WWL(AM) is also the federally assigned PEP station for the entire state of Louisiana. Under that designation, FEMA had equipped and stocked our transmitter site with a large 12,000 gallon diesel fuel tank. That large fuel reserve kept the AM transmitter operating on emergency power for almost a full month following Katrina until commercial power was finally restored at that site.

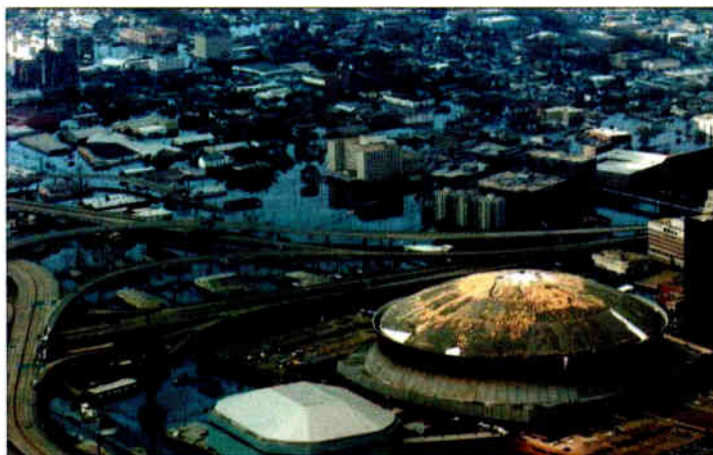
Assistant Engineer Dominic Mitchum and I lived on cots in the basement of the nearby Jefferson Parish Emergency Operations Center for the duration of the event, keeping five of our six transmitters on the air under very adverse conditions and also operating an improvised broadcast studio from the EOC's existing media area.

**RW:** All told, which stations were involved?

**Pollet:** WWL(AM) was the primary station, however, we were also simulcasting WWL's programming on Entercom's five other New Orleans-area stations. At that time the call letters were WLMG, WEZB, WKBU [now WWL-FM], WTKL [now WKBU] and WSMB [now WWL, aka 3WL]. Listeners were advised to tune to one of our other stations should the need arise. Some stations were popping off and on occasionally at the peak of the storm, but at no time did we ever have less than four simulcast signals on the air throughout the height of event and for many weeks afterwards.

**RW:** The hurricane focused the attention of U.S. radio technical managers on emergency preparedness, in a way that previous storms really didn't seem to. Why do you think that's the case?

**Pollet:** In my opinion, it was primarily due to the magnitude of the event and the continuous ongoing coverage by local, national and international media. It was virtually unescapable.



**Pollet shared this photo of the Superdome area following Katrina. "Our studios were located just outside the field of view in the lower right corner. This is what we saw looking out of the few remaining unbroken windows."**

**RW:** Just a few months prior to Katrina, you gave a talk at the NAB Show called "Hurricane Preparedness in a City Below Sea Level." So, how well prepared were you?

**Pollet:** Virtually everything that was discussed in that April 2005 NAB presentation factored into our ability to survive the storm. However, in my opinion, our pre-storm alliance with Jefferson Parish EOC officials, Dr. Walter Maestri in particular, enabled us to maintain a broadcast presence and base of operations in the New Orleans area until we were able to restore functionality at our downtown studios well over one month post-Katrina.

**RW:** You've talked since then at more trade shows about lessons learned

regarding communications, emergency plans, generators, fuel and so forth. What are the most important lessons for radio managers?

**Pollet:** Our biggest surprise, one day prior to Katrina's arrival, was the unexpectedly large number of staff members who showed up at the studios.

Many, if not most, brought along a spouse, children, parents, grandparents and even dogs and cats. In reality, many were just seeking shelter from the storm without having to drive hundreds of miles on jam-packed highways in the mandatory evacuation process that was in effect. Many would probably later regret not evacuating when they still had the chance, before the levees broke.

This unexpected influx was obviously going to tax our small food supply far beyond its limit. In fact, the large number, estimated at more than 50 additional people, was probably the primary reason we were eventually forced to evacuate what was an otherwise viable site several days after the storm.

We now have a strict emergency event participation policy in place. Staffers who agree in advance to stay during an emergency event must make other arrangements, well in advance, for the safety of family and pets.

We've also learned that our previous emergency supply plans were woefully inadequate. Prior hurricanes were always one- or two-day events. Storm blows in, storm blows out, and everyone goes home and cleans up the debris. Our supplies were based on that one- or two-day timeframe and consisted of little more than a few loaves of bread, an assortment of cold cuts and a few bags of assorted snacks. We now maintain a sufficiently large stock of MRE-style food on site to last for at least one month. Drinking water is stored in advance, as

are water purification supplies. We slept in chairs or on the floor after Katrina. Today, we have a large supply of air mattresses, portable showers and personal hygiene items on hand all sufficient for an event lasting at least one month.

**RW:** We also remember a lot of broadcasters pulling together to help one another that week. What do you remember about that?

**Pollet:** I received a surprisingly large number of calls from other New Orleans and Mississippi Gulf Coast radio broadcasters just prior to Katrina. All were requesting official permission to rebroadcast WWL. It became obvious that most owners, operators and their staffs were intending to evacuate the area for the

duration and that we would be the only live source of information throughout the storm.

Following the storm, we also did what we could to assist in getting other stations back on the air. A large and unexpected supply of gasoline was delivered by engineers from the Entercom KC stations. After topping off the tanks in our surviving station vehicle, all remaining gasoline was delivered to a small Spanish-language station that was struggling to stay on the air and keep a balky gasoline powered generator operating at a time when fuel was in very short supply.

*RW: If you could go back to the moment the storm hit, is there anything you wish you'd done differently in hindsight?*

**Pollet:** Several things come to mind, some of which are now considered "SOP" for emergency events.

**We now have a strict emergency event participation policy in place.**

— Joe Pollet

Number one on the list is starting and switching to your emergency power generators prior to the storm's arrival. Prior to Katrina, we would start and test-operate all generators under load a day or so before an expected event. They would then be placed in "auto" mode and eventually restart automatically when commercial power eventually failed, as it always does under conditions such as this.

Unfortunately that scenario does not take into account the many off-again, on-again commercial power interruptions that can occur prior to a total outage. Each of those transitory events may contain, or be associated with, significant power surges and pulses — surges that can trip circuit breakers or blow fuses at a time when they might not be accessible until long after the storm subsides. We now manually start and switch to generator power in advance of any predictable severe weather event.

Number two would have been having an armed security presence, and additional food supplies, flown in by helicopter after Katrina passed instead of having the air staff and engineers flown out. In effect, we wound up abandoning what, at the time, was a working viable downtown studio site. Even though every POTS business phone line was down, our ISDN based on-air phone lines and ISDN codec lines were all still working! We also had one small but functional

DSL-based Internet connection working.

Broken windows and doors prompted the security concerns, concerns that were augmented by the outbreaks of looting and general lawlessness in the storm's aftermath. The 50+ people sheltered at the station made the food shortage issues obvious. However, both potential problems could have been remedied via helicopter resupply instead of evacuating from what was an otherwise prime functional location. Hindsight is indeed always 20/20!

*Comment on this or any story to radioworld@nbmedia.com.*

## COPYRIGHTS

(continued from page 4)

about this, with some companies signing revenue-sharing agreements with certain labels and covering some types of content. Expect more of the same.

Still, the arguments laid out by the NAB filing remain at the core of the industry's approach to questions of copyrights and performance royalties, and come at a time when "radio

remains critical to music discovery," in the words of NAB. Among many interesting legal aspects is a discussion over whether performers and labels abandon rights in the broadcast of their recordings when they encourage radio stations to play the tracks. It's instructive to read NAB's filing. I've posted it for you in PDF form at <http://tinyurl.com/nabf10>. The section in question is titled "Background," though the entire document is interesting.

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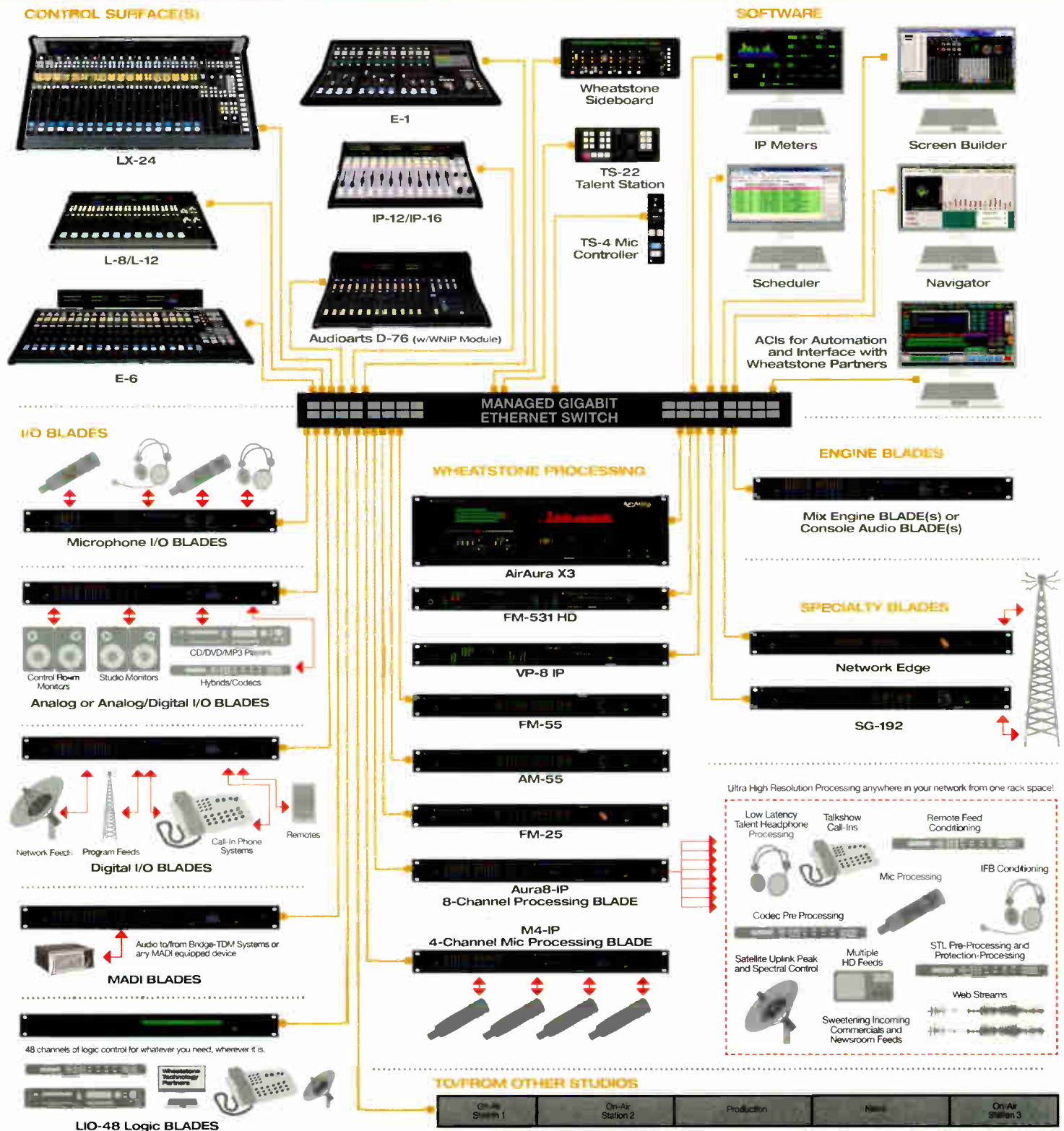
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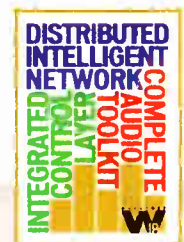
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THE INTELLIGENT NETWORK

## No BS Guide to Radio Podcasting

Amateur podcasters can call them what they want, but between us broadcasters, we know those so-called subscribers are really listeners with earbuds and a cellphone.



