



RADIO WORLD

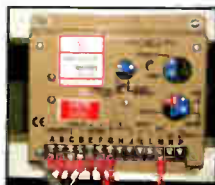
MAY 18, 2011 | The News Source for Radio Managers and Engineers | \$2.50 | RADIOWORLD.COM

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NEWS & ENGINEERING

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GM JOURNAL

• Harry Cole wonders if the FCC's beta website design indicates that broadcasting is becoming marginalized at the commission. — Page 24



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OPINION

Readers talk back about AT&T Long Lines, Norman Corwin, DXing and more. — Page 37

Dave Siegler Strives for Digital, Plus

New Cox VP of Technical Operations Sees 'Hybrid' Skills Becoming Norm

BY RANDY J. STINE

ATLANTA — In the first few months at his new job as vice president of technical operations at Cox Media Group, Dave Siegler is beginning to grasp the

NEWSMAKER

complexities of overseeing engineering and technical operations for the group owner, which includes 71 FM and 15 AM radio stations, 15 television stations and four metro newspapers.

Siegler, 54, took over the position at Cox Media Group from Sterling Davis, who retired at the end of 2010. CMG is a subsidiary of Cox Enterprises. The Cox radio and TV technical departments system-wide have approximately

(continued on page 14)

Regulators Appear Firm on EAS Deadline

Suppliers Begin Posting Conformance Declarations

BY LESLIE STIMSON

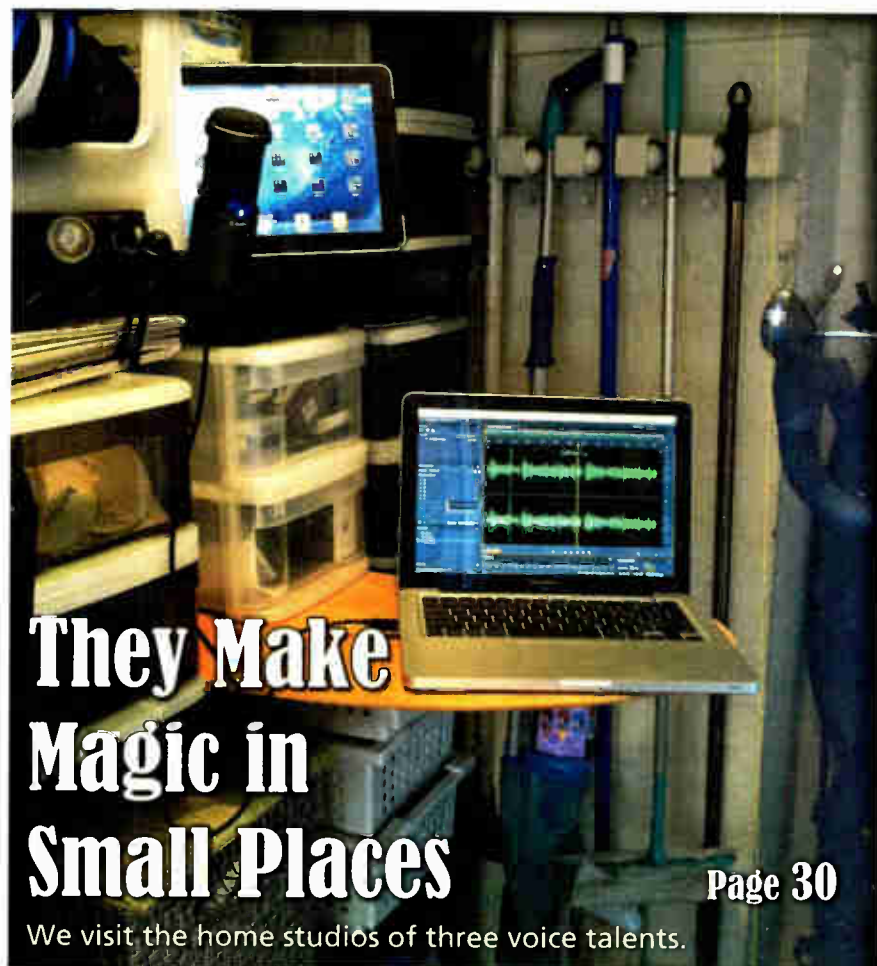
Broadcasters soon will know more about their responsibilities in implementing next-generation EAS.

It's an important step given that

stations have had to plan to meet a compliance deadline before all rules and procedures were in place.

The FCC's Public Safety & Homeland Security Bureau has drafted

(continued on page 12)



They Make Magic in Small Places

We visit the home studios of three voice talents.

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Look for Cap-Ex to Grow This Year

Also at NAB: Licensees Express Concerns Over New Renewal Form

BY LESLIE STIMSON

LAS VEGAS — Crowds are returning to the city in the desert.

Convention officials pegged attendance to the annual NAB Show at 92,708, an increase of about 5 percent over last year. More than a quarter — 28 percent — of conference-goers came from other countries, with 151 nations represented, according to the National Association of Broadcasters.

The busy exhibit floors, session rooms and convention center hallways bore out the feeling expressed by vendors and engineers that more people are budgeting to attend some or all of this annual event.

Vendors said they're actually selling equipment again at this show, a sign of demand that was pent up over several years while broadcasters paid down debt load and put off replacing or upgrading

were FCC policies, spectrum management and NAB's lobbying goals. In the news at the spring show:

FCC EMPHASIZES AD DISCRIMINATION POLICY

Broadcasters are worried about how to comply with a change in Form 303-S, the license renewal application for commercial radio stations. They asked a regulatory panel how to be sure that ad sales agreements from agencies and advertisers don't discriminate on the basis of race or ethnicity.

This concept has been controversial and some licensees think the commission is overreaching its authority with its recent actions.

The first license renewal window closes June 1. Owners in Maryland, Virginia, West Virginia and the District

as online advertising sources, it must "exercise due diligence to make sure those contracts comply with our rules."

He encouraged broadcasters to "go to Katz" and other media rep firms to "make sure their agreements comply," said Doyle.

Prohibited discriminatory practices include "no urban/no Spanish" dictates in which an ad buyer specifically seeks to exclude those programming demos.

If it's not possible to verify that an advertiser doesn't discriminate, Doyle advised managers to check "no" on the FCC form to explain to the commission why the situation is not "an impediment to renewal."

The certification covers March 14, 2011 until the filing date of the license renewal application.

At the end of the show, 23 activist groups wrote to the commission in support of its actions. "We believe that

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equipment save for the most pressing needs.

Equipment sellers said studio projects are picking up as cap-ex is starting to flow a little more freely. While money allocated to engineering projects is not at the levels it was before the recession began in 2008, it is better than the previous two years, according to numerous exhibitors.

The majority of radio exhibits were again in the Central Hall and exhibitors seemed happy with their placement in the "center of the action." New this year was a radio "pit" and a nearby pro audio "pit" where mini-sessions and demonstrations were done right in the exhibit hall. The pits officially were called "People Integrating Technologies and Solutions." Exhibitors liked the concept and said it brought traffic into the booths. Also new this year were booths in the North Hall about developing technology.

Emergency alerting developments were a major theme (see page 1). So



Taking part in the panel 'The FCC and You,' from left, are Melodie Virtue, partner with Garvey Schubert Barer; Peter Doyle, FCC Audio Division chief; Margaret Toby, vice president of regulatory affairs for NBC Universal; and Barbara Kreisman, FCC Video Division chief. Attorney Jack Goodman, not shown, moderated.

of Columbia are the first to experience the changes in the renewal form.

FCC Audio Division Chief Peter Doyle said stations should focus on how they get their advertising. A station needs to make sure its own documents don't discriminate; and if it's using ad agencies or other third parties, such

strong enforcement will lead to the near-demise of 'no urban' and 'no Spanish' advertising dictates within two years," they wrote. The groups include the NAACP, the Rainbow Push Coalition and the National Association of Black Owned Broadcasters.

(continued on page 6)

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'I Started in Radio When I Was 13 ...'

Radio People Tell Their Stories in Their Own Unique Voices

Earl Reilly worked in radio and TV in the Pacific Northwest for 60 years, with job titles like GM, broker and ad rep. But techies will recognize kin:

"My life in broadcasting began while I was living at our family home in Everett, Wash.," Reilly writes on page 1 of his humor book "According to Earl."

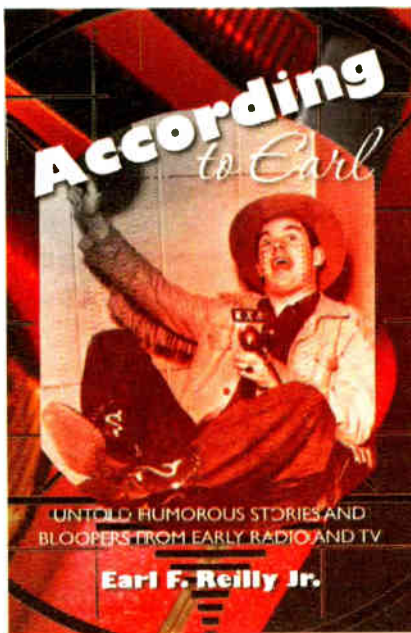
"I became interested in technical radio. In those days to develop personal radio equipment you wound your own coils, assembled parts and build everything from scratch according to a circuit diagram. I obtained some condensers and resistors (they were called grid leaks then) from old, discarded Atwater Kent battery radios.

"My first one-tube radio was powered by Burgess dry cell batteries. I strung a copper wire from my bedroom to a neighbor's tree. With my earphones I was able to hear shortwave stations from all over the world. It was a thrill to hear Big Ben strike on the hour from London's BBC Radio."

Reilly proceeds to offer us "untold humorous stories and bloopers from early radio and TV" including anecdotes about building an amateur radio rig in a tiny room at the YMCA; his brief stint as chief engineer at KRKO; his air persona as "Spike Hogan" at KXA; his decision to take a sales job at KING in 1952; his move into television and the rep biz.

Autobiographical books like Reilly's show up often at Radio World. I enjoy telling you about them.

Please understand something: These aren't likely to be Pulitzer Prize winners. They won't bolt you into your sofa for weeks as a great David McCullough



or Laura Hillenbrand story would. They don't arrive gorgeously bound. The spacing of text might be streeeeeetched just to fill space; the editing might be iffy. Some look amateurish.

I say all this because I want you to know what you're getting if you buy some of the books I mention. But if you love to sit around and "talk radio," such books will appeal regardless. You probably don't care whether they are thick or pretty. Their stories offer us a slice of what radio looks like, or looked like, through the eyes of peers. They let us "sit down with a colleague" and pass pleasant time.

Reilly's is a good example. It consists of only 100 pages of spacious text; you can hand the book to another radio his-

tory lover after you've zipped through it in one sitting. And it would be a pleasant sitting, given Reilly's technical chops and fearlessness about looking silly. (The three dozen photos include a few doozies including "the infamous office rock" and one of Earl with George the dead elk.)

"According to Earl" is an unpretentious piece of personal broadcast history, a lightweight paperback from a guy who doesn't take himself too seriously. Find it at the NAB Store or online retailers like Amazon and Barnes & Noble. Retail: \$12.95.

Not a personal recounting, but reflective of a personal love affair, is

FROM THE EDITOR

Paul McLane



Donna Halper's book on Boston radio.

It isn't much thicker than Reilly's but is jammed, front to back, with fabulous photos. I mentioned it on RW's blog and share it here.

The "Images of America" series from Arcadia Publishing explore aspects of local U.S. history through great archival photos. I wrote in 2008, "If Arcadia knows what's good for it, the company would



Eunice Randall, Boston's first female announcer, is shown in 1921 at the AMRAD studio.

Courtesy Arcadia Publishing/Eunice Stolecki



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MAY 18, 2011

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launch a full series of radio station history books in the mold of this WLS title. They'd have a hit."

Maybe the publisher was listening, I don't know; but here comes Halper, who takes readers from Boston radio's formative years and the ensuing Golden Age, right up to the "Internet age." There are pix and stories about WBZ, the Yankee News Service, Arnie Ginsburg (that's "Woo Woo" on the cover), Curt Gowdy and pioneering 1XE, later WGI, the "AMRAD" station. And more.

The book of black-and-white photos retails for \$21.99; you can find out more about it and search for other radio titles at www.arcadiapublishing.com.

Briefly, a few other notables:

"*The New DXer's Handbook*" — Here's a free PDF about the basics of successful DXing. Download it at <http://dx-code.org/newdixer.pdf>. Material is by Bryce K. Anderson, K7UA, based on work for the membership of the Utah DX Association, of which he was president.

"*Radio Survives and Thrives*" — Described as a history of Kentucky broadcasting from 1945-1970, this isn't really a book, it's more a chapter, and a short one, at that. In fact author Kenneth D. MacHarg originally wrote the material for use in a larger work. He penned it in 1996 and wanted to disseminate it now for folks interested in the Kentucky subject matter. This is very short; you will wish for more, given the promise of the title. It lists for \$8.99 and can be purchased at www.createspace.com, or \$4.99 in Kindle edition at Amazon.

"*Public Radio Resource Guide*" — The Public Radio Satellite System recently updated an online handbook that provides resources for public stations, producers and vendors. PRSS promises this is "more robust than a previous print version." The organization used to publish a "Producers Resource Guide" but stopped eight years ago. Find the guide to technology, training, resources, funding and conferences at www.prss.org.

"*Vox Populi*" — Seven hundred pages of Bill O'Shaughnessy: his radio interviews, podium remarks, tributes to fallen friends and print editorials. The Whitney Radio owner is known as a First Amendment defender; he's also a raconteur, a backslapping affable guy. This is his fourth collection and it's perfect for reading for 10 minutes each night. You won't be disappointed when this \$35 hardback lands heavily on your desk. (And of course there's lots of Mario Cuomo.) Published by Fordham University Press.

NEWSROUNDUP

TRANSLATORS: The Amherst Alliance, a media reform advocacy group and LPFM proponent, asked the FCC to allow locally-originated programming on FM translators. In a petition for rulemaking, the group says the time is ripe now that so many satellite-fed FM translators are on the air, and with more groups seeking such licenses.

"Originally, translators were authorized as tools for filling geographical gaps in a local radio station's coverage," wrote President Don Schellhardt. "However, with the emergence of satellite technology and 'string-along' transmitter siting, translators have often become the exact opposite of what was originally intended. Many of them have become outposts in regional and national broadcasting networks." Allowing translators to originate local programming would "convert" those that are not local to a local programming outlet for at least part of the day, he argues.

The group also proposes that existing satellite-fed FM translators and existing satellite-fed LPFMs should be placed into a new, lower priority "Auxiliary" Secondary Service, except when such stations have agreed to ramp up, over two years, to eight hours per day of locally originated programming. Those satellite-fed FM translators and satellite-fed LPFMs that do ramp up would receive full Secondary Service Status; stations that remain fully or mostly non-local would slip into a newly established Auxiliary Secondary Service Status, allowing them to be displaced by locally-oriented translators or locally-oriented LPFMs, proposes Amherst. The petition is the third of three addressing implementation of the Local Community Radio Act.

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NAB SHOW

(continued from page 6)

GENACHOWSKI FOCUSES ON SPECTRUM AUCTIONS

For his second address to an NAB spring show, FCC Chairman Julius Genachowski delivered a speech similar to last year's and stayed on one topic: auctioning off some of the UHF spectrum television broadcasters have been using for decades, to benefit mobile broadband and relieve a coming spectrum crunch.

He proposes "voluntary incentive auctions" in which TV stations that agree to give up all or part of their UHF spectrum would share in the proceeds when that spectrum is auctioned. Bills allowing such auctions are pending in the House and Senate. Genachowski says the idea has momentum.

While there are legitimate issues to be discussed, he said, some opposition to his idea amounts merely to distraction.

"Some have argued there's no spectrum crunch, but the data couldn't be clearer," Genachowski said. The agency's baseline spectrum inventory found that "there's no big swath of spectrum hidden in a warehouse somewhere."

Many broadcasters don't believe a



FCC Chairman Julius Genachowski stayed on topic, emphasizing the importance of auctioning television spectrum to gain more of that precious commodity for mobile broadband and relieve a coming spectrum crunch.

spectrum crisis is looming.

NAB wants the commission to conduct a thorough spectrum inventory, detailing who has what spectrum and whether they're using it efficiently or hoarding it, as broadcasters suspect some users are. One engineer who supports the NAB's position told Radio World that simply publishing a list of spectrum users, which the FCC has done, doesn't go far enough.

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Genachowski said no station would be forced to take part in auctions or to move from UHF to VHF unwillingly. However, broadcasters would not be guaranteed the right to stay on their current channels. Any who choose not to participate in the auctions would be compensated for the cost of moving.

He said "it would be unprecedented for any one broadcaster to keep his channel position no matter what and unfair to other auction participants. ... We need to free up more spectrum for mobile broadband, and there are no easy reallocations ahead of us."

Indeed, the chairman and commission officials are now talking about the necessity of repacking UHF television channels to make more efficient use of that spectrum now that television's transition to digital is mostly complete.

Broadcasters say there are costs involved with moving beyond technical ones, such as community outreach to publicize a move; they wonder who would pay those costs. They also fear that the government would underestimate the expense of moving.

Genachowski believes consumer service disruptions would be minimal because the DTV transition allowed stations to move to new frequencies without changing virtual channels.

The chairman said he would be "straight and fair and focused on problem-solving" going forward. "I ask the same of you."

Radio engineers and vendors approached about how the spectrum auction/repacking issue might affect radio said our industry doesn't have enough spectrum, or the right kind, to be considered valuable to transmit video. However, any potential repacking raises interference concerns for noncommercial broadcasters, especially if new television stations are placed on Channels 5 and 6.

GORDON SMITH: 'WE ALREADY GAVE AT THE OFFICE'

Enough with the talk of a looming spectrum crisis already, said NAB President/CEO Gordon Smith.

He said in his keynote that while wireless carriers are warning of a spectrum crisis, there's "more spectrum allocated to mobile broadband than there is capital to deploy it."

NAB wants the commission to commission a thorough spectrum inventory before going ahead with any voluntary spectrum auction plan for television.

Less than two years ago, broadcasters gave up more than 25 percent of television spectrum and spent a total of more than \$15 billion transitioning from ana-

log to digital, he said. "We spent these billions because we knew we needed to remain relevant to new generations," he said. "Now, less than two years later, wireless companies want *another* 40 percent of TV spectrum. Hey...we already gave at the office!"

He described the industry as being in full battle mode to protect broadcasters from being forced to give up spectrum involuntarily.

"If a station simply can't make it and it volunteers to sell its spectrum, that's fine — as long as it doesn't harm another station that wants to stay in business and is excited about the future," said Smith.

"The problem is that what is voluntary for the former could become involuntary for the latter. It concerns us that the FCC could forcibly relocate a broadcaster, crowd channels closer together, reduce their coverage, destroy innovation for viewers, increase interference or otherwise degrade their signal."

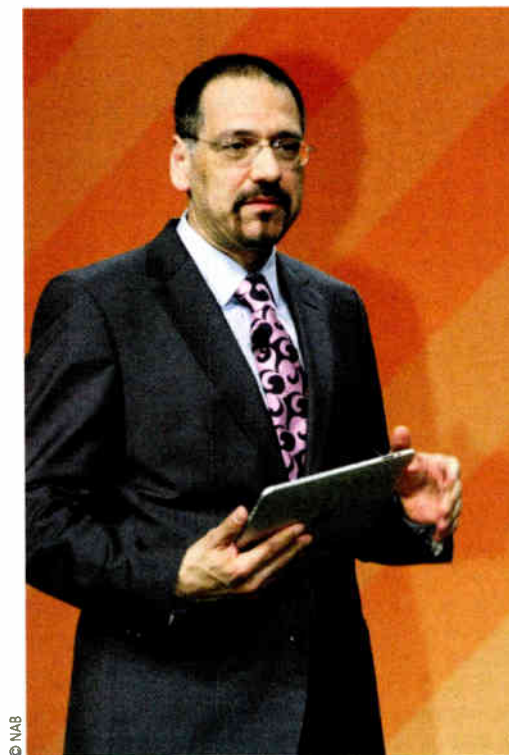
For more of his keynote, see Radio World's May 4 issue, page 44.

COOLEY: CARS NEED SAME DATA 'PIPE' AS HOMES

CNET Senior Commentator Brian Cooley says three technical innovations — smartphones, tablets and connected cars — can help radio reach new audiences and better serve existing listeners.

Cooley predicts the next big thing in consumer electronics after the age of

(continued on page 10)



CNET Senior Commentator Brian Cooley says three technical innovations — smartphones, tablets and connected cars — can help radio reach new audiences and better serve existing ones.

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NAB SHOW

(continued from page 8)

the PC will be tablets. He was quick to reassure attendees of the radio luncheon that he's not declaring the personal computer dead but rather looking beyond the device.

Another big thing is the "connected car," which is a reality, not a distant concept, said Cooley. Right now, when we as consumers leave our homes, we're leaving a rich media environment, while in the car we face a "connected ghetto." Vehicles need the same pipeline capacity as our homes have, he said.

Cooley noted that automakers like Ford, BMW, Toyota and Chevy have debuted or improved their connected hands-free entertainment systems. These systems won't just serve a "niche" audience, he predicted.

FRITTS RECEIVES SERVICE AWARD

Former NAB President/CEO Eddie Fritts was honored with NAB's Distinguished Service Award for "his leadership in securing a variety of public policy victories that helped sustain broadcasting's future during an era of intense competition and unprecedented change," according to the association.

Fritts was president of the association for 23 years, from 1982 to 2005. Smith praised Fritts as someone who "for more than two decades ... carried the banner for free and local broadcasting on Capitol Hill with integrity and distinction. Eddie helped put NAB on the map as an advocacy force in Washington, and his accomplishments on behalf of radio and television stations — and the listeners and viewers that we serve —



Eddie Fritts headed NAB for 23 years and now runs a government relations firm, the Fritts Group.

will be felt for decades to come."

Fritts said he was "fortunate to have an NAB professional staff far more talented than I" and he shared the credit with them.

NAB was founded in 1922 over the issue of copyrights and music, Fritts said.

"Here we are some 89 years later and the issue of a performers' royalty is again under consideration." In the world of Washington, there are no final victories and no final defeats, he said. Smith "won his first battle on that issue, but to win the war, he will need the entire industry pulling together," according to Fritts.

Fritts now heads a government relations firm, The Fritts Group, whose clients include NAB, CBS and Motorola.

Upcoming: Radio World "Cool Stuff" Award winners, HD Radio news from the show and highlights from the Public Radio Engineering Conference.

NEWSROUNDUP

METRO HAND-OFF: Metro Traffic is now part of Clear Channel Communications. Westwood One wants to focus on "expanding its core network radio business" and has sold its Metro division to Clear Channel Acquisition LLC. Part of the money it gets will help it pay down debt. WWO says the deal strengthens its balance sheet and positions it for organic growth and/or mergers and acquisition activity. The price was not announced.

STREAMING VS. FM CHIPS: Emmis President/CEO Jeff Smulyan defended NAB's campaign push for FM radio in cell phones.

He replied publicly to programming consultant Mark Ramsey, who called the campaign weak and an attempt to spark consumer interest in the feature. Ramsey echoes the wireless industry, CEA and now the RIAA, who say consumers don't necessarily want to listen to radio on their cellphones.

Smulyan, who's been fighting on this topic for years on behalf of NAB, says cell power grids fail in emergencies while radio stations stay on the air with back-up generators.

The debate also morphed into a discussion of the value of streaming to a station. Ramsey asks whether NAB knows that streaming makes radio content available to mobile devices already. Smulyan counters that streaming is expensive. At KPWR(FM), Los Angeles for example, annual electric costs to operate the transmitter are \$39,500, which does not change if the station serves one person or all 16 million within the reach of its signal. If KPWR took down its transmitter and "tried to reach every person we currently reach through streaming, our cost to disseminate the signal would be nearly \$1 million per year," said Smulyan.

Ramsey countered that some broadcasters are making money by streaming. "We have to stop seeing the world in broadcast-colored hues and start seeing it the way consumers do."

STORMS: Despite devastation caused by tornadoes in late April, many stations in Alabama, Mississippi,

Arkansas, North Carolina and other affected areas remained on the air to provide emergency information. They continued to air vital information and organize fundraisers and other relief efforts to help storm victims. NAB President/CEO Gordon Smith said radio provided breaking news coverage in the affected areas and applauded stations for "galvanizing relief efforts." He made the point that during a crisis, local broadcasters "are a reliable first informer in providing emergency weather coverage that saves lives." Amateur radio helped storm victims as well, providing communications support and real-time weather observations, according to the Amateur Radio Relay League. Radio's conduct during the storms and ability to stay on the air is likely to be cited in support of NAB's efforts to get wireless carriers to activate FM chips in cellphones.

CHANNEL LEASES: Sirius XM leased a total of 13 channels to third parties. The commission made the set-aside channels a condition before it agreed to the merger of the satellite radio companies in 2008. There will be four urban channels, six Spanish, two Mormon and one Korean. Licensees/programmers include Howard University's WHUR(FM) in Washington, Brigham Young University's KBYU(FM) in Salt Lake City, Eventus/National Latino Broadcasting, WorldBand Media and KTV Radio.