No one knows those ears better than broadcasters. We know about good content and good sound. What's new to us are the codecs and the listening environments and devices used for podcasts. To explain what it all means, we asked our audio pros Jeff Keitn and Mike Erickson to give us a quick sound check on podcasting.

For the entire story... [INN26.wheatstone.com](http://INN26.wheatstone.com)



## Part 101 Wireless IP STLs Cheat Sheet

Part 101 frequencies have been used by businesses and others for some time. But not until 2011, when the FCC abolished the so-called "last link rule" precluding broadcasters from using these bands, did broadcasters have access to these frequencies for wireless IP STLs.

Licensed IP wireless systems (Part 101 6 GHz or 11 GHz) are useful as a main STL, such as when a station is moving and re-upping their STL in a market where 950 MHz frequencies are hard to get.

By putting up an IP link from the studio to the transmitter, your transmitter site immediately becomes part of your Ethernet network. "It's almost like from an IP standpoint, that tower is sitting as part of your building now," said Jeff Holdenrid, who specializes in wireless IP for broadcast and other emerging markets for DoubleRadius engineering firm. Jeff has installed dozens of wireless IP microwave systems with our WheatNet-IP audio network in the past five years, most averaging in the 20 to 25 mile range.

A WheatNet-IP IP88D BLADE into an IP wireless radio can run 8 stereo channels across a wireless IP link and still have enough bandwidth left over for video surveillance, VoIP, remote control and other periphery functions.

For the entire story... [INN26.wheatstone.com](http://INN26.wheatstone.com)

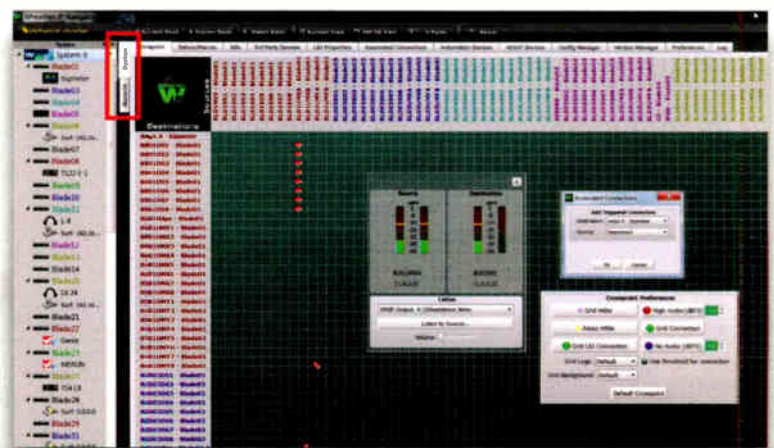


## Not Just Any On Screen Clock...

Our Kelly Parker ran across VClock made by Voceware recently, and thought it was pure genius.

There are plenty of virtual clocks that are merely numbers on a wall, or virtual clocks that are designed specifically for one broadcast group only. This virtual clock is different. VClock is flexible like a certain audio network we know, so it can transform from just a single clock to a network of clocks taking in information from different sites. Everything on it is configurable, complete with up to 32 lamps that are changeable and can be turned on / off or made to flash with external triggers (such as a "mic live" signal from a mixing console or a phone call). This clock also has an embedded web browser, which allows you to show any content that you like on VClock, simply by creating a web page.

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# Zap Bugs With Air Freshener Housing

Several ideas to help protect your remote site from insects and varmints

## WORKBENCH

by John Bisset

Read more Workbench articles online at [radioworld.com](http://radioworld.com)

Contracting and Projects Engineer Chuck Ramold sent in a picture of an automatic sprayer he purchased for his transmitter buildings. Seen in Fig. 1, it runs on batteries and will hold a variety of spray cans. Typically you see these in restrooms, with a can of sanitizing air freshener keeping the room smelling clean.

Chuck puts a can of insect spray in the dispenser. A short spritz every half hour or so gets rid of flying insects that may find their way into the building. Chuck locates the dispenser away from the transmitter air intake, so there is no corrosion or contamination of the plated surfaces of the transmitter.

As cooler weather approaches, consider placing mothballs in the bottom of equipment racks and on the floor of the transmitter building and out buildings



Fig. 1: An auto-sprayer mounted inside your transmitter building helps kill flying insects.

or enclosures, such as antenna tuning units, to keep pests away.

Salem Media Group's Omaha Market Chief Jim Leedham reminds us to take precautions against mouse infesta-

so make sure you seal *everything*. They will chew through the foam sealer, so plug the hole or crack with the copper or stainless steel wool, and follow it with a coating of the foam.

Thunderstorm season extends into the fall. Ira Wilner, principal of Wilner Associates, which provides broadcast engineering and technical services, keeps his fingers crossed at this time of year.

Ira uses a lot of active KVM extenders between the control rooms and his automation computers, kept in a highly air-conditioned rack/server room. Even modest amounts of EMP from thunderstorms would cause the video monitors to blink; hits to the towers have destroyed a lot of KVM extenders. Ira recently replaced his plastic-cased KVM units with a brand of metal-cased extenders and also changed the Cat-5E Ethernet cables with shielded versions. So far, no more blinks.



Fig. 2: Rodents can do great damage. Mice nearly ruined this processor.

tion at the transmitter site.

After acquiring a new AM, Jim did an inspection. Mice had made a nest on top of the AM's Optimod chassis, with the resultant waste being trapped by the metal lip that runs around the top. The mess can be seen in Fig. 2. Jim removed the unit, cleaning it in the open, outdoors but still wearing a mask. There are some nasty airborne illnesses found in mouse and rat droppings. If you encounter such infestations, cover up — that means a mask, gloves and other protective wear.

Jim said the Optimod cleaned up nicely, but when he was reinstalling it, he found that one of the mice literally had hung itself on a loop of the wiring behind the rack, shown in Fig. 3.

Amazing what one can find at unmanned transmitter sites — and a good reason to do some kind of periodic inspection.

Jim went through the building with copper wool (stainless steel works too) and a can of spray foam sealant, and closed every opening he could find. The result of his hard work: No more rodents. Remember, mice can squeeze through unbelievably small crevices,

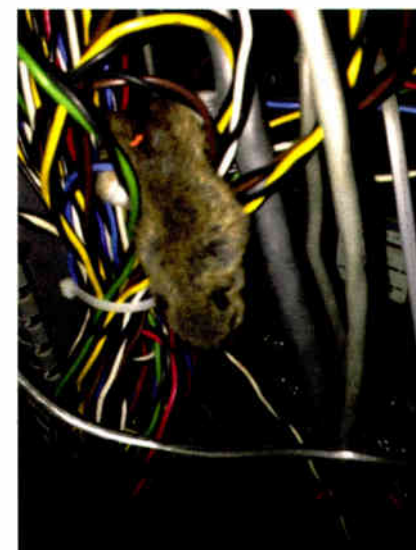


Fig. 3: This mouse died on the rack wiring.

Ira knows when the two towers in the backyard take hits, because the VSWR alarm light will latch on until he clears it. An inspection of the ball gap at the base of the tower will show more darkening, a sign of a strike that caused a moment of VSWR.

(continued on page 28)

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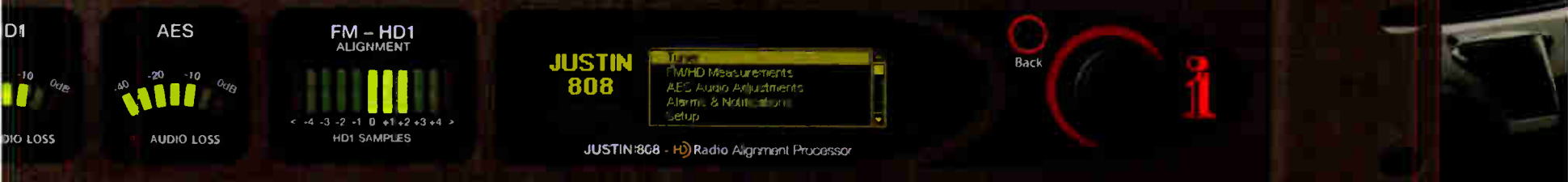


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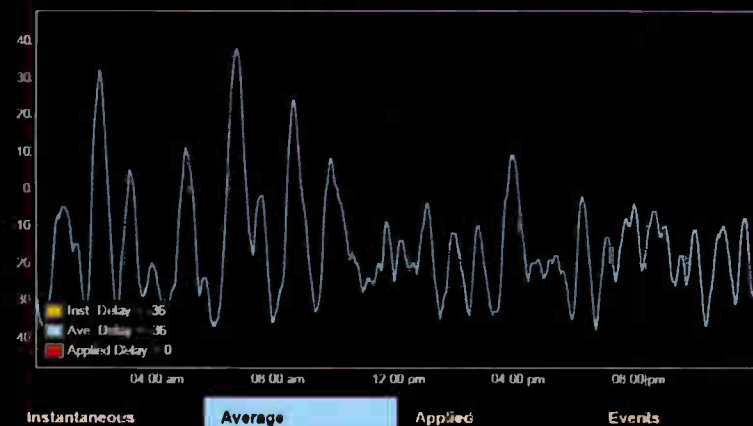


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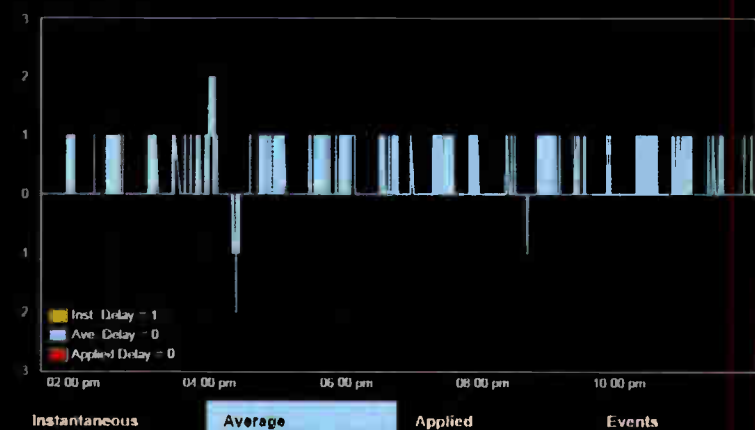
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## WORKBENCH

(continued from page 26)

Ira's home is on sandy soil, only a few feet above bedrock. Ira installed an electric fence that keeps his garden safe, but found that fence chargers require a decent ground if they are to be able to zap pests and keep them at bay. Driving ground rods with a sledgehammer was not only frustrating but dangerous. Even a steel rod, 5/8-inch thick and 8 feet long, will vibrate and shimmy when struck, making it a difficult target for the next blow.