NFCB CONFERENCE: Registration is open for the radio conference organized by the National Federation of Community Broadcasters taking place



June 1-4 in San Francisco. Several sessions are devoted to fundraising in the challenging economic environment; other topics are music licensing, audience research and community engagement. Technical session topics include content management systems, live remotes and mobile presence. There's also a chance to talk to personnel from the Public Radio Satellite System and ContentDepot users about the new PRSS receivers due to arrive in May. To register, go to: www.nfcb.org.

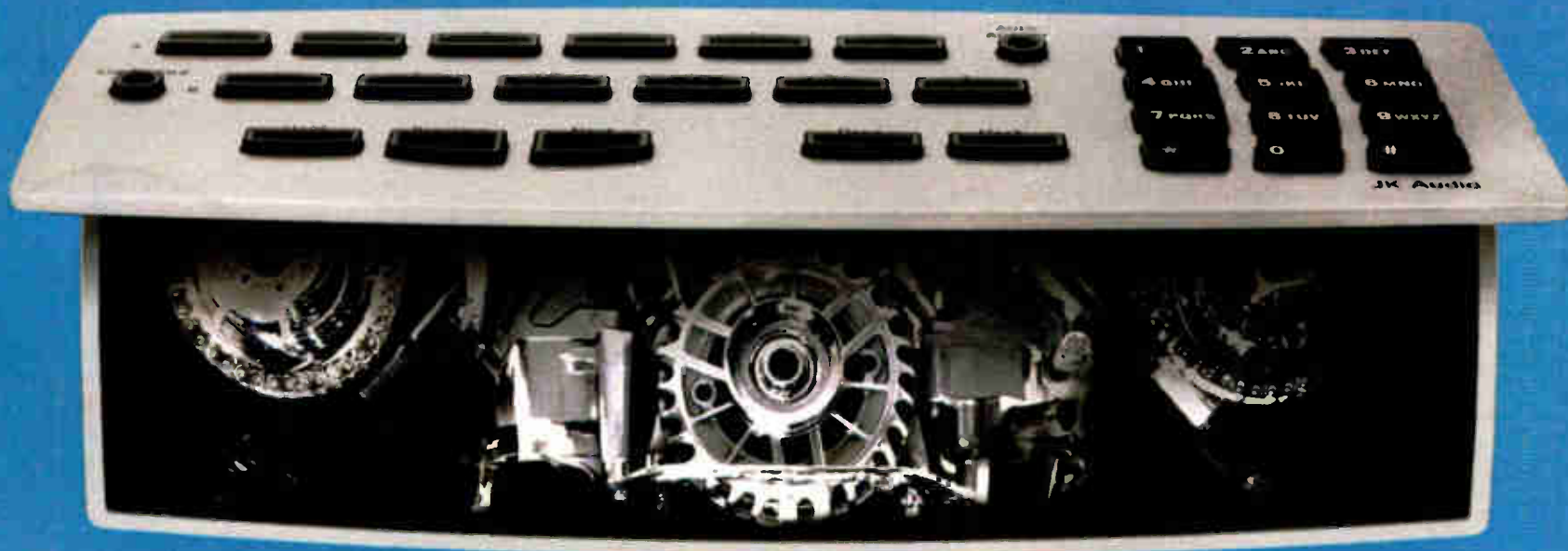
TOWER FINE FOR KNX: The FCC proposed a \$10,000 fine against CBS Communications for a dark top beacon light atop a tower for KNX(AM), Torrance, Calif.

The commission said an employee in its Los Angeles field office noticed the light was not lit one evening last May at 11:20 p.m. The commission contacted the FAA to determine if the outage had been reported and found it wasn't; the FCC then requested a Notice to Airmen, or NOTAM. The top beacon was also dark the next night. The same Los Angeles agent later inspected the KNX tower inspection logs and found a NOTAM was filed on May 18, 2010, five days after the commission agent noticed the outage. A CBS engineer called the Los Angeles field agent and said the light had been repaired, and also acknowledged that the person who monitored the tower lights for outages "apparently did not notice every outage evident in the system," according to the commission report.

The FCC said failure to maintain required lighting on the tower created a potential air navigation hazard; it proposed a \$10,000 fine, which CBS can appeal. In addition to the proposed penalty, it told CBS to certify in writing that the tower is now in compliance.

LAY BRICKS: National Religious Broadcasters General Counsel Craig Parshall had a few things to say about the U.S. government. Parshall, also NRB's senior vice president, wrote in a newsletter about decisions that hurt the funding and operation of religious organizations. President Obama made the list for a budget proposal to limit donations being written off of federal tax returns of high-earning individuals. Parshall points to data suggesting this would lead to a 4.8 percent drop in giving, roughly \$3.87 billion. He criticized the Supreme Court for a decision to strike down litigation against an Arizona law meant to stimulate contributions to private schools. Parshall believes the program will diminishing funding for Christian groups involved in "alcohol and rehabilitation facilities, counseling, primary and secondary education and medical services." And he criticized Iowa Sen. Charles Grassley for suggestions about restrictions on religious non-profits. "The mood of some leaders appears to be an unhappy willingness to throw stones at them rather than to help them lay bricks," Parshall wrote.

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

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EAS*(continued from page 1)*

a rulemaking aimed at changing Part 11 procedures to allow for Common Alerting Protocol delivery of next-generation EAS, according to bureau chief Jamie Barnett. He said at the spring NAB Show that he hoped the proposal would circulate among commissioners soon. Stations are anxious to see it and submit comments to the agency.

CAP-compliant EAS encoders/decoders must be purchased, installed and operational by the end of September — unless the commission again extends the deadline. But such an extension seems unlikely based on comments by agency officials during an EAS session at the convention.

Regulators and broadcasters “may not be 100 percent ready” by the Sept. 30 deadline, yet the transition needs to proceed, said Wade Witmer, deputy division director of the Integrated Public Alert and Warning System for the Federal Emergency Management Agency.

He concurred with Sage Alerting Systems President Harold Price, who said that no matter what deadline is established, some stations would delay buying CAP-compliant EAS encoders/decoders. Price also reiterated comments that the industry’s supply channel is up to its task at hand.

“It’s not true that manufacturers can’t make the boxes fast enough,” Price said. “There is a conformance test. Some manufacturers have passed that. A lot of broadcasters had it in the budget.

“With the last extension, stations decided to wait. If you delay another year, people will wait to buy equipment.”

Numerous radio stations and groups are still in the process of deciding which EAS products to adopt, leading to the likelihood of more big purchasing decisions and price haggling between suppliers and users this spring.

Randy Woods of WPOZ(FM), Orlando, Fla., a Primary Entry Point station, said the required outlay is not onerous. “This is a \$2,000 device.” He said WPOZ is one of dozens of PEP outlets that must have a CAP-compliant EAS encoder/decoder. “Broadcasters have known about this for years. Let the September deadline roll. Let the



Antwane Johnson, left, division director and program manager for FEMA's IPAWS office, and Gregory Cooke, associate chief of the Policy Division in the FCC Public Safety and Homeland Security Bureau.

chips fall.”

EAS consultant and broadcast engineer Richard Rudman questioned whether Sept. 30 deadline should be a hard deadline. He wondered if it gives enough time to broadcasters as well as EAS message originators, which typically are local governments.

“I’m finding out some state alerting groups don’t exist anymore,” he said. In any given state with a new governor and little to no money for emergency planning, that is a problem, he said. Local originators new to alerting, he added, will need “lots of training.”

TRAINING

FEMA will require that emergency alert originators take training before accessing its Integrated Public Alert and Warning System to deliver next-gen EAS alerts using the Common Alerting Protocol, according to Damon Penn, assistant administrator for National Continuity Programs at FEMA.

The FEMA Emergency Management Institute will conduct the mandatory training in the same manner as other National Incident Management System courses that first responders must complete.

“This is welcome news for broadcasters, who have long wanted greater visibility for EAS among first responders,” according to broadcast engineer Gary Timm. He retired from Journal’s WTMJ(AM) in Milwaukee last year and is now an engineering consultant active in EAS.

FEMA also has been beefing up PEP stations in anticipation of migrating to next-gen EAS, in an effort to reach 90 percent of the U.S. population directly in an emergency. A PEP station is the president’s gateway to the broadcast community to transmit a presidential message; those stations have special equipment designed to interrupt the broadcast stream, accord-

ing to Antwane Johnson, division director and program manager for FEMA’s IPAWS office.

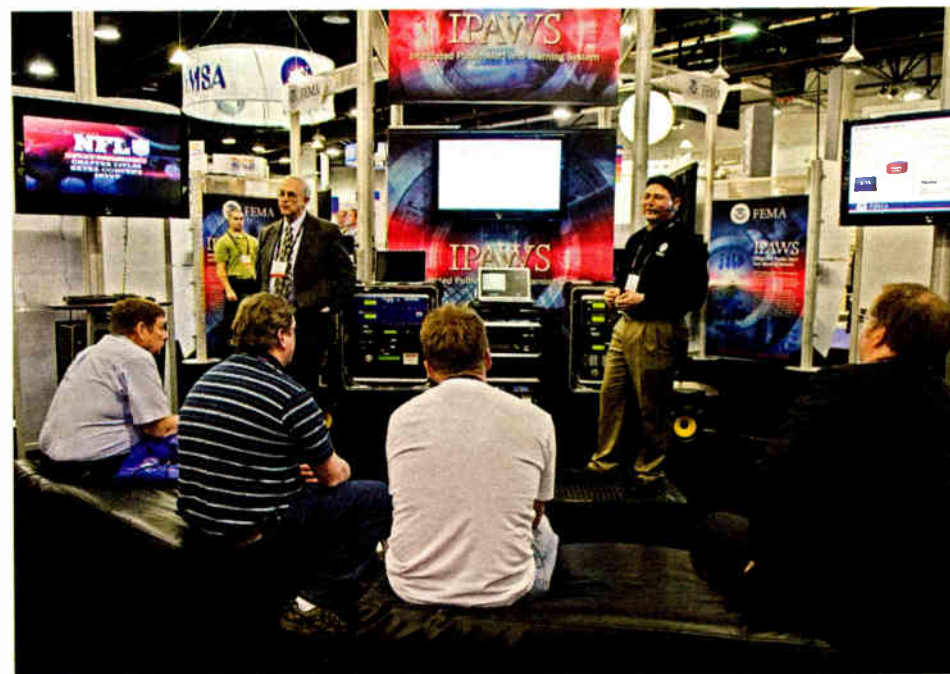
“They are structured to survive in all-hazard conditions” as well as “operate for 60 days without a broadcast

He reassured broadcasters who worry about being fined for mistakes during the national test. “We’re not looking for enforcement actions. We’re looking to make sure the system works.”

The FEMA booth at the NAB Show again demonstrated that Common Alerting Protocol-delivered EAS messages can be generated, transported and broadcast in various ways. There are two satellite delivery systems for CAP messages, and both RDS and HD Radio text can be used for enhanced alert delivery to the radio audience. FEMA conducted EAS workshops at the convention.

In the weeks after NAB, equipment makers announced the progress of their “conformance declarations” through the regulatory bureaucracy.

Digital Alert Systems’ Senior Director of Strategy, Development and Regulatory Affairs Ed Czarnecki said, “IPAWS CAP-conformant vendors are finally beginning to be listed on the FEMA Responders Knowledge Base website.” FEMA earlier began notifying manufacturers whose equipment passed



FEMA will require that emergency alert originators are trained before they can access the Integrated Public Alert and Warning System to deliver next-gen EAS alerts using the Common Alerting Protocol. It conducted EAS-CAP workshops for broadcasters at the NAB Show.

infrastructure to support them,” he said.

A dozen PEP stations have been added recently to the 36 already in place. Nineteen more are scheduled to be added by the end of the year, said Johnson, while 13 “legacy” PEP stations are slated for improvement.

The commission also is prepping for a national test of the CAP-EAS; the date has not been set. The FCC’s Barnett said broadcasters will have at least two months’ notice before the national test. “We want to do preview testing” as well as post-test analysis, he said.

its Conformity Assessment testing.

Harold Price of Sage stated of the Conformity Assessment program, “FEMA has now completed another milestone on the way to the CAP rollout, by providing a non-partisan mechanism for manufacturers to show conformance, and a way for buyers to get confidence that the equipment they’ve purchased is suitable for use with CAP.”

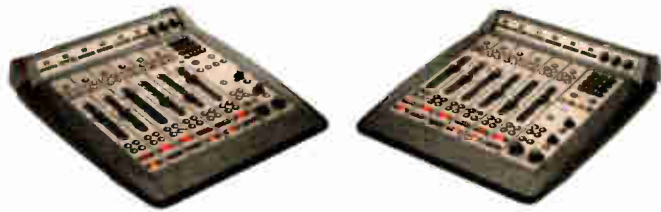
Broadcasters can find copies of IPAWS Conformity Assessment Program Test Reports at www.rkb.us under the “Certifications & Declarations” tab.



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Deal #2: Bigger studios earn you an even bigger deal! Buy four Element consoles — any size — and you'll get the hot new Telos VX broadcast VoIP system everyone's talking about. That's a VX Engine that can handle up to 50 phone lines, two VSet12 phone controllers, and VX Producer software. That's a complete package worth **\$10,480.00** in goodies, gratis.

How long will this deal last? Frankly, we don't know. But you should probably snap it up before someone comes to their senses. Oh, and even though it's our "NAB Special," you don't have to come to NAB to get it — *just call us!*



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SIEGLER

(continued from page 14)

strides. The cycles are changing fast and faster and shortening. To remain competitive we have to keep up.”

The question he raises is where radio fits into all of the new consumer electronic technology.

“There are a ton of new devices from tablets to iPads. It’s important that radio play a part of the adoption process. That said, the majority of radio listening will always be done in the car.”

Siegler, born and raised in Jacksonville, Fla., was an electronics tinkerer as a kid. He did a short stint as what he described as a “technical jock” at an AM station in Jacksonville one summer while in high school.

“I helped with technical operations and engineering and soon realized I’m better off not on mic,” he said.

Siegler began his full-time technical career in 1991 at PGA Tour Productions as a maintenance engineer before joining WJXT(TV) in Jacksonville, also as a maintenance engineer. TV broadcast engineering stops along the way have included stations in Miami, Detroit, Atlanta and Charlotte, N.C.

In taking over from Sterling Davis, Siegler said, “They are definitely big shoes, or boots to fill. He has positioned our engineering group well for the future and I’m humbled to carry that forward.

“My view is to look ahead and not back as we face many challenges both in the industry and as a media business. While his and my personalities are very similar, I take a fresh approach at these challenges.”

Siegler and his wife, Sally, are looking for a home in the Atlanta area. The couple has one grown son.

NEWSROUNDUP

ENGINEERING MAJOR THREATENED: The Society of Broadcast Engineers Chapter 40 (San Francisco area) sent a letter to the Board of Trustees of Napa Valley College in Napa, Calif. regarding the school’s plan to eliminate the Broadcast Television Engineering Technology major. The chapter said that doing away with the major would be counterproductive.

SBE HONORS BATTISON: John Battison founded the Society of Broadcast Engineers in the early 1960s; now the SBE is honoring him in return. The society announced at its spring membership meeting that the SBE Lifetime Achievement Award will be renamed the SBE John H. Battison Award for Lifetime Achievement. Battison received that award in 2006. He also has been honored with NAB’s Radio Engineering Achievement Award.

NEW SBE FELLOWS: Chuck Kelly, Arthur Lebermann and Barry Thomas were elected SBE Fellows. Kelly is director of international sales for Nautel. He is a past national president of the SBE and current chair of the SBE International Committee. Lebermann is transmitter supervisor of KGO(AM), KSFO(AM) and KMKY(AM) in the San Francisco Bay area. He is chair of SBE Chapter 40. Thomas is Lincoln Financial Media’s corporate vice president of engineering for radio and immediate past president of the SBE.

COLLEGE SALES: College Broadcasters Inc. encouraged student radio stations to broadcast 60 seconds of dead air on April 28 to bring attention to what it sees as a rising number of sales of college stations. CBI’s website (www.cbi.org) contains a list of student stations that have been sold or transferred to non-student organizations. CBI feels the loss of student stations will have a “deep impact” on localism in broadcasting, and that those who benefit greatly from their existence, including alumni, commercial broadcasters and the music industry, won’t realize this until it’s too late.

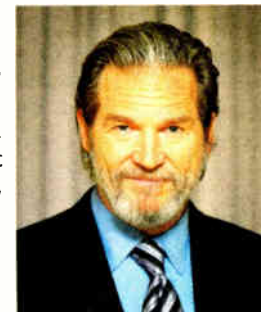
WLHR(LP) ENGINEER DIES: Marvin Brown, broadcast engineer for WLHR(LP) in Maryville, Tenn., died in an automobile accident in April. The 72-year-old was a broadcast



Marvin Brown

engineer in Pellissippi State Community College’s Educational Technology Services department in Knoxville, Tenn. According to an obituary from www.smithmortuary.com, Brown received an electrical engineering degree from Purdue University and worked for IBM in Florida. When he retired, he moved to Maryville, where he helped to establish WLHR at East Maryville Baptist Church and played a critical role in production and operation work at the Broadway Baptist Church’s TV Ministry.

NAB & BRIDGES: NAB is awarding actor Jeff Bridges this year’s Service to America Leadership Award. Given by the NAB Education Foundation, the honor recognizes people and groups who work to improve lives of others through public service. Bridges’ contributions include his work to end hunger among children in America as founder of the End Hunger Network, and as a national spokesperson for Share our Strength’s No Kid Hungry campaign. The NAB honor will be presented during the Celebration of Service to America event in Washington, June 6.



Jeff Bridges

FCC COMMUNICATION STAFF: Tammy Sun, a communications agency executive, has been named FCC communications director, while Neil Grace of PR firm Burson-Marsteller is the new press secretary to Chairman Julius Genachowski. Sun, founder and CEO of New York strategic communications agency Let it Shine Inc., began directing FCC communications as of April 29. She has also been deputy communications director for the William J. Clinton Foundation, press secretary for the Democratic Leadership Council and spokesperson for Sen. Joe Lieberman’s 2006 reelection campaign. David Fiske, who had been director of the Office of Media Relations, now becomes deputy director and retains his same duties, he confirmed to Radio World. Grace began his new position May 2. He replaces Jen Howard, who left as the chairman’s press secretary in January. Robert Kenney had been acting press secretary in the interim, but recently left the agency.

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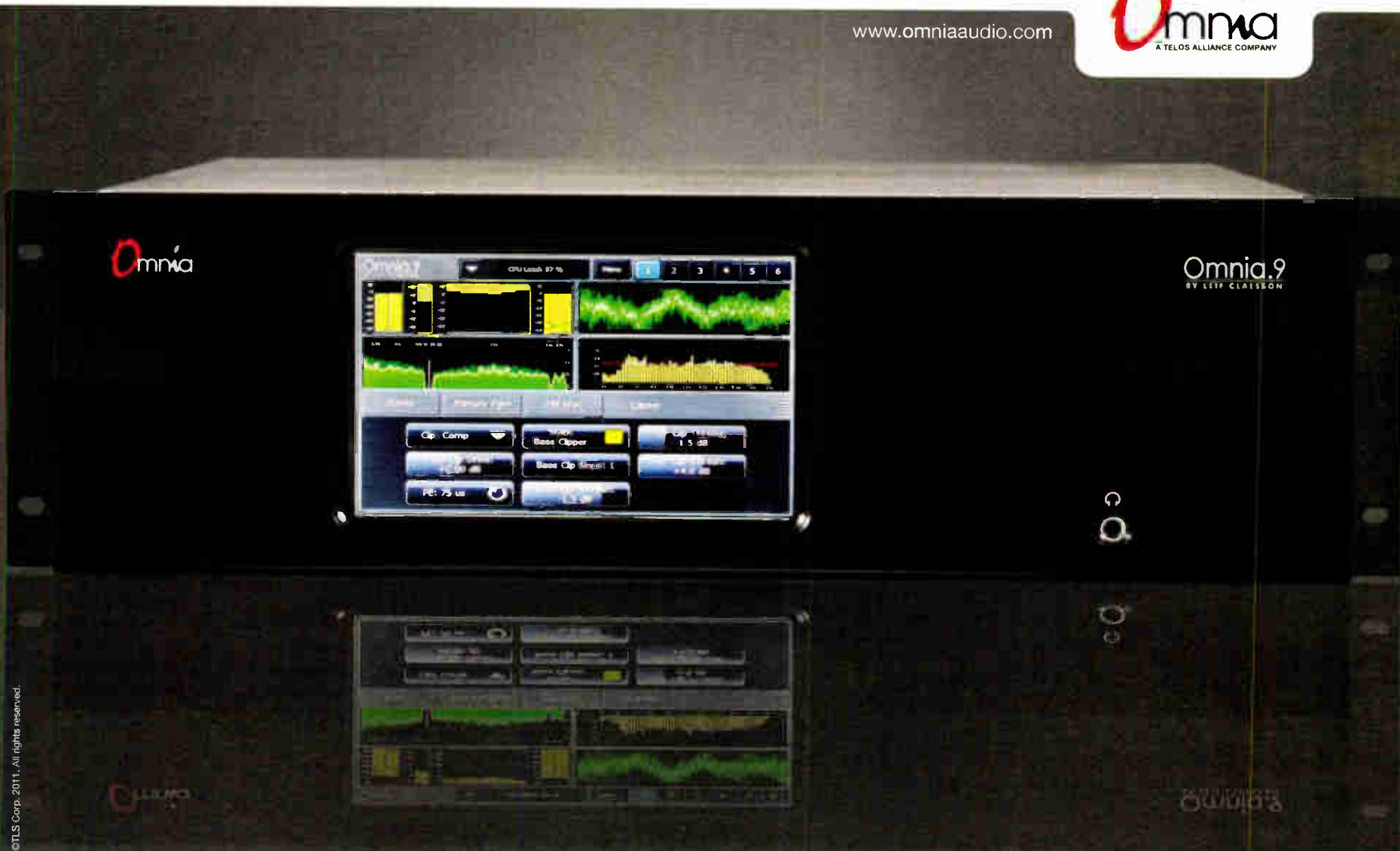


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Governors America Makes Actuators That Will Fit Almost Any Fuel Delivery System

Alan Shea is an SBE-certified engineer working with HCJB. He recalls us mentioning a UPS that is not

WORKBENCH

by John Bisset

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frequency-sensitive, though costly. That earlier *Workbench* article concluded with the statement that we can't all afford computer-controlled generators.

Alan says these are more affordable than most people think. He has installed a number of speed controllers and actuators from Governors America Corp. (www.governors-america.com) over the last decade and has been pleased not only with the quality but their reasonable cost.

If your diesel genset uses one of the most common Stanadyne injection fuel pumps, seen in Fig. 1, you can install an electronic governor for around \$650.

Alan has installed them in just a couple of hours, most of that spent in wiring.

The GAC ADC100 actuator for Stanadyne pumps is approximately

\$290. A magnetic pickup for speed sensing off the flywheel ring gear is around \$70.

A completed new pump is shown in Fig. 2.

Governors America makes actuators that will fit almost any fuel delivery system, diesel or gaseous. A caveat is

that Alan has worked only with diesel generators; he doesn't have experience with their systems for gaseous fuels. However, GAC can give you good advice on the best route to integrate an actuator on your genset.

The controller with which Alan has the most experience is the ESD5500E (approximately \$300), which appears to be one of the most popular. It's only about \$100 more than the low-end ESD2100 or ESD2200. It has more



Fig. 1: A standard genset fuel pump.



Fig. 2: This one has the fuel-shutoff solenoid replaced with a GAC governor actuator for speed control.

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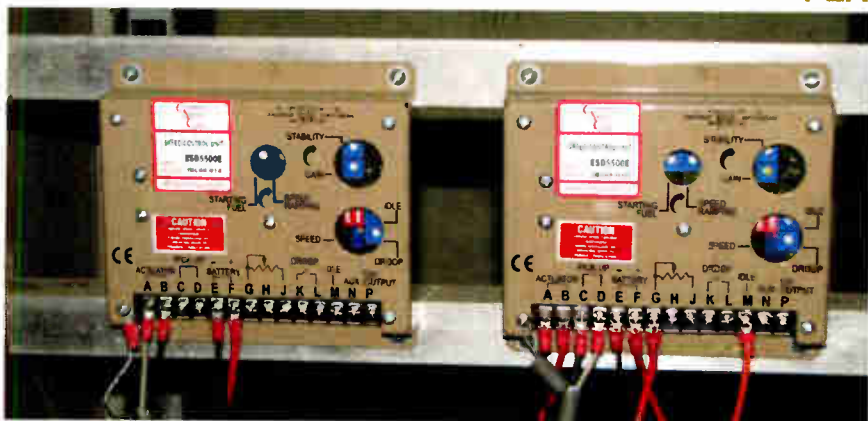


Fig. 3: Wiring to the governor controllers is straightforward.

that they are ideal for retrofit or upgrading an older control system on an existing genset. Fig. 3 shows the electronic governor controllers, and Fig. 4 shows the control panel.