Ira's solution was to invest in a rotary hammer, a higher-performance device than a basic hammer/drill. It has a lot more torque or impact power than a drill that also hammers. They are available for rent at some big box stores, but Ira chose to buy his online. He settled on a refurbished unit, the Bosch Bulldog Extreme Max RH228VC. You also have to buy a matching ground rod adapter with the correct shank for your hammer/drill. That alone can set you back 25 percent of the cost of the drill; but if used correctly, it'll be almost like drilling through butter. If you truly have shallow soil, the rod will stop when it hits bedrock. Attempting to sink it further is a fool's errand. You'll only succeed in "mushrooming" the rod and



**Fig. 4: Consider covering console tabletop cutouts with office tables.**

overheating the drill. Even if you could drive it into bedrock, what's the point?

That portion of the rod will not be in contact with moist soil.

Ira's soil is so shallow he has to drive the rods at more like a 25-degree angle to get it all buried. While not deep enough to hit really wet soil, at least all of the rod is below the ground and in contact with soil and some moisture.

Ira inserted three rods in a circle, radiating from one point, and tied them together to make a better ground for the fence. The rotary hammer/drill made the job quick, safe and easy. You can choose from three modes: drill, hammer or both. For setting ground rods, use only the hammer mode. With the variable speed trigger on the Bosch unit, you can gently start it up and avoid control issues. As with all power tools, wear gloves, goggles and ear protection. The bit or ground rod adaptor is a Tru-Cut GRDS625 for 5/8-inch ground rods.

The advantage to purchasing a hammer drill is the variety of rotary hammer bits for drilling holes into concrete or for setting concrete anchors. You can also get bits, points and chisels for wood, tile and masonry work.

Some folks, especially those who insist upon driving rods into bedrock, will inevitably mushroom the end. If you manage to do so in a big way, you may not be able to remove the driver tool from the rod. At \$50, you don't want to leave that adapter behind.

Avoid mushrooming by selecting ground rods with a chamfer around the top. That cutaway portion will provide

room for deformation without much mushrooming. Additionally, lubricate the tool and the top of the rod, so if it gets tight, it'll still slip off with some modest prying.

**W**hat do you do when you are updating a studio, remove a console and find a big hole where the old console sat? You may not have the budget for a whole new countertop, and you need a smooth surface upon which to set the new control surface.

This dilemma faced Wyoming Public Media's technical staff Paul Montoya and Reid Fletcher.

They decided to purchase "office-style" conference-room folding tables. A 6-foot model is used for one studio, and a 4-foot length for a smaller production studio. After the folding legs were removed, the table surface was screwed into the console table top and the audio control surface placed on it. Shown in Fig. 4, the dimensions were nearly perfect. Problem solved, and without exceeding the budget. Neat idea, Paul and Reid.

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

*Author John Bisset has spent 46 years in the broadcasting industry and is still learning. He handles West Coast sales for the Telos Alliance. He is SBE certified and a past recipient of the SBE's Educator of the Year Award.*

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~Albert Einstein

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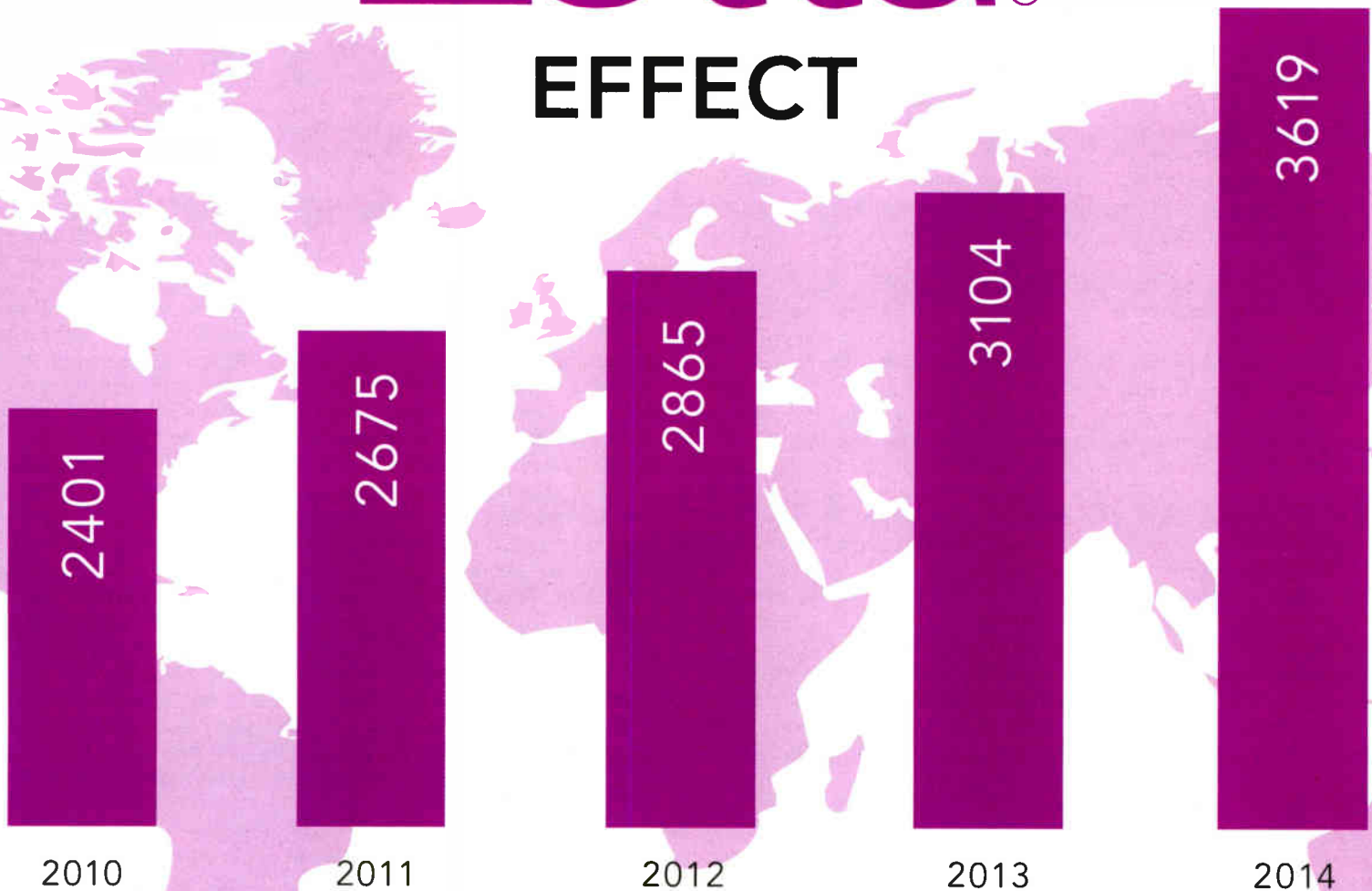
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# How to Get Parts the Same Day

To whom can you turn in the post-Radio Shack era?

## REPAIR

BY ROLF TAYLOR

Need a resistor or fuse to complete a repair project today? Where are engineers turning for same-day procurement of electronic parts now that Radio Shack has reorganized and closed many stores?

We interviewed several engineers in various parts of the country to see how they are managing and dug up details about retailers that help to fill the gap.

Radio Shack, a place many engineers recall as a source of electronic parts since they were pre-teen tinkers, entered Chapter 11 bankruptcy in February. As reported by Reuters and others, the courts approved a buyout of the 94-year-old company by the hedge fund Standard General for \$160 million. Combined with a shared store-space agreement with Sprint Wireless, it is expected that the deal will save only about 1,700 of the more than 4,200 stores.

Started in 1921, when it targeted the new hobby of radio listening, as well as amateur and professional radio operators, Radio Shack is the last remaining member of the electronic hobby chain stores.

Many professionals in fields related to electronics and computers have relied on Radio Shack for basic parts, as well handy sub-assemblies that could be used to solve problems.

One long-time San Diego engineer recalls building a "contest machine" on short notice from promotions. Everything was bought from the Shack, including a rotating light beacon, sirens, power supply and a keypad/controller (originally made for use as part of a burglar alarm).

### THE WELL-STOCKED WORKSHOP

We asked chief engineers and other industry insiders: Other than tools, just what should one have on hand for emergencies? And has this changed due to the closing of Radio Shack stores?

When we asked how changes have affected them, most responded "not much," because the company had failed to fill this need for a decade or more as it morphed from hobby store to cellphone emporium. Thus most had already added stock for fuses, resistors, capacitors and similar components.

Several mentioned that far too often the local store has insufficient stock on hand. Despite Radio Shack's presence in nearly every town, the need to travel to more than one just to get a half dozen



of some item could be a burden. One person also observed that the time to go to a big box store, find merchandise, pay and get out made even that option unattractive compared to overnight delivery from an in-state store.

The consensus is that it is far better to rely on a well-planned backup strategy, combined with overnight shipping, than to rely on Radio Shack.

### HOW ARE THEY COPING?

Ample backup systems and a well-stocked shop are luxuries many smaller stations cannot afford. Even overnight shipping costs may prove to be a burden. And since these stations are often in rural areas, the odds of a Radio Shack nearby have now dropped considerably.

With this in mind, we asked how engineers are coping. As with most challenges, the Boy Scout's motto rings true: Be prepared.

Here are some options shared with us, and we suggest you look into these resources sooner rather than later.

### STORES THAT HELP FILL THE GAP

First, your local hardware store(s) may help fill the gap, particularly for switches, fuses, audio and computer cables, wire and cable of some types, tools, etc.

You may want to determine in advance which hardware store would be most likely to have what you may need. Even in rural areas, there is likely to be a hardware store not too far away.

As these stores are independently

owned, taking the time to visit them in advance is a good investment. Discussing the types of needs you have with the owner, may even result in tweaking of stock to your benefit. You may also learn how often the store gets deliveries, what they can order and order cutoff times.

If your station still does trade outs, this could be a win-win.

### Fry's — [www.frys.com](http://www.frys.com)

West Coast engineers mentioned Fry's Electronics. With 34 stores, many in California, it has stores up the coast to Oregon and Washington. It also has a significant presence in Texas, stores in Arizona, Nevada and even as far east as Illinois, Indiana and Georgia.

Not all were fans, but all agreed that Fry's fills the same-day parts need well. As a super-store, Fry's has a wide range of consumer electronics (over 50,000 items) such as audio equipment, as well as electronic parts, and it sells computer gear and office supplies as well.

### Micro Center — [www.microcenter.com](http://www.microcenter.com)

With only 25 stores, most east of the Mississippi, Micro Center is regional. Several East Coast panelists mentioned them, especially for IT items. Billing itself as a "Computer Department Store," it is more focused on computers and IT than Fry's.

However, it recently added a hobby section. In addition to science kits, rockets and micro controllers, this department has a selection of resistors, capaci-

tors, fuses and other items of interest to station engineers. More recently, it has added a number of active components such as transistors and some integrated circuits.

### Graybar — [www.graybar.com](http://www.graybar.com)

Founded in 1869, Graybar comes as a surprise to most outside the telecom or electrical industries.

As its website claims, "If a customer needs an end-to-end solution for a lighting project, switchgear upgrade, a local or wide area network, or even a half-mile of electrical conduit, Graybar has it, and we deliver it when and where it is needed."

Graybar has one or more locations in most metropolitan areas (over 260 in all), covering all 50 states and Puerto Rico. If you need an equipment rack or bulk cable, the same day, Graybar is a good bet to come through.

### A FEW MORE

Some cities, especially in the Silicon Valley vicinity, still have independent walk-in electronics stores. If nearby, these would be your first choice for parts.

**W. W. Grainger** has stores in major cities as well as an online store. They mostly focus on hardware items, but they now have audio connectors, cables, adapters and even some audio and video systems devices.

**McMaster Carr** has a huge range of hardware items and offers delivery from regional warehouses.

**Jameco, Digikey, MCM, Newark and Mouser** can provide components overnight.

**Amazon** has been testing same-day delivery, so that may be the solution of the future.

And there will still be Radio Shack stores out there, but only time will tell if they choose to return to their roots and offer and maintain stock of the types of items needed by radio engineers on short notice.

There has been grumbling for years about changes at Radio Shack. Its disinterest in the hobby and electronic component business may have softened the blow of the current reorganization. And the modern options of Internet stores, overnight delivery and the access to many vendor websites most certainly ease the pain.

And at least for some items, the vendors listed here may pull you out of a jam should you need that part now. As always, be vigilant!

*Rolf Taylor is a former chief engineer and a support and product specialist for several broadcast equipment manufacturers. He is principal of Rocket Engineering and Consulting. Full disclosure: Taylor is employed by Micro Center and has previously worked for an Ace Hardware store.*

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# Get Your Stuff There in One Piece

Take care when packing your precious gear for service and repair

## TECHTIPS

BY MARK PERSONS

It's easy to throw equipment in a box and then send it off for repair or for use elsewhere. United Parcel Service and Federal Express have guidelines on how items should be packed to assure they arrive safely. Even if you insure a shipment, you may not be able to claim shipping damage if you did not do a good job packing in the first place. You need to do your part.

Before you put equipment in a box, check to see if everything inside the equipment is secure.

An example is the modulated oscillator in an FM exciter. The oscillator module is often attached to rubber shock mounts. It is common to find the oscillator has broken loose from its mounts and is rattling around causing damage during shipment. Ouch!

Fig.1 shows how it goes wrong. Best to put foam rubber in to keep it secure. Tighten any screws on terminal strips, too. They can easily work their way out with vibration in shipping. This may seem like a small point, but it is a hassle when some are missing.

Each shipment is different, so there is no single answer. For starters, use a corrugated cardboard box. You should have 2 inches of packing material between the item and the inside of the shipping box. That usually means rolling the item in bubble wrap. To get 2 inches means multiple layers of bubble wrap, taped to keep it from unrolling. Since the box

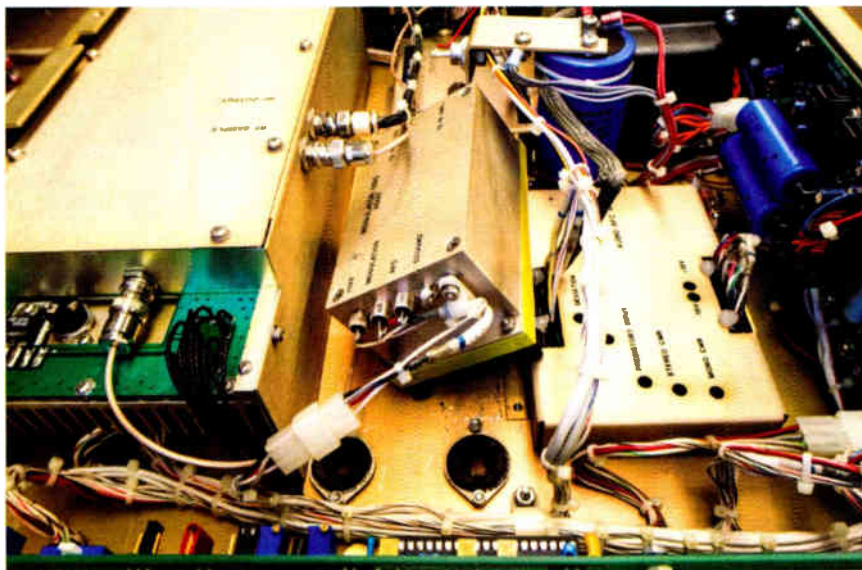


Fig. 1: A loose modulated oscillator.

**Do it right to avoid problems.**

is likely to be wider than necessary, you can use packing peanuts, packing pillows, or even an old Radio World wrinkled up to fill the remaining space.

Figs. 2, 3 and 4 all illustrate items that were not packaged correctly.

### MORE PRACTICAL SUGGESTIONS

If the equipment you are shipping has a front panel that you want to protect

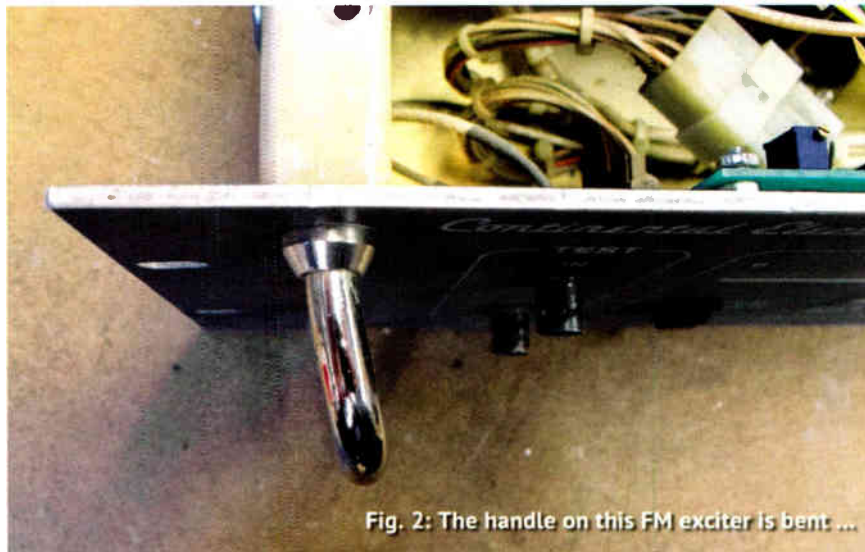


Fig. 2: The handle on this FM exciter is bent ...

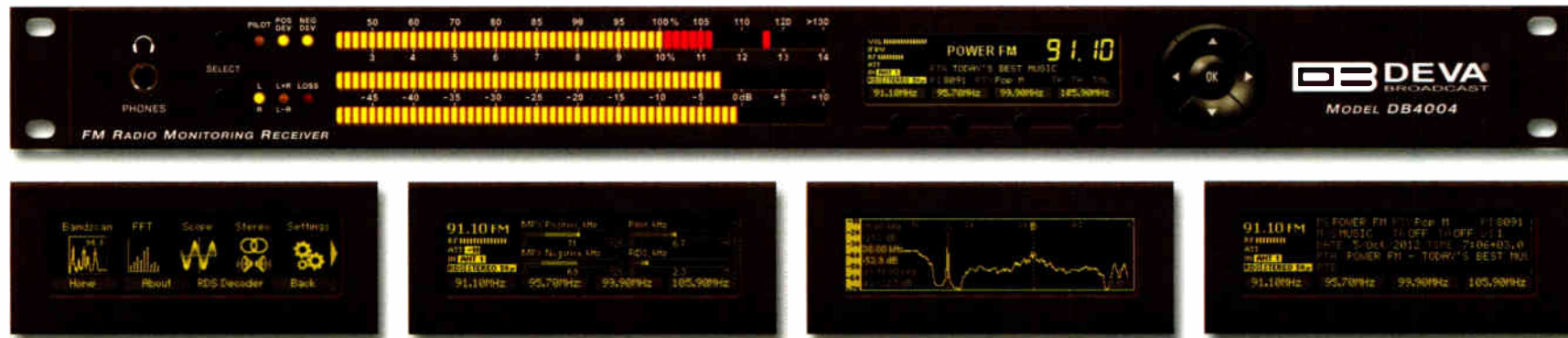
from damage, you might use an extra piece of cardboard on that side of the shipping box to double the thickness. Cut another box apart using tin snips to get that extra cardboard. Repeat that for any other vulnerable sides, in case the box is stabbed or gashed during shipping. It only takes a few minutes to get it right and to prevent hours of hassle over an insurance claim.

If you are shipping an analog meter, put a wire across the meter terminals. This will "short" the meter movement so the needle is far less likely to swing wildly in transit. The more sensitive the meter movement, the more likely it is to be damaged in shipment. Remember, packages vibrate during every mile of transit by truck or airplane. The vibration is unavoidable.

Fig. 5 shows one of six Harris MW-1A PA modules received at our repair shop. Fortunately, this one arrived safely, but packing peanuts completely inundated it. Peanuts were not "inside" the module when it was packed, but vibration and



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Fig. 3: ... as is the panel on this audio processor.



Fig. 4: Here's an FM exciter in a 19-inch-wide box. That's just asking for trouble.



Fig. 5: A MW-1 PA module is shown with packing peanuts.

movement in shipping forced peanuts into spaces that were difficult to reach. It took 20 minutes of billable shop time to clean six modules. That included partially disassembling two of them to extricate peanut fragments.

The client would likely be very angry if we returned the modules to him with the same peanut problem. You really need to think ahead when packing for shipment. Fig. 6 shows a module and another one wrapped for shipment.

Don't get me wrong — packing peanuts are a good choice. Wrap an object and put it in a box. Pour packing peanuts

around to fill the gaps. Don't close the box yet. Shake/bounce the box to get the peanuts to settle, then add more peanuts. This will lessen the chance of movement in the box.

Also, *always* include some contact information inside the box. A business card will do. Sometimes shipping labels are accidentally torn off packages. The only way the shipping company will know how to find the owner is by looking inside the box. Your expensive FM exciter could become "unclaimed freight"!