Radio World contributor Mark Persons adds that many gensets need this kind of control. However, that is just half of the equation. The other part is cleanliness of the power delivered by the generator. You hope for 6 percent or less harmonic distortion of the generated waveform, but some gensets put out something that looks like a tilted square wave. This is bad news for any

UPS units connected to it.

Alan Shea, CSRE, CBNT, N2UDV can be reached at ashea@hcjbtech.org. Mark Persons of M.W. Persons and Associates Inc. is at teki@mwpersons.com.

Charles "Buc" Fitch, P.E., likes to rehabilitate vintage equipment. He recently worked on a Collins 900 Series FM modulation monitor.

The device, built as only a Collins could be built, has several laudable assets including measuring just about every necessary and desirable factor in

(continued on page 22)



Fig. 4: The Inteligen control panel after installation.

flexibility for dynamics adjustments, speed-ramping to minimize smoke and pollution and an auxiliary input for speed adjustment or synchronizing if you want to add that feature later.

He's used both and prefers the dynamic adjustments of the 5500E, but the 2200 works fine for tight budget installations.

Alan has been working for three years with Liberia's Radio ELWA ("Eternal Love Winning Africa"). He has used the ESD5500E on three of their gensets. Alan has watched it hold the speed to within one RPM despite a varying load and parallel operation.

Alan adds that generators are critical in Liberia; there has been no commercial electricity in the country since the infrastructure was destroyed by war in 1990!

A key element to the multi-genset project is the IntelliGen genset controller.

Alan learned about this device from the folks at GAC. The IntelliGen, made in the Czech Republic by ComAp (www.comap.cz or www.comapl.com), provides genset control, monitoring and logging, along with automatic startup, synchronizing, load-sharing and shut-down of parallel gensets. For standby installations, as found in the United States, the IntelliGen can back-synchronize to the utility for no-break transfer of power.

A basic standby controller, the IntelliLite AMF, is about \$600; the IntelliCompact NT for synchronizing to utility power is a little over twice that.

A benefit to the IntelliGen product is

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Why IPv6 Matters to Your Station

Broadcasters Need to Be Aware of the Implications of a Looming Revolution

COMMENTARY

BY GLENN DAVIES

The author is broadcast technical writer for Tieline Technology.

Since 1981, IPv4 has been the predominant Internet Protocol (IP) architecture and it is currently the foundation for most Internet communications.

However, the exponential growth of the Internet has created the need for many more IP addresses than IPv4 is capable of providing. As a result, IPv6 infrastructure is about to become a very hot topic, as it solves the Internet address shortage and delivers other benefits to broadcasters.

Internet address allocation is managed by the Internet Assigned Numbers Authority (IANA) and earlier this year they allocated the last remaining IPv4 addresses to Regional Internet Registration (RIRs) authorities around the world. These RIRs allocate addresses to Internet Service Providers (ISPs), who in turn allocate them to their customers.

ADDRESS EXHAUSTION

The first RIRs have already started to run out of IPv4 addresses, and once they are totally exhausted, this finite resource officially will become a commodity that current owners will need to maintain and manage as IPv6 infrastructure becomes more prevalent.

IPv6 will deliver many billions of new addresses; even though IPv4 essentially will be legacy technology, it will not be going away anytime soon. While this is good news for IPv4-compatible devices, the bad news is that the IPv4 and IPv6 Internet infrastructures will not just work together seamlessly.

Although they both use the same physical network, they are for all intents and purposes different Internets; an IPv4-only device will not talk to an IPv6-only device. As for the question of how long support for IPv4 will remain, this is unknown and depends entirely upon how long it is commercially viable for suppliers and users to maintain both infrastructures.

During the transition period it will be necessary for IP codecs and other IP devices to connect over both IPv4 and IPv6 infrastructure, or they will not be able to connect seamlessly across the entire Internet. This can be achieved with "dual stack" IPv4/v6 compatibility,

whereby a device is able to connect to and use both IPv4 and IPv6 networks at the same time.

BENEFITS FOR BROADCASTERS

IPv6 delivers simpler networking, enhanced security and almost unlimited numbers of IP addresses. These

packet delivery across networks, IPv6 has a traffic-class field within packet headers allowing users to prioritize data packets based on their importance. This has obvious benefits for broadcasters who rely on uninterrupted data flows to maintain continuity of audio and video.

Multicasting in IPv6 is performed differently compared to IPv4.

In IPv4 specific multicast routers are required to send multicast IP packets over IP networks. In IPv6 the addressing

solutions.

As a result, multicasting will become increasingly useful as a scalable, localized method of disseminating audio streams without the bandwidth restrictions of multiple-unicast transmissions.

From a security perspective, unique IPv6 addresses allow more finely tuned IP security without NAT traversal issues, as well as end-to-end authentication and identification of IP devices. Currently security features like firewalls generally are managed at the network level and we may see a greater focus on security at the node, or individual device level, as end-to-end IPv6 connections become more prevalent.

SUMMARY

With IPv4 addresses nearing exhaustion and the world moving inexorably towards IPv6 as the dominant Internet infrastructure, IP audio codecs and other devices must adapt to operate in both IPv4 and IPv6 worlds.

Over time, IP audio codecs in particular will require connectivity to a wide array of IPv6 endpoints. These endpoints will include local, national and international media contributors and syndicated stations.

Perhaps the biggest driver in the expansion of IPv6 infrastructure will be the proliferation of new wireless devices over the next few years and their use of IPv6 addresses. This will ensure IPv6 infrastructure spreads rapidly to support burgeoning numbers of new devices.

Broadcasters will need to keep pace with these changes to support interconnections to both IPv4 and IPv6 hardware. Tieline Bridge-IT and the upcoming Genie STL and distribution codecs are the first to support both architectures.

Comment on this or any article. Write to radioworld@nbmedia.com.

The Internet Society has declared June 8 'World IPv6 Day.' Organizations like Google and Facebook will offer content over IPv6 for a 24-hour 'test flight.'

advantages eventually will revolutionize broadcasting over the Internet using IP.

From a networking perspective, the design of IPv6 infrastructure potentially allows all IP addresses to be public. How visible each node is to the Internet is at a network administrator's discretion. This provides the ability to create end-to-end IP connections without the need for network address translation (NAT), whereas with IPv4, NAT is required to connect devices with private IP addresses on private local area networks (LANs) to other devices on public networks like the Internet.

IPv6 has in-built mobility provisions that will facilitate the expansion and support of "roaming" IP devices like audio codecs. This means it won't matter where in the world a device goes, it can be contacted using the same global IP address.

IPv6 will therefore make it extremely easy to establish codec connections and removes the need for NAT routing workarounds, which have often taken up significant IT administrator support time and costs within organizations.

IPv6 also has Quality of Service (QoS) support built into it. Whereas IPv4 generally delivers "best effort" IP

scheme inherently caters for multicast packet routing at different levels — from local multicast links through to global. This is facilitated by embedding rendezvous point addresses in an IPv6 multicast group address, which simplifies the deployment of inter-domain

WORKBENCH

(continued from page 19)

the FM stereo signal.

Besides the dried-out capacitor problem you'll find in any gear that runs 24/7 in a hot rack, this unit had a unique issue involving stability of the pulse forming and counting section.

The designers used 2N3638A transistors in this section; though they are garden-variety NPN silicon transistors similar to the 2N2222, they are supposed to be centered on 30 HFE. It appears that this is actually a near-critical value. Buc had to go through a quantity of NPN transistors of various numbers until he found four that were near 30 HFE. This finally got the circuits to calm down.

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'B' Is for Beta (and Broadcasting)

Is the FCC's Website Design an Indication of More Marginalization of Broadcasting?

BY HARRY COLE

The FCC is in the process of revamping its website. The top of its homepage at www.fcc.gov features a banner announcing "a new FCC.gov." Click on that banner and you get transported to the beta version of the new website.

COLE'SLAW

I took that trip recently. Here are my initial observations.

The color? It's blue. Very blue. That's not bad, mind you. Our law firm overhauled its website last year. We went with blue, too. I'm willing to assume that the FCC liked our look.

The feel of the new site? Streamlined, sleek, definitely designed to create an impression without providing a lot of detail.

The utility of the changes, from the perspective of a broadcast-related professional looking for matters of interest and/or use to broadcasters? None.

As redesigned, the FCC's website seems directed to the unknowing-but-

curious web-surfer who accidentally happens by, or perhaps the earnest "consumer" who has heard vaguely of the FCC but has no real idea of what it does.

'GET INVOLVED'

Much like a high school club soliciting participation, the new homepage alone provides three separate buttons inviting visitors to "Take Action" or "Discuss" or "Get Involved."

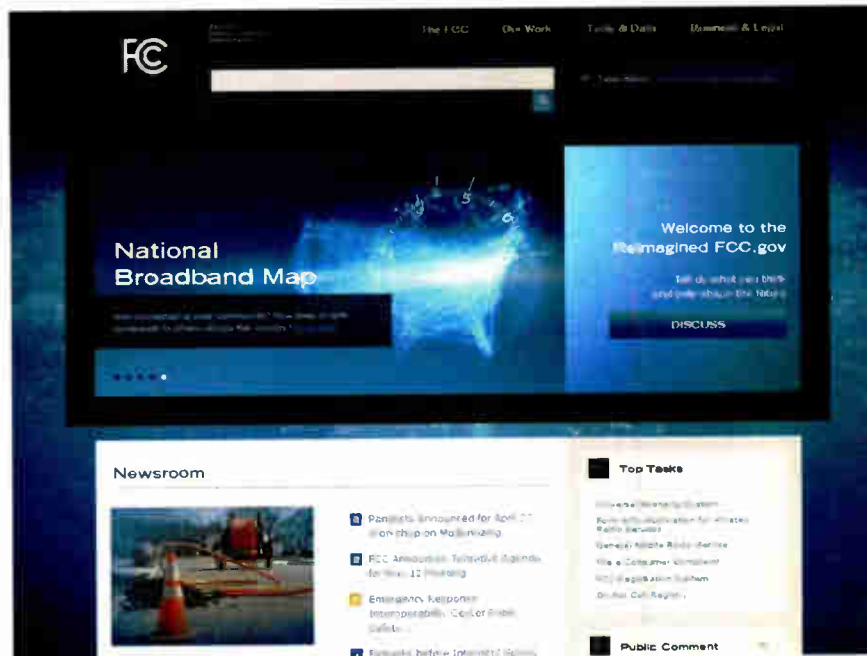
The redesigned site definitely is not directed at the broadcast licensee (or its lawyer) who has specific business, or maybe a specific question, relating to some actual FCC rule, policy or action. The redesign relegates the more prosaic aspects of the FCC's business to the back room, largely out of sight of the occasional passerby.

As a practical matter, certain nitty-gritty elements of the site don't appear to have changed at all: CDBS, ECFS, ULS, ASR, Daily Digest — all systems that most, if not all, broadcasters use regularly — are still there, looking and working as they have looked and worked in the past.

If you have those pages bookmarked, you needn't worry about the redesigned aspects of the FCC's website. (Note, though, that the commission is in the

the planning stage, probably won't be ready for beta testing for a year or more.)

Even if you haven't bookmarked the old online filing pages, you can get to them from the redesigned front page. From the "Business & Legal" link — one of four menu selections at the top



process of overhauling its online licensing systems to consolidate CDBS and ULS into a single all-encompassing licensing portal. Those changes, still in

of the page — select "online filing" from the drop-down, and scroll through the online filing options. For the Daily Digest, click on the "Business & Legal" itself and scroll down the list.

I understand that the commission's "New Media Team," which is spearheading the redesign, may be planning to retool the back-end pages that haven't been touched so far in the process. In other words, the FCC's website is still a work in progress.

Even so, a couple of things seem clear from the changes that have been implemented so far.

MISSING ON PAGE 1

First, the importance of broadcasting in the overall range of FCC regulatory responsibilities has shrunk. I could find no reference at all to broadcasting rules, regulations or policies on the front page.

That page does include a "Features" section providing links to video presentations by various FCC representatives. One of the six "Features" choices is labeled "Media & Marketplace," which suggests that it might involve broadcasting (since broadcasting falls within the jurisdiction of the Media Bureau).

But when I clicked on that option, I found myself watching a video by the chairman about "The Broadband Economy: A New Land of Opportunity." Next to the video were a number of links to "Related Information" and "Related Guides and Help" — none of which ref-

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erenced broadcasting (except for the link to the commission's proposal to repurpose TV spectrum for broadband use, not exactly a broadcast-friendly topic).