*(continued on page 35)*

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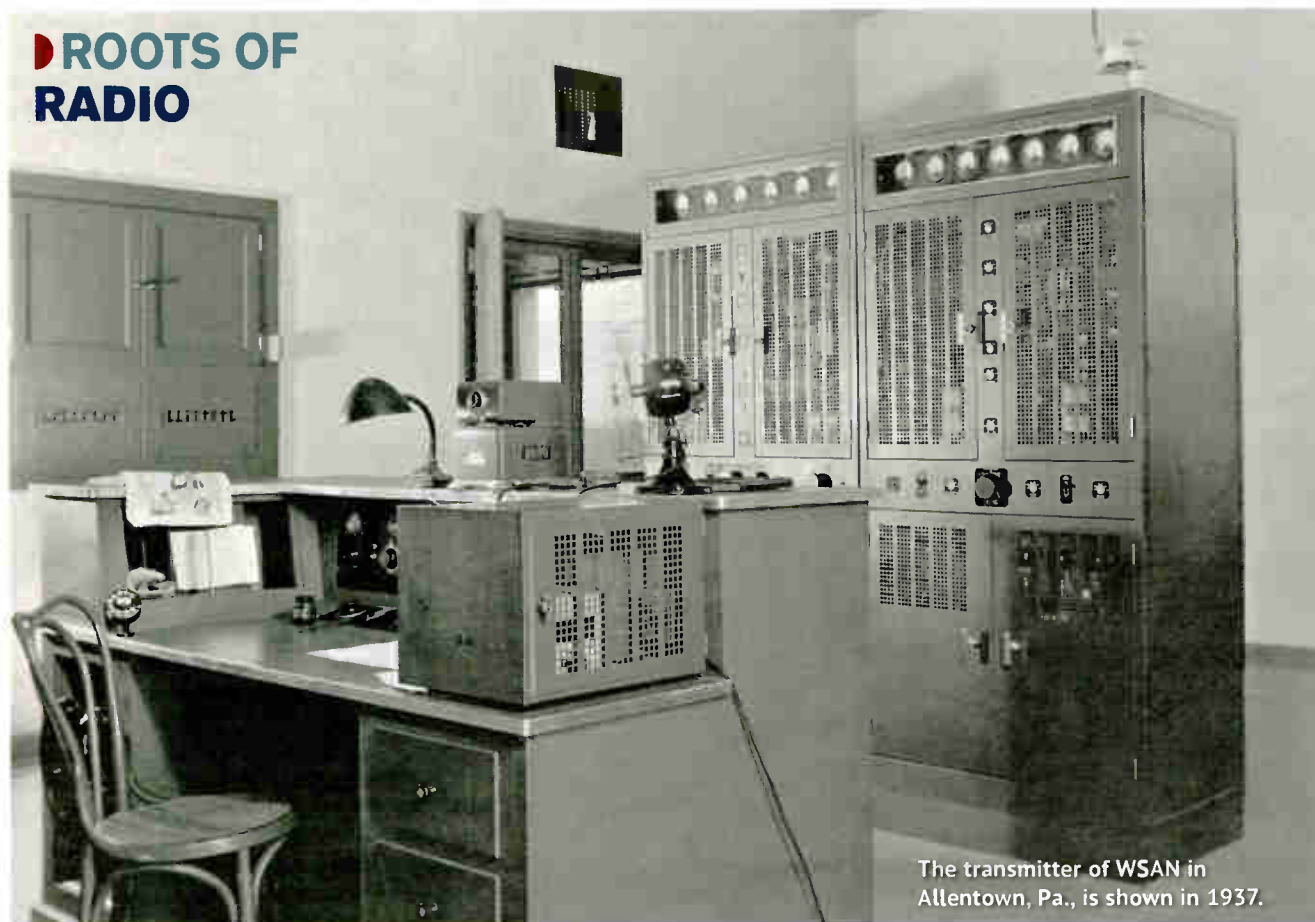
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# The Peculiar Story of WCBA and WSAN

These stations knew how to share just about everything

## ROOTS OF RADIO



The transmitter of WSAN in Allentown, Pa., is shown in 1937.

BY JOHN SCHNEIDER

The Western Electric 353E-1 transmitter seen in this photo went on the air in January of 1937 in Allentown, Pa. It served as the transmitter for not one, but both of the city's two radio stations: WCBA and WSAN.

And therein lies an interesting story. The two Allentown stations went on the air under separate ownership with just 5 and 10 watts, respectively, in 1923. By 1927, the Federal Radio Commission allowed both stations to increase their power to 250 watts, but they were told to share their broadcast time on the same

frequency, 1440 kHz (later 1470). By then, WCBA was being operated by the Allentown Call newspaper, and WSAN by the Rev. B. Bryan Musselman.

After several years of competing operation, they made an agreement in 1934 for WCBA to assume operation of WSAN; Musselman became the manag-

er of both stations. Even though one staff programmed the stations from combined studios, the stations continued to be owned by separate companies and operated with separate transmitters.

### SHARE AND SHARE ALIKE

In 1936, the FCC approved the construction of a new transmitter site to be shared by both stations. The new factory-built transmitter, seen in the photo, replaced the stations' previous home-brew equipment. The left cabinet held a complete 100-watt modulated, and the right cabinet was a 1,000-watt linear power amplifier. It fed a new 190-foot self-supporting tower that was constructed on the north edge of town.

**In 1937**, the two stations finally asked the FCC to approve a merger.

At this point, the two stations were operating essentially as one; the same staff broadcast over the same transmitter from the same studios — only the call letters were changed, depending on the time of day.

In 1937, the two stations finally asked the FCC to approve a merger, with the Allentown Call owning 65 percent and Musselman 35 percent. They proposed that WSAN would become a full-time station; WCBA would be deleted. But the request came at an unfortunate time — Congress, led by Sen. Burton Wheeler (D-Mont.), had just raised the question with the FCC of whether a public opinion and advertising monopoly existed in the 240 cases of newspaper-



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owned radio stations in the country.

When the Allentown application arrived at the commission, they realized that its approval would result in one company controlling both the town's only newspaper as well as its only radio station.

And so, the so-called "Allentown Case" was created, with a public hearing to be held in Allentown. However, FCC Commissioner Craven noted in his minority opinion that the commission needed to decide on the entire issue, rather than making a test case of one small-town station. The other commissioners ultimately agreed with him and canceled the hearing, but they put the transfer decision on hold until the larger issue could be studied.

A battle ensued over the issue of newspaper ownership, pitting the FCC against some of the biggest corporations in the country, and the WSAN-WCBA stations were caught in the middle. A number of "newspaper divorce hearings" were held between 1941 and 1944 but no headway was made on the issue. Meanwhile, the Allentown stations continued to broadcast using the charade of dual call signs.

#### DUOPOLY ENFORCEMENT

In the end, it was another FCC decree that forced a decision in the Allentown case: the 1944 duopoly rule, which prevented the ownership of more than one station in a market by a single entity.

The owners of the Allentown Call

finally threw in the towel and agreed to sell their interest in WCBA to local investors and exit the radio business. The FCC quickly approved the sale and the merger of the two stations, and WCBA officially ceased to exist.

Two generations of the Musselman family continued to operate WSAN until selling out in 1985. The station still exists, part of an iHeartRadio cluster.

After many call sign changes, the company reacquired the original WSAN call sign in 2007. It broadcasts today as a Fox Sports station at 5 kW using a three-tower array built in 1947 that incorpo-

rated the original 1937 tower. The city has grown up around the towers, and they now sit in the parking lot of a large shopping center.

Over the years, the FCC has gone back and forth on the issue of radio/newspaper cross-ownership. Since 1975, the commission's rules have prohibited the common ownership of a daily newspaper and a broadcast station in the same community.

*John Schneider is a lifelong radio history researcher and a longtime Radio World contributor. Write the author at jschneid93@gmail.com.*

## PACKING

(continued from page 33)

If you are shipping an item for repair, be sure to include a return shipping address, contact information for payment, and a description of the equipment problem, which will help the repair tech in his job. This is especially true if the equipment problem is

wide packaging tape on all box seams appears to be the right approach. Flip the box over and check its bottom; it may need help there too.

When affixing a new label, do not put it on top of packing tape. Shippers want you to put the label on the box itself. Packing tape can tear off, along with any labels.

If you are tasked with measuring the dimensions and weighing the box



Fig. 6: A module and another wrapped for shipment.

intermittent. As we all know, intermittent problems rarely show up on a service bench. Give as much information as you can.

Remove any labels from the outside of the box, especially any bar codes, so today's shipper won't be confused about where the package goes. Use a heat gun to warm labels so the adhesive softens and lets go when you pull on a corner. If you absolutely cannot get a barcoded label off, then cover it with at least two layers of colored tape, preferably three layers, so it cannot be read. Remove or cover any labels that do not apply to this shipment. That especially applies to "hazardous materials" labels.

Do not use string or rope to hold a box closed. Several layers of 2-inch-

before shipment, best to read high. For example, if the box is 18-1/4-inches long, you note it as being 19 inches long. If it weighs in at exactly 20 pounds on your scale, write it up as 21 pounds. Shippers often check packages and rewrite the charges. This could be a problem if you have already told the recipient what the shipping charge will be.

Knowing the facts will help you get the job done right.

*Mark and his wife Paula have shipped more than 5,000 packages during 35+ years in business. Mark WOMH is a Certified Professional Broadcast Engineer by the Society of Broadcast Engineers. His website is www.mwpersons.com.*

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# Contesting Is Contagious

Even in the 21st century, people love to win prizes of all kinds

There's one way to generate consistent fun in radio: Give away great prizes.

I was reminded of this indisputable fact last week as I watched my two kids tune in repeatedly to a radio station in their attempt to win one pair of concert tickets.

They followed directions precisely, turning on the station at 10 minutes past each hour and then waiting for their signal to call in and try to win. They even asked my wife several times to listen for them when they weren't available.

Did they win? Nope. Did they hold that against the station? Nope. In fact, they were excited about the mere possibility that they could win. That was enough to get them interested. I also noticed that on several occasions they left the station on after the winner was announced.

The only part they found frustrating was having to make an actual phone call. "You mean I can't *text* the station?" Not cool, apparently. But more about that after we discuss prizing.

## THE GIVEAWAY GOODS

After collective contesting with bigger-than-life prizes became the norm, smaller contesting was diminished and, in some places, eliminated. While I have nothing against the collective con-



Even when odds are very long, the chance to win a million dollars is exciting. This is the website of the Virginia Lottery.

test approach, it should be part of the plan, not the end game. Collective prizing certainly can generate interest and lots of participation, but it isn't local. Local prizing speaks to what's currently happening in your city and even permits you to give away exciting or necessary local services, as well.

## PROMO POWER



Mark Lapidus

who were very excited about the remote possibility of winning a large sum of cash. Why are they so willing to participate? It cost them absolutely nothing! Plus, the winner and a few friends got to hear their names announced on the radio. Fame and potential fortune beat any dull day.

## THE BIG STUFF

In between the smaller prizes and collective contesting, I urge you to reconsider car giveaways. This is still a terrific way to get a car dealer involved with your station and to generate excitement for their dealership and wide selection.

Giving away a limited run of keys — on the air and through dealership events — is a tried-and-true method that can build excitement for an entire month.

And if you do it right by offering a cash alternative in your contest rules,

## Local prizing speaks to what's currently happening in your city and even permits you to give away exciting or necessary local services, as well.

You will never go wrong with the staples of contesting: tickets to concerts, events, theatre performances, and sports. If you want to come off as family-friendly, be sure and make 'em at least four-packs — and it wouldn't hurt for you to include \$25 for babysitting.

The not-so-obvious prizes I've seen first-hand that listeners get excited about are movie tickets and ... lottery tickets!

While movie tickets may seem ordinary to you, for a lot of working families, movies are a real treat. Even if the movie is no good, your station still gets credit because the winners are happy that they didn't have to pay for the tickets!

As for lottery tickets, I figured that they were a total waste of time. For a long time I was skeptical that they had any value at all, considering how little they cost and how few winners hit anything. Then I was strong-armed into giving away a bunch of them in order to obtain a rather sizeable lottery buy from an agency.

What started as reluctance ended in exuberance: I interacted with people

the dealership can even save money. The way this works is that the winner is presented with a car, or behind door number two they can take a cash option, usually about half the value of the car. The reason winners often opt for the cash is that this enables them to pay the taxes on the prize without dipping into their savings account. Win, win and win.

Finally, about those phone calls my kids had to make: I am not against using the phone as one entry point, but it's important to increase your potential contest universe by also encouraging entries via text message. Then you can randomly select a winner from all entries received by phone *and* text. The added advantage to text entry is that you can respond to all participants with the message of your choice. Rather than interacting with dozens of people by phone, you'll touch hundreds or thousands through text message.

Who says you can't schedule fun?

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

## PRODUCT SPOTLIGHT

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# You're Leaving Money on the Table

An open letter to public radio from an ad agency media professional

## UNDERWRITING

BY EVAN BROWN

Throughout my career of planning and buying advertising, I have constantly been disappointed that I cannot integrate public radio into my media mixes as well as I have wanted.

Meetings with stations lead to good intentions to do more with each other, but we end up doing very little if anything at all because we are so hamstrung by the various walls the stations and the medium inadvertently put up and are reticent to tear down.

This is disappointing because public radio has huge marketing potential.

The sad part is that public radio stations are unnecessarily leaving a lot of revenue on the table due simply to procedural issues, a lack of understanding of the advertising and marketing firm's processes, requirement of large amounts of time relative to the budget, and other issues that make it difficult to work with.

Many of these issues should be easy to resolve. So here are a few suggestions.

- **Standardize!** It is said that each station sets its own guidelines to underwriting messages (spot length, copy guidelines, production limitations, etc.) to preserve its individual identity. However, your station's identity comes from your programming and the makeup of the market you serve — not the underwriting messages you sell. A lack of common standards severely limits public radio's access to regional media budgets.

- Most advertising plans allow 10–15 percent of the budget toward production of the creative and the other 85–90 percent to buying the media. Production costs for a public radio effort can be as much as 50 percent because of all the varying guidelines.

- NPR is in a position to be able to broker multi-market regional buys, but the individual stations need to be far more receptive working with other regional stations to develop consistency in production and creative guidelines.

- Keep in mind that the advertising and marketing industry represents more than 15 percent of the U.S. GDP. All public stations need to do is be more flexible, and they can tap into those funds a lot better.

- If you want more advertising agency business, you have to accept advertising agency's creative. The agency's responsibility is to guide and direct its brand,



and it has teams that do that. It also has client authority to ensure that their message is consistent across all media in which it appears. Frankly, the agency creative teams are better than yours.

- Commercial stations are your competition. Even if you don't see them as that way, they see you that way. If a radio sales rep meets a potential client who says they only "advertise" on "NPR," rest assured that rep has Nielsen Audio, Scarborough, Media Audit or other data that would show the client how much better their station delivers the client's target audience than the NPR station. Non-commercial or not, you're just another radio station to the commercial radio community.

- Like it or not, many clients (and a lot of agency execs) see little if any difference between public and commercial radio. Your audience may know the difference, but the decision-makers who have the marketing dollars generally don't see it, which further leads to frustration with the medium.

- Market yourselves better. Out of sight, out of mind. Your competition (see above) invests in advertising and marketing efforts to promote new programs, digital offerings, etc. They sponsor events at major trade shows like the AAAA Transformation Conference or the ANA Masters of Marketing Conference. They conduct local presentations of new programming and give advertising seminars. They invest a lot of money seeing to it that decision-makers know what they are doing. You need to as well.

- Only be non-commercial when

broadcasting over the air. When you are out in the business community, you need to approach your clients as commercial entities do. If you consider yourself "above" the way commercial stations go after business, you will always be "below" your potential. You are competing with for-profit entities across all media that have highly trained sales teams, extensive marketing tools and a willingness to bend rules to make a sale. You need to be willing to have and do the same.

- If you haven't done so already, invest in the same ratings information that the commercial stations use. Media buyers are required to quantify audiences and justify their costs based on audience delivery. Simply providing schedules that include Nielsen Audio (formerly Arbitron) ratings in a schedule similar to Tapscan could open new doors.

- Let your clients dictate the contract terms. For example, drop the "13-week minimum commitments." Media teams think in terms of "flights" three weeks on, two weeks off, three weeks on, etc. If you are stuck to specific term lengths, you lose opportunities.

- Figure out how to measure return on investment. Clients today want a clear and measurable accountability for their investment. The agency is held accountable to the point that compensation structures now include a performance element. If you cannot show how you will justify your costs through some form of ROI, we cannot use you.

As Walt Kelly once wrote, "We have met the enemy, and he is us." Take a serious, constructive and critical look at yourselves and ask the question, "Are we successful because of what we do ... or despite what we do?"

*Evan Brown has worked for large corporate and independent advertising agencies like McCann/Jay, Momentum Worldwide, Bates USA, Doner, Fahlgren and MARC USA. He has been involved in both public and commercial radio, having worked on air, in production, advertising sales and buying both commercial and public radio for clients at the local market and at the network levels.*

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## PERISCOPE

(continued from page 1)

had a webcam; there was huge interest.”

Back then, the Internet was desktop-only and bandwidth was limited, and webcams lost their luster pretty quickly. By making both the camera and the viewer mobile, though, Periscope has opened up new possibilities, some of them exceedingly mundane.

### BONDING WITH LISTENERS

“The first week Periscope started, I had 500 people watch me walk home through Tribeca,” said Kincaid, who recently moved from afternoons at WHTZ(FM) Z100 in New York to mornings at iHeartMedia sister station KPTT(FM) in Denver. Since then, he’s had hundreds of viewers tuned in for Periscope coverage of artist visits to Z100, as well as peeks at his regular on-air shifts.

Gary Hoffmann, who hosts the early-morning “Wake Up Call” and anchors morning news at KFI(AM) in Los Angeles, says Periscope taps into a long-running bond between listeners and stations.

“I remember back when I was in high school, how interesting it was to see how radio was made. I would sit in on the morning show in my little town” — KTOB(AM) in Petaluma, Calif. — “just to see what they did,” he said. “I thought [Periscope] would be interesting to bring people in to what goes on behind the scenes in the studio.

“It adds another dimension into the conversation that goes on between the host and the listener. [Listeners] are always amazed at the abilities of the people on the air to multitask, to come up with information quickly, to make all those sounds come alive. They want to see how it’s done. It can be a very voyeuristic tool for the listener.”

Hoffmann started streaming with Meerkat, which was the earlier of the services to launch. When Periscope launched with Twitter’s backing a month later, he switched. “It’s Beta or VHS, and I had to pick one,” he says.



Kincaid used Periscope to maximize the impact of his farewell show.



Even on a normal morning, Hoffman lets listeners have a unique perspective on the making of radio.



## WHO'S BUYING WHAT

Since its launch in January, Westwood One News has signed on more than 750 affiliated radio stations nationwide. According to the company, nine of these are in the top 10 markets, including WABC(AM) and WINS(AM), New York; KABC(AM), Los Angeles; WLS(AM), Chicago; WBAP(AM) and KLIF(AM), Dallas; WMAL(AM) and WNEW(FM), Washington; KGO(AM) and KSFO, San Francisco; KYW(AM), Philadelphia; and WBZ(AM), Boston.

Four regional DAB+ networks built by Broadcast Partners went to air in the Netherlands in May, all of which were installed with 2wcom's FlexXtract+ DAB+ distribution extractor. With the four networks covering the entirety of the country over IP, the FlexXtract+ adds resilience to the distribution. Broadcast Partner used two EDI streams to increase the robustness of the distribution, which also exploits the FlexXtract technology's ability to reorder the activated FEC and spreading of IP packets in the EDI stream, explains 2wcom. Broadcast Partner is expected to launch a fifth regional network in the fall.

Algerian broadcaster Télédiffusion d'Algérie has enlisted Switzerland-based company Ampegon to install shortwave transmission systems at two sites

in Bechar and Ouargla. These new transmitters will enable TDA to broadcast shortwave without utilizing third-party vendors, says the company. Ampegon will develop turnkey solutions at both sites including two 300 kW shortwave transmitters, two shortwave antenna systems and civil works. The project is estimated to be completed at the end of 2016. Ampegon, in cooperation with Transradio, previously installed a 1.5 MW longwave transmission system in Algeria near Tipaza, and is presently modernizing two medium-wave transmitter stations in Bechar and Oulet Fayed.

In an effort to extend their reach to listeners across Guam, KZGZ, KGUM and KPXP radio stations — all of which are owned by Sorensen Pacific Broadcasting — have upgraded their Jampro antennas from a two-frequency system to a three-frequency system. To complete the upgrade the stations installed Jampro's JSWB Broadband FM antenna. The Jampro JSWB Broadband FM antenna is a side mount antenna designed for multiple frequency broadcast applications. The circularly polarized antenna can simultaneously broadcast HD and analog radio, and is able to handle 10 kW to 100 kW, says the firm.

When Hoffmann goes on the air at 5 a.m. Pacific time, his iPhone 5c is perched on one of several copy stands in the KFI studio. Among the viewers tuned in, he says, are not only southern Californians but also fans from as far away as Dubai and Liverpool. When they're watching Hoffmann reading the news, they're seeing a focused radio performer — "When I'm doing whatever segment I'm doing and the big microphone is in my face, that's what I'm paying attention to," he says — but during commercial breaks, Periscope viewers get to see in-studio banter and influence the flow of the show.

Periscope viewers can tap their phone screen to send a stream of hearts onto a Periscope feed to indicate they like what they're seeing, or they can type in brief comments that scroll up the left side of the screen. "They provide that sort of immediate feedback we didn't have with phone calls," Hoffmann says. "On KFI, we've got a 60-second delay, so if I pitch for calls there could be a 90-second gap before I get any kind of reaction what I just said, but on Periscope it can be immediate."

For Kincaid, Periscope opened the doors of his July 31 farewell show on Z100. In addition to the station staffers who packed the New York studio to say goodbye, Kincaid handed off his phone to a promotions intern who weaved through the crowd streaming video to his followers. It's a task Kincaid says would have been difficult without some help.

"You need to be an octopus," he jokes.

#### LISTENER INVOLVEMENT

If broadcasters need extra hands now to handle all their social media duties, they can also benefit from the extra eyes of their audience that Periscope can provide.