If you click on the "What We Do" link, part of a drop-down menu that appears when you click on the "The FCC" menu selection at the top of the page, you'll find nary a word about broadcasting.

In fact, the word "broadcasting" isn't even included in the new "FCC Encyclopedia." By contrast, the "B" listings include "Broadband Acceleration" and "Body Tissue Dielectric Parameters." Presumably the encyclopedia is still being developed; but wouldn't you think "broadcasting" would have been included from the get-go?

The redesigned site definitely is not directed to the broadcast licensee (or its lawyer) who has specific business relating to some actual FCC rule, policy or action.

I was able to get to a page that describes the Media Bureau's activities ... in fewer than 40 words. That page provides no links to the Audio or Video Divisions.

The overwhelming impression is that broadcasting is of extremely limited importance on the redesigned site and, possibly, to the FCC itself.

CHIP IN HERE

What is important? Blogs by FCC personnel, apparently. And comments from the public. There appears to be heavy emphasis on providing plenty of opportunity for everybody to chip in his/her two cents' worth.

But that raises a question. While many of the views expressed in the blog and comment sections may be interesting, how exactly do they contribute to the FCC's functioning?

Perhaps FCC officials may, in their blogs, explain or interpret rules and policies in a way that was lacking in the official announcement of those rules and policies — but if that's the case, wouldn't it be more desirable (and legally more reliable) to devote more time to getting those official announcements correct and user-friendly in the first place?

And as far as comments and observations from the public are concerned, what purpose do — or can — they serve? FCC policy, after all, is not determined by a majority vote of some portion of the public, like "American Idol." Rather, the commissioners are expected to assess the various factual, legal and political arguments and resolve them as a majority of the commissioners see best.

Encouraging public participation in FCC proceedings is not in and of itself a bad idea. But such participation can be counterproductive if it serves only to add noise or static or clutter without

helpful substantive contributions. And the potential for such noise/static/clutter has increased by orders of magnitude as a result of Internet-based commenting.

As we have often seen — in, say, the indecency context — the Internet makes it easy to generate hundreds of thousands of submissions overnight. Is each of those submissions deserving of analysis and consideration? I'm guessing not. But if they make it in the door, somebody's still got to read them, if only to determine that they can be ignored.

And if they all *do* warrant attention, how can the FCC's staff be expected to

find the time necessary for such analysis and consideration? And if the commission does not have the resources to devote such analysis and consideration, why encourage the public to submit comments that can't be fully considered?

One final observation about the redesigned website. Change is unsettling because it disrupts our established ways. I polled my law firm colleagues about the FCC's site, and the vast majority of responses could be summed up as "if it ain't broke, don't fix it."

The old FCC website has plenty of
(continued on page 26)

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Big D Country: Localized Internet Radio

'Most Internet Stations Are Just Jukeboxes,
But I Wanted to Be of Service to the Community'

BY **KEN DEUTSCH**

His life would make an amusing reality show.

Alan McCall runs a locally-focused Internet-only radio station from his home in Tallahassee, Fla. His responsibilities include programming the country music, ad sales, Web page management, obtaining and disseminating updated traffic, weather and the community calendar, buying equipment and providing janitorial services.

In his spare time he is building a new studio in a trailer on his property, and he broadcasts six live shows a week, with his own records. If he didn't need to sleep, he would probably also wake up in the middle of the night and sign on as "Johnny Midnight."

"When I was young I started collecting country records, and I still have every one of them," said McCall. "At age 12 I won a record from a local radio station, WMEN(AM), and when I picked up my prize in person I was fascinated by the station. Seeing the control room, I could never get radio out of my mind again."

His music collection expanded greatly when a veteran local broadcaster, Erwin O'Conner, passed along his entire record repository dating back to 1948, on the condition that McCall "preserve it and keep it on the air."

On Nov. 4, 2009, "Big D Country" went online. Within a few months the station had some 16,000 hits.

"I added Facebook and Twitter links," said McCall. "Most Internet stations are just jukeboxes, but I wanted to be of service to the community with



Alan McCall

news and information out there."

And that he is doing. Weather comes from the localized capability of www.weather.com. Updated traffic comes from the city of Tallahassee via Twitter and press releases. Leon County's communication office provides road closure information outside of Tallahassee's city limits, and Florida Highway Patrol gives him real-time accident reports and road blockage updates. McCall also encourages Tallahassee listeners to send him event announcements via e-mail.

The station streams all day; McCall is on the air live weekdays from 7 to 11 a.m. He also hosts "Music of New Life" featuring contemporary Christian music, Sundays at 7:30 a.m.

IT'S A FAMILY AFFAIR

McCall's background is terrestrial commercial radio, handling air work and programming. He toiled at several stations prior to starting "Big D Country,"

including the magical one from which he won that record as a child.

"When I was station manager of WCVC(AM), I helped double the billing over five years," he said. "It was a day-timer and we had a lot of preachers on the air."

In 2000 McCall married a teacher named Marianne.

"She puts up with my

"Many of my hopes have already been realized," she said. "The station has a large listener base and is self-sustaining. The programming is excellent and has a very good response, and Alan loves his work. My one remaining desire is that we could achieve a modest income in its operations."

And how large is that listening base?

"It's unscientific," said Alan McCall. "I got a report from Live365, our streaming host, which tells us that 1,536 people think Big D Country is good enough to save as a preset. Overall there are



The air studio includes a RadioShack mixer, Numark and RCA CD players, RCA cassette deck, AKG mics, Gemini turntables, Behringer mixer to feed the stream to the computer, Creative Sound Blaster card, Hewlett-Packard computer with RealPlayer for MP3 playback, LG streaming computer and Studio365-Live software for live broadcasting. A new Arrakis console is pending. Production includes a Cetec/Sparta console and Spotmaster cart machines.

radio bug. And now she and my parents are on the board of directors of Delta Star Radio of Florida Inc., a non-profit corporation."

Radio World asked Marianne for her thoughts on the fledgling station.

329 country stations to choose from on Live365 and we are ranked number 25."

McCall said that some advertisers and potential advertisers care about ratings, and some do not.

"It's always an uphill battle getting

STATION SERVICES

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FCC.GOV

(continued from page 25)

quirks and clunkiness and less-than-user-friendly attributes. But we got used to it. It's kind of like that funky old hardware store that's been around since your grandfather's time. You've gone there for years and you know where to look among the crowded aisles for the snow shovels or weed killer or light bulbs, even if there are no directional signs or apparent organization to the way things are laid out.

The FCC's new design may be an effort to instill a fundamentally different organization in the system. That might be helpful. Let's not ignore that.

But the new design might also be one more indication of the increasing marginalization of broadcasting in the FCC's eyes. Regrettably, the beta test version does nothing to discourage such thinking.

Harry Cole is a member of the law firm of Fletcher, Heald & Hildreth, and a long-time contributor to Radio World.

sponsors,” he said. “As far as what we pitch, we’re trying to make local Internet radio something a lot of people can pick up at work. Most of the AM and FM stations can’t penetrate the big buildings in town. People have to deliberately find us online and we just hope they like what we’re doing.”

JUST DO IT!

McCall has not sought the counsel of a radio consultant, but we talked to Jon Holiday, who provides this service professionally from his Denver base.

“If I was advising his station, I’d suggest utilizing available social networking tools as much as possible,” he said. “This would include maintaining a database of fans, sending periodic e-mail blasts and perhaps even marketing the site with localized banner ads on the Internet and on smart phones. Does

The best month we had, we made \$700. The worst month, we made nothing.

– Alan McCall

he have a mobile app available? If he did, his station would be so much more available.”

Holiday also questioned whether the morning hours are the best time for McCall to go live.

“What do his listeners want at that time? Most of them are pretty busy, but McCall could conduct some brief research polls online to learn more about his audience,” Holiday said. “And by the way, since he is trying to reach the local market, why isn’t ‘Tallahassee’ in his URL?”

Holiday correctly surmised that McCall is part of the vast majority of small broadcasters, terrestrial and otherwise, who are under-capitalized.

“He doesn’t have a lot of money or time, so I think rather than look at his business model in the traditional sense of a broadcast station, I think if it were me, you know what? I’d totally embrace new media and blaze a new trail. What does he have to lose?”

As this is being written, McCall is moving his equipment from his home into a trailer parked near his house that will provide more space for his record collection and studio facility.

It may not be well-known among his listeners, but Alan McCall was born



The station's board: Marianne, Alan, Gail and Dan McCall.

with cataracts and is legally blind.

“One program director told me that since I couldn’t see the control board, I would never make it as a jock,” said McCall. “I learned that board in half an hour. I’ve always loved radio. I guess I was bitten by the radio bug and it appears to be terminal.”

To check out “Big D Country,” visit www.bigdcountry.com, or www.live365.com/stations/alanmccall.

Ken Deutsch, too, was fascinated by radio at a young age. (He says that period was known to archaeologists as “The Bronze Age.”)

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Learn the Art of Successful E-Letters

Want a Free Critique? Send Me Your Recent E-letter and I Promise a Response

BY MARK LAPIDUS

I unsubscribed from two e-letters today — and come to think of it, I received three others that I did not open. I can tell by looking at back-end statistics that my behavior is not unique.

E-mail newsletters can still be a valuable tool for radio stations, but considering how long they've been around, it's remarkable how few are executed well.

If you don't have an e-mail tool set that enables you to look at your actual delivery, "unsubscribes" and open rate, you — like many in the industry — are totally guessing at what your recipients want and how they want it.

Please permit me to offer standards you should consider to improve your performance.

MORE THAN JUST JUNK

The question of the day is this: Does the person who creates your e-letter understand the difference between content, marketing and advertising?

Content is information, pictures or video that informs and/or entertains the subscriber. Content is the primary reason that one of your radio listeners or web users has signed up to receive an e-letter from you.

Your e-letter reader wants to be amused, learn a valuable fact or receive stimulation. It's rare that marketing or advertising can accomplish this mission; and that is why it's vital to pay attention to the balance of content vs. the other two elements.

Many people — including your readers — do not even see the difference between marketing and advertising. To many consumers, *both* marketing and advertising are considered junk mail.

A marketing message for your station typically will promote tune-in, an event, an appearance or a contest. Many station employees confuse the marketing message with real content. This is because they are too invested in the product to see, for example, that a message about tune-in, regardless of its purpose or high appeal, is indeed pure marketing — and

so for many readers is yet another waste of space.

This doesn't mean you should ban the marketing message in e-letters. It does mean that the space it occupies should be relatively small, and that whenever possible, the message should be related to the content, the sole purpose of which — remember — is to inform and entertain the reader.

Advertising is an element that sells a product or a service other than your station. Hopefully your sales department has actually sold this space to a client such as a car dealer, furniture store or local event promoter.

Here's the kicker: This space, just like marketing space, must be tightly controlled in an e-letter.

When it isn't, you are asking for trouble, because your consumers did not sign up to receive ads from you. They will tolerate them when they're of reasonable size and surrounded by great content. If, however, you send stand-alone ads, you are doomed. It's an extremely rare advertising offer that will sway people who have signed up to receive content.

(If they sign up for advertising discounts such as Groupon, Living Social or some other coupon vendor, that is an entirely different animal.)

A promotion director who worked for me once sent out a stand-alone ad for what she thought was a great product: half off a large cup of coffee from that company Jerry Seinfeld refers to as "Fourbucks." Within two hours she had 20,000 unsubscribes. Why? Because people had subscribed to that station's e-letter to get entertaining information, not ads, or even coupons!

A REASON TO OPEN

Now on to the most neglected aspect of the e-letter: the subject line.

This is your one shot at getting a

reader to open the piece. When the subject line consists of your station call letters and the name of the e-letter ("96 Rock's What's Happening"), you are not giving the recipient a reason to look further. You've got less than two seconds to convince them it's worth a click.

"Kenny Chesney Talks About Charlie Sheen," "Has Brittney Gained Weight Again?" or "Dallas Cowboy Cheerleader Pics" have a chance at getting action.

What with Facebook, Twitter and

PROMO POWER



Mark Lapidus

part of your extended family.

Before pressing "send" on your next e-letter, remember also to double-check for localism.

If the e-letter you're sending would work just as well in another city as in yours, your e-letter producer has failed in his mission to support your station's authenticity and relevance.

Want a free critique? Send me a recent e-letter and I promise a response. The only thing I ask in return is that you



Interactive marketing firm ExactTarget (www.exacttarget.com) recently published a study about how consumers wish to interact with brands through e-mail, Facebook and Twitter. Frequency and content considerations topped the list of reasons to unsubscribe from e-mails.

text messaging, are e-letters still worth the effort?

Yes, especially when they are combined with the other social arenas to make your listeners feel like they are

agree in advance to recommit to crowning your content king.