At KFI, Hoffmann says he's now asking listeners to send video of news events that can go on the station's website. "If they happen to be in the middle of it right then, they can Periscope it and we can keep an eye on it that way."

Commercial broadcasters aren't the only ones getting into the act. At public broadcaster WXXI(AM) in Rochester, N.Y., where I'm a part-time newscaster, my colleague Veronica Volk has been experimenting with Periscope for several months.

"Because I mostly do pre-produced news, Periscope gives me the chance to give my audience more live coverage," she says. A recent visit by vice president Joe Biden was a perfect test. "Of course you could get live TV coverage, but a lot of people aren't sitting in front of their TVs anymore," Volk says. One lesson she learned from holding her phone up through the entire event, resulting in a sore arm afterward: "It's next to

impossible to Periscope and do anything else with your phone unless you have a stand."

Another lesson several early adopters learned was to "sanitize" their studios. While the video feed on Periscope is still relatively low-definition, it's easy to include staff phone lists and other sensitive information accidentally in the frame if they're not tucked away out of view.

Volk, Kincaid and Hoffmann all say they started using Periscope of their own volition, not because they were told to do so by management. As it catches

on, though, sales managers are thinking about the possibilities. Kincaid expects to see more in-studio signage in the future to promote sponsors. Hoffmann says that could lead to overkill — "it's going to look like the outfield of a baseball stadium!" — but he's been trying out other ways to partner with sponsors. Over the summer, he and his family took a trip in an RV provided by a KFI sponsor, Dennis Dillon RV, and Hoffmann took several opportunities to Periscope from the trip, showing viewers the RV and talking up the dealership.

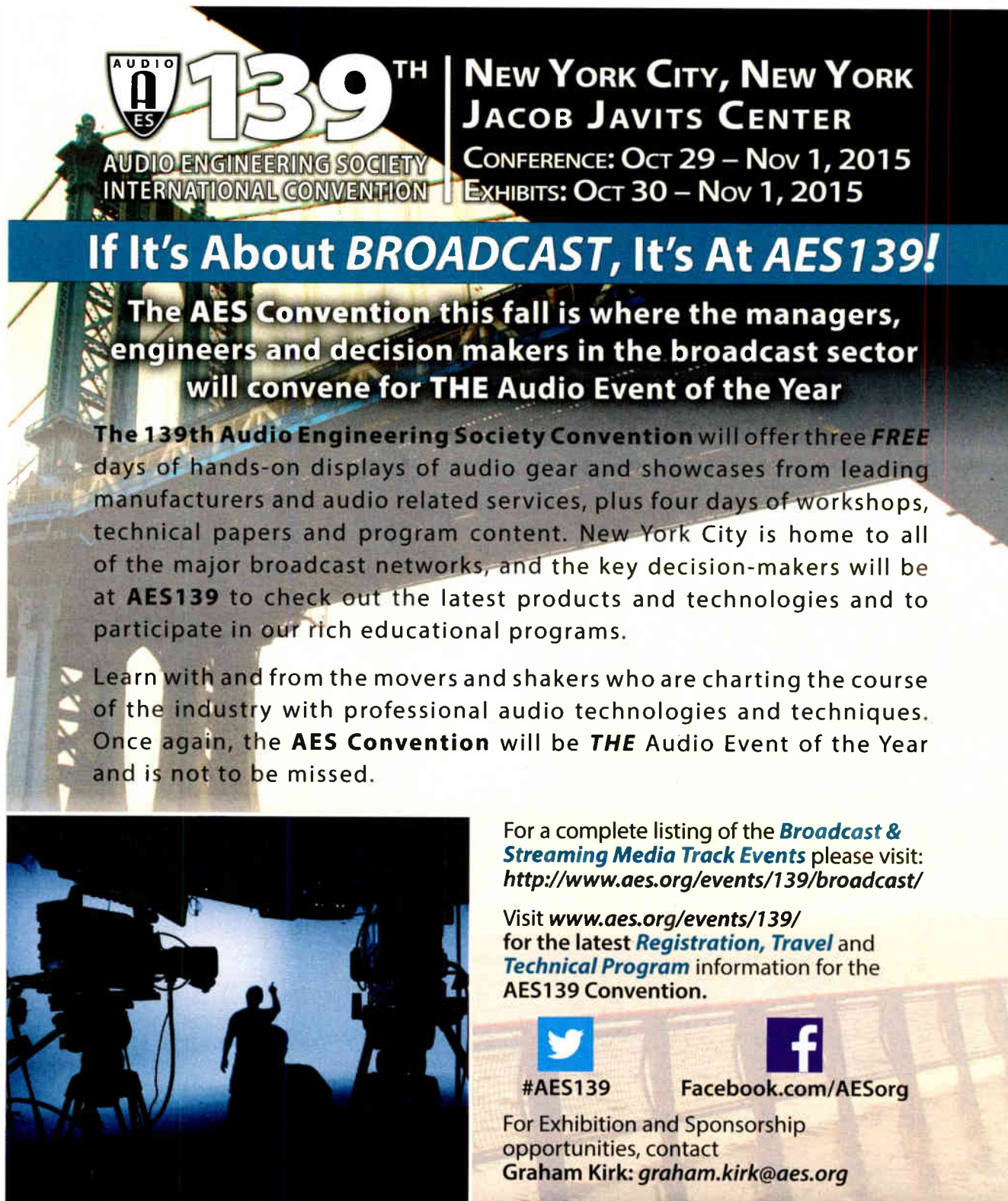
Hoffmann says there can be backlash

from Periscope viewers if they sense they're being openly marketed to. It's a line he and others are still trying to feel out.

"I think it makes sense for sales to look at a host's social media presence as a benefit to clients," he says. "I'm just not sure anyone has a grasp on it yet."

*How is your station using new tools and platforms? Email radioworld@nbmedia.com*

*Scott Fybush, a frequent Radio World contributor, just might be Periscoping visits to radio towers sometime soon. Find him on Twitter @NERadioWatch.*



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# Shotguns and SoundCloud

Wherein the Warrior talks about tools for the multimedia reporter

## RADIO ROAD WARRIOR

Columns are archived at [radioworld.com](http://radioworld.com)

BY PAUL KAMINSKI

One thing I have noticed in my semi-retirement is that my active colleagues in radio reporting are doing much more than getting great actualities and giving them proper context within a time constraint. Oh, yes, that still happens, but now, reporters may be called on to snap a smartphone picture or shoot a video clip for their outlet's website and social media portals as well.

Some reporters depend exclusively on smartphones for recording and

transmitting their submissions. The rest think about the smartphone (iOS or Android variety) as a backup. Like any recorder, the onboard microphone on a smartphone does a mostly passable job of recording audio. That's OK in a pinch, but listeners and viewers (not to mention the editors, news directors and webmasters) are expecting a little more. That little more, for me, comes in the form of a shotgun microphone for a smartphone.

### LITTLE SHOT

Audio-Technica has developed a monaural shotgun microphone for iOS and Android devices called the 9913 iS. It has the proper pin-outs for a smartphone headphone/microphone jack, and has a jack into which you can plug in

stereo headphones of the 3.5 mm (1/8-inch) variety. It works well with both of the audio recording apps on my Galaxy S4, Audio Evolution Mobile and Lexis Audio Editor.

As with any device, a little time spent fine-tuning audio recording parameters in practice will bring better results when a recording is made on a smartphone in a newsgathering situation. So a reporter in an interview/scrum opportunity with

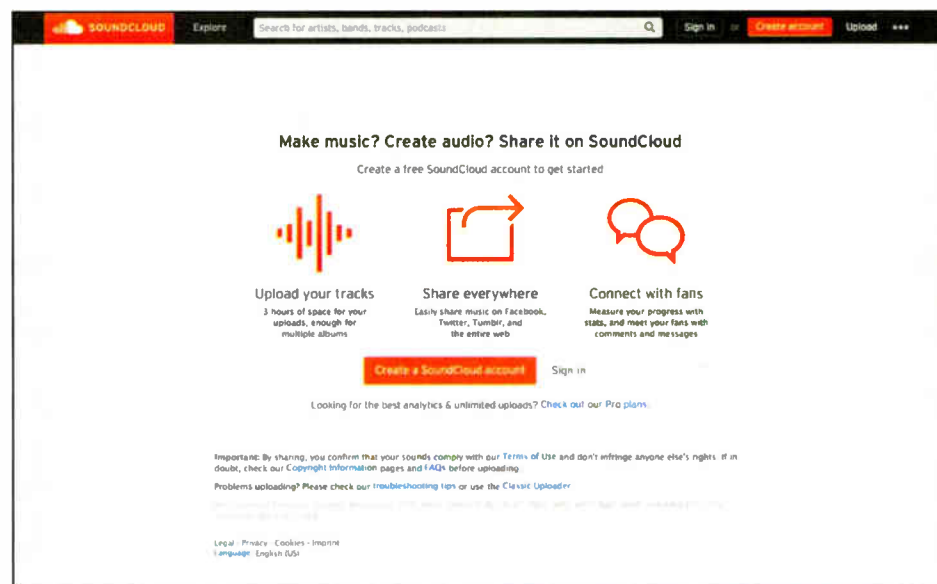
tion than what could be included in a regular report, and that I wanted to get that information out. How could I solve that conundrum?

SoundCloud was founded in 2008 by Alex Ljung (founder and CEO) and Eric Wahlfross (founder and CTO). Its ability to share sounds between creators and listeners, and its podcasting feature works to solve that problem. SoundCloud gives a reporter or program producer the ability to publish a podcast, without having to write the XML files necessary for a podcast, simply by uploading files to the creator's page at the SoundCloud website. If one has a

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### Getting started with SoundCloud.

a newsmaker can simply attach the 9913 iS, point it toward the newsmaker, hit record and record audio. That will also work for videos (as in a classic "talking head" closeup of the newsmaker) and other video applications. So if the interview/scrum was, let's say 10 minutes long, one could select audio from the appropriate portion of the video for the upcoming newscasts, and then post the entire video to the website.

This is not a new thing; back in the day when more radio and TV stations shared ownership, newsrooms and news gathering resources, it happened quite a bit.

I use the 9913 iS to narrate short vehicle walk-around videos and broadcast them from my Periscope video account as well as a backup in case I should find myself in a news gathering situation, and need to record quality audio with my smartphone. You'll have to enter 9913 iS in your favorite browser. As of this writing, Audio-Technica was still deciding whether to bring this microphone to the U.S. market.

One thing I remember as a reporter: Many times I had much more informa-

Facebook, Twitter or Google account, the service integrates seamlessly.

All one needs to establish an account is a valid email address. There are three types of account: The Partner account is free, and gives the user three hours of upload time, and basic statistics on listeners. A Pro Account (\$6/month, \$55 per year) allows users to upload six hours and get enhanced statistics. A Pro Unlimited Account (\$15/month, \$135 per year) gives unlimited uploads up to 30 hours per week. There's also an exclusive Premier Partner level that is available by invitation. One can access accounts via their app, which is available for iOS and Android devices and by logging in at [soundcloud.com](http://soundcloud.com).

I upload my "Radio-Road-Test" program to SoundCloud ([soundcloud.com/radioroadtest](http://soundcloud.com/radioroadtest)) as another distribution channel. The creator upload page gives options to alert Facebook, Twitter and Google followers when a new piece of audio is uploaded to the account. I upload MP3 files; SoundCloud also supports AIF, WAV, FLAC, ALAC, OGG, MP2, AAC, AMR, and WMA files. The maximum file size is 5 GB. Good descrip-



tive hashtags will help people find your submission when uploading the audio. SoundCloud is particular about uploading copyrighted material: they will ask you to certify that you own the copyright to the material.

The SoundCloud smartphone app allows you to record via the smartphone (see where the shotgun mic can help?) with basic cut editing functions and then post that recording to your account. By using a laptop, for instance, one can select a pre-produced MP3 file, and upload it quickly. SoundCloud has a detailed podcasting creator guide (<https://on.soundcloud.com/creator-guide/podcasting>) that will walk a user through the process of creating a podcast from uploaded SoundCloud files.

Paul's smartphone with the Audio-Technica 9913 iS mounted.



Photo by Paul Kaminski

It has much more information on best practices and how to get the best benefit from SoundCloud.

But wait, there's more: I'm experimenting with the recently released Periscope video app. As I discover tips, tricks and what to avoid, I will share those with you in a future column.

Find past columns at the Road Warrior tab under Columns at radioworld.com.

Paul Kaminski is a long time contributor, semiretired radio reporter and host of msrpk.com's "Radio-Road-Test" (his "full-time part-time" job). Tweet @msrpk\_com, follow him on Periscope and look for him on SoundCloud (radioroadtest).

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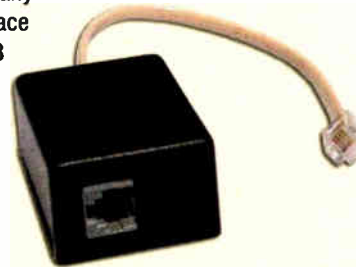


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**GM JOURNAL**

### Is College Radio Still Viable?

Higher education institutions are keeping up in the mobile media age

**CONTINUING ED**  
BY DICK TAYLOR

Is college radio still viable in today's media environment? This very topic was tackled at a couple of sessions at the Broadcast Education Association 2015 Convention in Las Vegas in April.

The organization is made up of the professors, instructors and advisors mentoring the next generation of radio broadcasters at colleges and universities across the United States.

Spoke! alert: The short answer to this article's question is "yes."

College radio is vibrant and growing in ways of which you might not be aware. Today's college station might be available only online, like [UTARadio.com](http://UTARadio.com) at the University of Texas at Arlington. It might be a 100-watt low-power FM station such as WAXU (13.9) at Antioch Community College in Infield, Conn. It might be a 16,500-watt educational FM station like KVM at St. Cloud State University in St. Cloud, Minn., that also operates four HD signals, a 24/7 sports streaming station, a streaming music station, a special streaming

or FM transmitter, but rather as any audio-based product. Educators consider streaming podcasts and satellite all forms of radio. Higher education is very accepting of today's technologies and is working with students to be skilled to operate on all these platforms.

I know my students do not distinguish between AM/FM and podcasting, satellite or streaming as one being "radio" and the others not, it's all radio, and it all is easily accessible via their smartphone.

The second most popular position in radio that students are interested in pursuing is becoming an air personality, especially morning shows personalities. Colleges do differ in the amount of programming formats they enjoy on their stations, but even those colleges that consider their stations to be "free form" still have basic program elements that everyone must follow.

Often the difference between strict programming formats and not is tied to whether the college offers a degree program in radio broadcasting. When colleges or universities offer broadcasting degrees, their student radio stations don't run more like a business. Those that don't are more likely to run their student radio stations like a club.

When I earned my FCC "Third Class License" back in 1967, it was called a

and short form news broadcasts at competitions including those held by Hearst and the Associated Press. However, I began to see students coming up who are more interested in entertainment style news over the more serious news of the day.

Jim Gray who oversees KVM, the public radio service of St. Cloud State University, does such a good job of training his students in the NPR style of radio that when they leave school, commercial broadcasters tell him they love having his students but they have to keep them off the air for 30 days to "flush the KVM" out of them.

Colleges do differ in the amount of programming formats they enjoy on their stations, but even those colleges that consider their stations to be "free form" still have basic program elements that everyone must follow.

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Higher education is very accepting of today's technological advances and is working with students to be skilled to operate on all these platforms.

Chad Roberts at Central Michigan University told the audience in Las Vegas that, in addition to free personality radio, they also teach students how to "voice-track." His guidelines to students were to keep it "light, bright and gone." Keep your breaks shorter than 90 seconds maximum and remember, one thought to a break.

Lance Liguera at University of Texas at

Monica Wichita, a student staff member at UTA Radio, is on the air.

Drawing these false lines of demarcation

**COLLEGE RADIO**

Responding to "Is College Radio Still Viable?" July 15 issue:

The University of Wyoming had a wonderful broadcast curriculum in 1969 when I started there. The campus station KUWR(FM) had a broadcast and carrier current signal. Students, managed, programmed and performed on the air. I was on the air within a month of starting at the school. It was a great experience; we tried all kinds of different formats, worked all kinds of hours, and got a real taste of the business. I have been on the air 45 years and still love it. I have very fond memories of my time at Wyoming and the people and professors with whom I learned and worked. Unfortunately along came NPR, and eventually the campus station longer became a resource for broadcast education and career building. Our industry has suffered as a consequence; the new kids no longer knock on our door.

We occasionally find a young radio animal who loves the work. We train them and hope they hang around. Most campus radio stations are no longer that; in our community one of the "campus" NPR radio stations is located downtown, and the broadcast school at the local community college to which it is licensed no longer exists.

I know there are still some great programs out there, and I hope they thrive. Our industry needs new blood, but they also need to know they can make a living practicing the art.

Bill Barrett  
KGNU(FM)  
Eugene, Ore.

At Western Kentucky University we are the public radio service (NPR) and public television service (PBS) for South Central Kentucky.

Our television facilities also provide all the uplinks for local elected officials (like Bowling Green resident and United States Sen. Rand Paul) for the "Sunday shows," et al.

Our television station also does all the TV work for the college sports networks with out remote uplink satellite truck and HDTV production truck, plus we now have a cable cooking show that originates here on campus.

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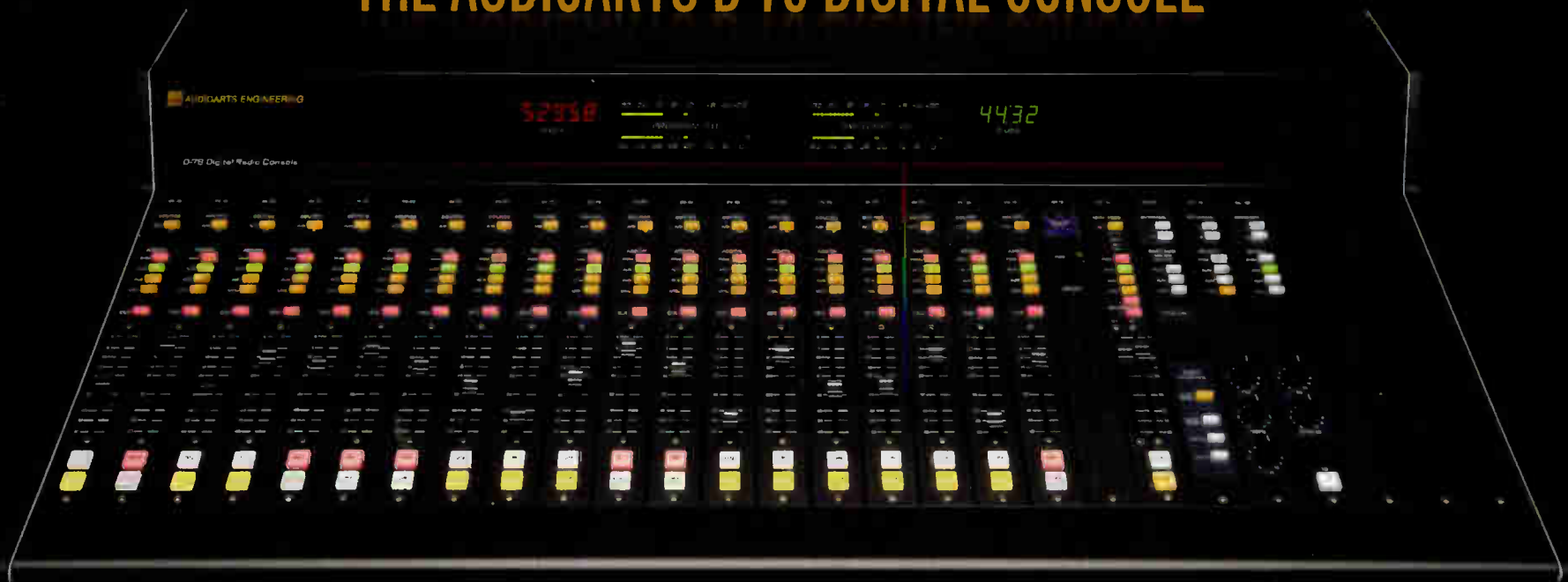
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reducer with full-scale logarithmic digital peak plus VU metering and autozero, limit, and lock.

Individual plug-in modules make installation and service a breeze. The D-76 can be ordered with an optional SUPERPHONE module, which supports two callers. It can also be ordered with the optional IP-76 plug-in module for interfacing to the Wheatstone IP Intelligent Network.

This new console has everything you have come to expect of an Audioarts console - the ease of use and rock-solid reliability, including a KILLER power switch, built-in Acoustidub,

It is set out in a sleek new design that is both practical and practical for modern radio industry standards.

Contact Audioarts Engineering for more info on the D-76 Digital Audio Console.



- Modular hot-swap plug-in design
- Optional IP-76 module provides connectivity and additional I/O through Wheatstone IP network
- Optional SUPERPHONE module with dual caller support
- StudioHub+ R45 connectivity
- Inputs can be analog or digital depending on daughter card installed
- Any combination of analog and digital line inputs
- Input channel A, B source select
- External rack-mount power supply
- Universal zero-volted mic and line control ports on all input modules
- Sample rate conversion on all digital inputs
- Operates from fail-safe power supply
- Digital clock (can be slaved to ESE time code)
- Cue, monitor and auto-dropout
- Connected faders and monitor ports
- Critical channel ON/OFF switches
- CR and Studio Monitor outputs with separate four-bus source selection plus independent external 1 & 2
- Both Program and Switched VU meter pairs
- Four microphone preamps standard with option for four additional
- Digital timer with 4 buttons and manual control
- Two on-air talk lines
- Built-in headphone amp with controlled output jack
- Built-in cue speaker with amplifier and external cue output
- Direct digital VU-peak LED metering display

GOING TO THE NAB RADIO SHOW? SEE WHEATSTONE AT BOOTH 18!

**AUDIOARTS ENGINEERING**  
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