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

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Call It Home Sweet Studio

Modern Technology Increasingly Makes
A Home Studio Possible and Affordable

BY VALERIE GELLER

As a radio broadcast consultant, one of the best parts of my job is coaching air talent.

FACILITY PROFILE

Lately a lot of them are working from home. And since broadcasters are creative wherever they are, it's been fun (and an eye-opener) to have a chance to work with many of them in their home studios.

If you've been around long enough, you may remember the old days. That's when home studios were installed by stations at great cost — to increase broadcast options for the talent. The studio-in-your-house allowed TV meteorologists to do live weather reports for morning drive and pregnant hosts on bed rest (or otherwise unable to get into work) or those ready to retire to broadcast from home. Management could easily "extend the franchise" if certain personalities could work from their golf condos.

But now, as Lee Harris, president of Harris Media and morning anchor of New York City's 1010 WINS(AM) puts it, "It's absurd how easy and inex-

pensive home studios are, especially if you remember when the closest thing to a radio station computer was a Schafer 800 automation system with clacking relays and thumbwheels for sequencing the events."

With proliferating connection options and the decreasing price of quality sound and video equipment, broadcasters are turning bedrooms, garages, even tree houses into air-worthy studios. Do-it-yourself home studios can produce state-of-the-art audio with a laptop, digital recorder, a mixer and a couple of good microphones. But if you're a broadcast engineer and you haven't already been asked, it's likely that someday soon, somebody will ask you for help with his or her home studio.

So here's a peek behind the not-so-soundproof doors of three air personalities with home studios that work for them.

STU W/WU

Barbara Blake, owner of Citizen Planet Productions, has broadcast for Los Angeles station KTWV(FM) and San Francisco's KKJZ(AM) and KKSJ(FM) for more than 15 years. For much of that time, she has also voice-tracked for other stations outside her home market.

Her take: "Until recently, 'home studio' meant black egg crate foam soundproofing, a decent mic and a Mackie board — enough for voice-tracks, spots and voiceovers. Under the headphones

She added: "Here's how I dressed the studio for her close-up: mineral wool board and eight feet of soundproofing sheets, sheathed with fabric, installed inside and outside the closet area; a ceiling rod track holds sound sheets. Those expanded my workspace by 20 square feet! An antique desk and shelving on



Barbara Blake's home studio shows her personal touch.

I could hear a plane coming in and just waited until it passed.

"Then I decided to fulfill my dream of being an online broadcast entrepreneur. Now, a large room with views of the Pacific Ocean is dedicated to my business. It's a visually enticing, broadcast-quality space, reflecting my personality and aesthetic."

Part of that environment includes Blake's three cats, who understand the meaning of "Quiet!" and like to hang out in her studio.

Blake set up her studio with design help from professionals. That really paid off, she said.

"My collaboration with engineer Ali Sater of CBS L.A. was a joy. Once I knew what I wanted, the Internet and craigslist saved me 30-40 percent on everything — except that Manley Reference Cardioid Mic I still lust for.

"I love my Avalon 737 preamp, with (Audio-Technica) AT4050 and Sennheiser MKH 416 shotgun mics. On phone interviews, I use the JK Audio innkeeper 1x, for remote interviews, a Marantz PMD660 portable digital recorder and a Sennheiser 416 mic. It's all run through a Mackie 1402-VLZ Pro board to my PC. I use a PC for recording and editing."

either side of a hydraulic chair accommodate more gear."

But like any contemporary broadcaster, Blake had to develop an Internet presence. She said: "I use a Mac for Web design and graphics. *SmoothJazzSundayBrunch.com* is my initial project, with more to come."

MONEY-MAKER

Lee Harris has turned his home studio into money-maker.

"Since I do morning drive, occasionally spots come in later in the day. My home studio allows me to turn it, and anything else that comes down the pipe, around in pretty short order, with sound as good as I get at the station."

His description of the operation: "My Manhattan apartment studio-in-a-closet consists of a mic, a Shure USB A/D converter and a Macbook Pro running the new Mac version of (Adobe) Audition, replacing Pro Tools. I set it up as needed, and break it down when I'm done. I use my iPad for reading scripts, and do post-production outside the closet on a PC running Audition."

As with most any broadcast endeavor, the microphone gets the most attention.

(continued on page 32)

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MARKETPLACE

WEE RECORDER: Olympus Imaging America has a new digital handheld recorder, the LS-7. It is described as a "pocket" recorder and at 4.4 inches and 3 ounces, it fits that description. In that diminutive footprint it carries 4 GB of internal memory, supplementable by a microSD card slot.



Recording tops out at 24-bit/96 kHz with choices of PCM (uncompressed), WAV, MP3 and WMV. A one/two-second prerecording buffer, depending on recording format, is included. A pair of stereo mics are

onboard or an external mic can be plugged in via a 1/8-inch mini input. A low-cut filter, limiter and peak LED are featured.

Operations are monitored via a small LCD screen. Two AAA batteries power the operation. A 2.0 USB port allows off-loading of files. The LS-7 ships with Olympus' Sonority basic file managing and editing. A windscreen, carrying case and strap are also included. Price: \$199.

Info: www.olympusamerica.com

CHIEF OF THE RACK: "Mounts and racks solutions" company Chief Manufacturing is enjoying the fruits of its acquisition of rack specialist Raxxess.



The E1 and S1 Raxxess Series racks are shipping. The E1 is a fully-assembled rack while the S1 is a buyer-assemble rack. The E1 includes a rear rack rail and integrated tie points as well.

Features of the racks include steel construction, SurgeX surge suppressors and filtered fans.

Chief also announced the RackBuilder on-line rack configuration tool.

Info: www.chiefmfg.com

MIX MAGIC: A new line of small mixers is available from Soundcraft. Derived from the larger Si consoles,

the rack-mountable Si Compact series includes 16-, 24- and 32-input models.



Interesting features include onboard Lexicon effects, BSS graphic EQs, parametric EQ, compressors, delays and gates.

Faders and pots have lighting features. A full-color touchscreen allows for control of the mixer. Option cards allow for a number of networking protocols.

Prices: Si Compact 16 - \$6,999; Si Compact 24 - \$8,999; Si Compact 32 - \$10,999.

Info: www.soundcraft.com

OCTA-BUSSY: Roland offers the Octa-Capture, an eight-channel USB input device. Each channel has a combo jack (1/4-inch and XLR) input and 48V phantom power. Channels 1 and 2 are Hi-Z inputs. S/PDIF and MIDI I/O is included as well.

Sample rates are 44.1, 48 and 96 kHz for all channels. A sample rate of 192 kHz can be achieved across four channels.

Octa-Capture also has four soft mixers onboard. An auto-sensing app

called Auto-Sens offers automated level sensing if needed.



A lite version of the Cakewalk Sonar DAW/music creation platform ships with Octa-Capture in addition to a selection of digital soft synths and plug-ins. Compatible with Windows and Mac. Price: \$699.

Info: www.rolandus.com

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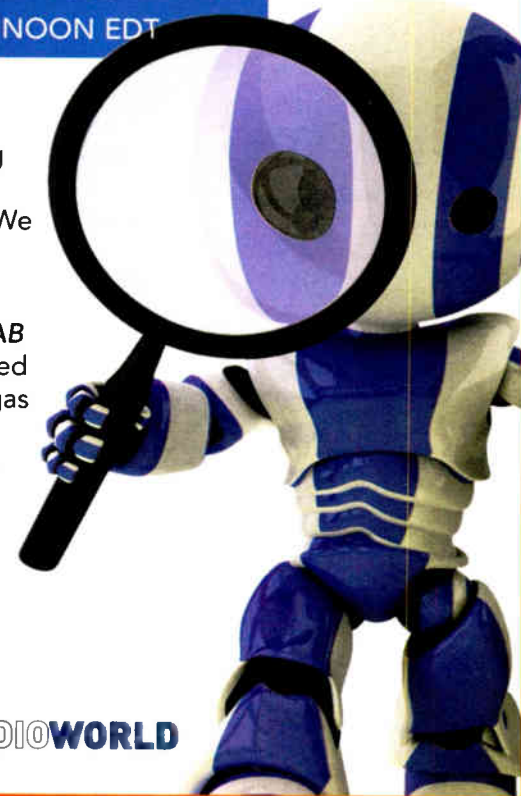
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STUDIO SESSIONS

HOME STUDIO

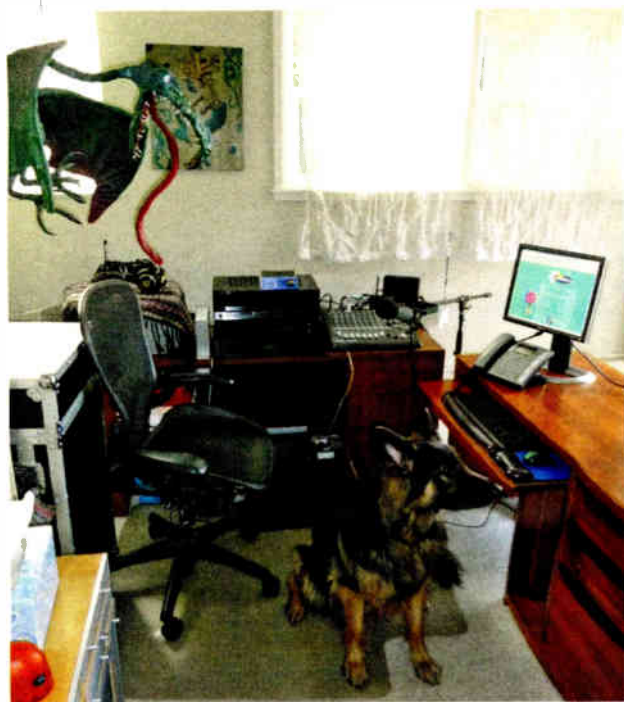
(continued from page 30)

"My microphones include a Neumann U 87, EV RE27, RCA 77DX and an Audio-Technica AT2020 USB mic. I switch between them depending on the projects. The RCA runs through a PreSonus tube preamp, but I'm looking for something a little more vintage. On the road I record on my iPad using the AT2020 running into the Apple iPad Camera Connection kit. It works well with a podcasting app called 'Caster.'"

BUDGET-CONSCIOUS

Content creator and radio personality Turi Ryder owns Shebops Productions. She produces her "Exception to the Rule" feature for CBS Radio news from her home studio.

Under a hanging dinosaur (a gift from a listener), she broadcasts there for stations like KIRO(AM) Seattle, WMAL(AM) Washington and WLS(AM/FM) Chicago



Turi Ryder's home studio looks comfortable and has its own go-fer.

— visited frequently by her German Shepherd, Sasha. "Since I work via ISDN, my most necessary ingredient is a Telos Zephyr codec. I like to have two of everything. You never want to say, 'Sorry, technical difficulties.'"

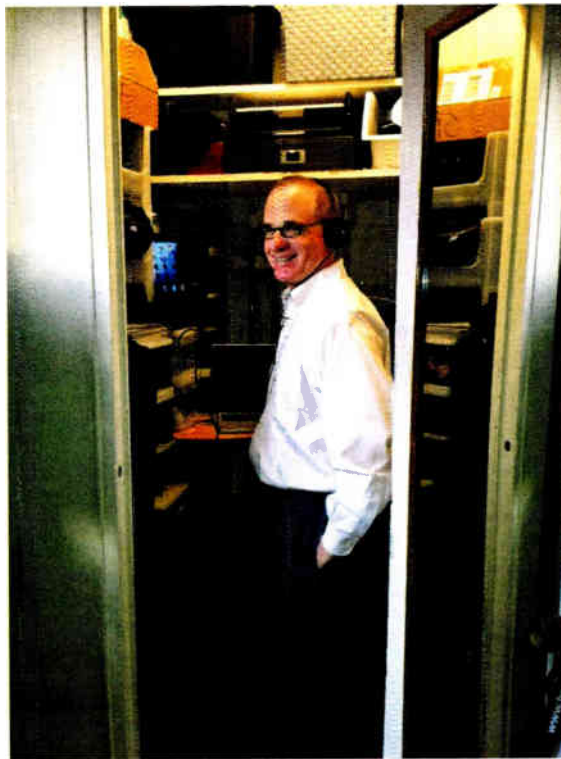
Ryder's San Francisco studio was built by friends she's known since her high school radio station days. Michael Englehaupt, head of broadcast engineering at KPIX(TV), and Tom Demos, owner of Portland Media Monitor, helped with a "shopping list."

"I had to remind them my budget was smaller than a 'real' station's."

For engineering troubleshooting, Ryder said, "Tom's virtually networked to my computer, so for questions I virtually 'show' him the problem using online schematics."

One of the challenges of a home studio is sound-proofing.

Ryder said, "My studio's sound isolation is good, not perfect. But, at 'Free FM' here, we had a huge window overlooking a major thoroughfare. Whenever a truck climbed the hill outside, you could hear it. Years ago, that would have been unacceptable. Now, it adds



Lee Harris and his closet-based home studio.

ambiance.

"I did worry when I hosted one Fourth of July for KIRO. My neighbors go nuts with firecrackers. But KIRO's main studios are about a block from the base of Seattle's fireworks, so my home studio was actually quieter than what I could hear in the talkback."

Another fringe benefit when you build a home studio for someone: improved respect and understanding of what your engineering department does every day. Adds Ryder, "Now, I'm much more careful where I put my coffee cup."

CAREFUL!

Of course nothing is ever perfect and there is such a thing as getting too comfortable when you broadcast from home.

A cautionary tale is the story of one former weekend program host at KGO(AM) in San Francisco. He liked to use a wireless microphone headset for his shows and wander through his house while on the air or during breaks. Unfortunately, there's no "on air" light in your kitchen, and a careless phrase meant for the host's producer went over the airwaves, costing him his job.

The author is a broadcast consultant, speaker, workshop leader and talent coach. Her book "Beyond Powerful Radio — A Communicator's Guide to the Internet Age" is available from Focal Press. Contact her at valerie@gellermedia.com.

MARKETPLACE

SPLITSVILLE: There was a time when a piece of equipment like a 16-channel mic splitter would be dismissed by radio personnel as something for the live sound, installation or TV guys. And no doubt many still think that way.



However, in the day when radio stations have to think about video, Web presence, social media and where to get additional value-added content to populate the Web page, maybe a mic splitter to

handle in-studio or remote live productions might not be so farfetched.

If you are of that mind, Australia's ARX, handled in the U.S. by Olsen Audio Group, has a new 16-channel mic splitter available. The rack-mounted MSX 48 is straightforward, it's a mic splitter after all. Each of the 16 channels has a three-way split available to it.

It's passive and utilizes transformer isolation throughout to keep those pesky buzzes at bay. The MSX 48 also offers 25-pin D-sub outs using TASCAM's multichannel wiring scheme. The steel chassis, designed for rock roadies, should stand up to whatever radio can throw at it. Price: \$2,095.

Info: www.arxamerica.com

IMPORTANT IMPORT: Symetrix recently added a helpful feature to its AirTools 2 line of voice processors: single preset importation. Now users can import and sneakernet specific presets between AirTools 2 processors rather than having to move whole preset collection files.

Mark Ullrich, senior technical sales engineer,

Symetrix, explained: "Station managers can move the entire device file of one AirTools Voice Processor 2x to another unit, but more specific transfers involving individual presets were not yet



possible ... There may be situations where voice talent moves among various studios. With this latest software release, station managers can copy individual presets from one unit and move them to other units without overwriting other device file settings such as dynamic processing or EQ."

The feature is a software upgrade, available at the Web site.

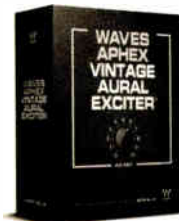
Info: www.symetrix.com

THE BLACK BOX RETURNS: If there ever was such a thing as a magic audio "black box" — where sounds sent in come out sounding way better — it is the original Aphex Aural Exciter, as it appeared in 1975. Send a mushy recording through, twirl the knob, watch the jaws drop at the clean, snappy sound coming out.

The Aural Exciter and its permutations were so good (and in demand) that it didn't take long for it to migrate from the recording studio into the broadcast studio (once Aphex manufactured units for purchase, that is).

Now the software digital processing wizards at Waves have added the Aphex Vintage Aural Exciter to their list of cool retro processing tools. The Waves plug-in was modeled on, according to Waves, "one of two prototype tube-powered units developed by Aphex during the mid-'70s." Prices: Native \$250; Pro Tools TDM \$500.

Info: www.waves.com



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WHO'S BUYING WHAT

Pax et Bonum Inc., licensee of non-com station **WOPG(FM)** in Albany, N.Y., went on the air with a Catholic format in 2010. It broadcasts from a former microwave tower on a mountaintop between Cherry Valley and Sharon Springs, N.Y., and has studios in the St. Stanislaus School in Amsterdam.

Equipment includes a **Propagation Systems Inc.** directional antenna, **Broadcast Electronics** transmitter, **CBS Volumax (!)**, **dbx** compressor, **Sage EAS** unit with **Sony** receivers, **ZaraStudio** automation software, **Dell** computers for automation, **M-Audio** sound cards, **Sine Systems** remote monitoring and control, **APC UPS**, **Traxis DBS 3800** satellite receiver and **Ramsey** tone detector. Studios use **MXL** mics, **Dell** computers with **M-Audio** sound cards and a **Mackie** mixer. ...

KPCC(FM) in Pasadena, Calif., purchased a **Harris Intraplex Synchrocast 3** system, using it to extend FM service to a larger audience. The purchase was made through dealer **SCMS**.

"KPCC has synchronized their main site on Mt. Wilson with a new booster site located on Magic Mountain overlooking Santa Clarita Valley and a potential 400,000 new listeners," said Doug Tharp of SCMS.

Because there are no phone lines at the Magic Mountain site, the station chose **Exalt 5.8 GHz TDM** radios to extend the conventional T1 from Verizon to Magic Mountain Peak. The station airs at 89.3 MHz. ...

Diversified Systems recently com-



KPCC is using a Harris Intraplex Synchrocast 3 system. Chief Engineer of Southern California Public Radio Lance Harper is shown.

pleted work at the **City University of New York** for the audio/visual integration of **Lehman College's** 28,000-square-foot multimedia center. The facility serves as the center for the production of audio, video and data on the Lehman campus, other **CUNY** campuses and other Bronx institutions. The new facility consists of a computerized multimedia control station (head end), broadcast and production studios, editing facilities and a teleconference center.

Additional systems include satellite downlink and uplink dishes, IP distribution console, interactive classrooms and distance learning rooms. Key hardware included **Sony**, **Evertz**, **Euphonix**, **RTS** and **Apple** gear. ...

Jampro Antennas won a contract to supply **All India Radio (AIR)** with approximately a dozen **RCCC** Constant

Impedance **FM Bandpass Combiners** and patching systems. It said the combiners will be installed at stations throughout the country. **Jampro** President **Alex M. Perchevitch** made the announcement.

All India Radio is a national service operated by **Prasar Bharati Broadcasting Corp.** of India. The network consists of 237 broadcasting centers with 149 medium-frequency, 54 high-frequency and 177 FM transmitters. ...

Axia Audio listed several educational broadcasters that have purchased the company's IP consoles and routers.

They include **Lindenwood University's KCLC(FM)** in St. Charles, Mo.; **St. Olaf College's KSTO(FM)** in Northfield, Minn.; and **Southern Illinois University's WSIE(FM)** in Edwardsville, Ill. The company's **Clark Novak** said approximately 60 U.S. colleges and universities now use **Axia**. ...

Separately, **Axia** said **Perth's 96FM**, a **Fairfax Media** station, is using its systems. **Greg Hateley** is chief engineer. Three studios were outfitted with **Axia Element 2.0** consoles and studio engines, plus associated audio nodes and accessory software. The sale and installation were performed by the dealer **AVC**. ...

Digital Alert Systems said **Townsquare Media** is deploying **DASDEC-II** emergency messaging platforms across its radio stations. The group owns about 170 stations in 36 cities.

Norman Philips is vice president of engineering for **Townsquare Media**. "We also plan to interface the **DASDEC** system with our **NexGen** automation system, a pairing that will allow the **EAS** to run automatically without interrupting music or for stop sets," he told the supplier.



EAS equipment is part of this gear rack at Townsquare Media.

Townsquare is installing 63 **DASRADR** models to cover its markets. Each has three integrated **AM/FM/WX** radio receivers. **LP1** and **LP2** stations will have separate **DASDEC** units. **MultiStation-2** or **MultiStation-5** software will facilitate cluster operation and redundancy.

Separately, **TV group owner Belo Corp.** standardized on **Digital Alert Systems EAS** gear. **Belo** will use the **DASDEC-II** digital **EAS/CAP** encoder/decoder across its broadcast stations, integrating it with **Belo's BTi** workflow system. At facilities managing more than one broadcast station or channel, **Belo** will use **Digital Alert Systems' MultiStation** software as well. ...

Adelante Media Group selected **WO Traffic** from **WideOrbit** for its 21 radio stations and three television stations in nine media markets.

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Collector wants to buy: old vintage pro gears, compressor/limiter, microphone, mixing consoles, amplifiers, mic preamps, speakers, turntables, EQ working or not, working transformers (UTC Western Electric),



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I'm looking for San Francisco radio recordings from the 1920's through the 1980's. For example newscast, talk shows, music shows, live band remotes, etc. Stations like KGO, KFRC, KSFO, KTAB, KDIA, KWBR, KSF, KOB, KCBS, KQW, KRE, KTIM, KYA, etc. I will pay for copies... Feel free to call me at 925-284-5428 or you can email me at ronwtamm@yahoo.com.

Looking for a broadcast excerpt of a San Francisco Giant's taped off of KSFO radio from 1959, interviews with Willie Mays, Dusty Rhodes & some play by play excerpts, also features a homerun by

Willie Mays and Felipe Alou stealing second base, running time is 18:02, also looking for SF Giants games and/or highlights from 1958-1978 also taped off KSFO Radio. Ron, 925-284-5428 or ronwtamm@yahoo.com.

Looking for KFRC signoff radio broadcast from 1930 Andy Potter, running time is 0:22 & also the KLX kitchen the program guest is Susanne Caygill, a discussion of women's affairs with a long promotion for Caygill's appearance at a local store. Anne Truax, Susanne Caygill, running time is 13:44. Ron, 925-284-5428 or email ronwtamm@yahoo.com.

Looking for KTIM FM radio shows from 1981-1984 if possible unscoped. R Tamm, 925-284-5428 or ronwtamm@yahoo.com.

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READER'S FORUM

THE POET DESERVES LAURELS

I am writing to commend Radio World on its recent article about Norman Corwin. Apart from being a concise and accurate portrayal, Vic Cox demonstrated his own wordsmith chops with aplomb.

Condensing anyone's lifetime into one article is no easy task, but to distill the essence of Corwin and present it so effortlessly is remarkable. Like Corwin, Cox's article delights the reader with its intelligence and grace.

Never has such a great American so carelessly and easily been forgotten. Mention the name Norman Corwin to 10 people you consider knowledgeable persons. See how many blank stares you receive in return.

It's not their fault really. America moved on from dramatic radio plays and away from programs about ideals. Artful, playful arrangements of language were reduced to ad copy.

The article provides a wonderful introduction to Corwin and his best shows: "The Plot to Overthrow Christmas," "Mary and the Fairy," "They Fly Through the Air With the Greatest of Ease" and of course the legendary "We Hold These Truths" (the Bill of Rights four-network broadcast) and "On a Note of Triumph."

He was given 26 consecutive weeks to write, direct and produce for "The Columbia Workshop" in 1941. Under the title "Twenty-Six by Corwin," he wrote a new show every week for six months. He varied his topics and styles as it suited him: one week might be a comedy or satire, another week perhaps a musical or soliloquy, another week a poetic drama, and so on. His output was tremendous and his quality was amazingly high.

In his landmark hour-long show "On a Note of Triumph," broadcast on V-E Day and repeated again eight days later, Corwin asked the big questions, not the least of which was "What do we do now?" Norman



Norman Corwin, right, with actor Glenn Ford.

Corwin knew that peace was a fragile commodity and warned Americans that they would have to be vigilant and be willing to pass up the sports page to read the front-page headlines instead. "Peace is never granted outright," he wrote. "It is lent and leased."

Ultimately Corwin proved too liberal for the Cold War era. Although he still worked, he was successfully, in my opinion, removed from the national stage. Corwin was listed in the notorious smear pamphlet "Red Channels" and accused of being a Communist on the floor of the U.S. Senate by Sen. Pat McCarran.

Here was the man chosen to create the prestigious four-network Bill of Rights program in 1941 now being marginalized as a subversive less than a decade later. The fact that Corwin was never a Communist or Socialist did not matter. For a true believer in America, it had to hurt.

I have interviewed him for a documentary film called "Radio Changed America," examining the cultural and historic impact of the medium. In doing research on this project I have become a fan and ardent lover of this man and his words. At 100 years of age

Norman Corwin is still passionate about freedom and democracy. Read his books, listen to his radio plays and see if you don't find him contagious!

His website is www.normancorwin.com, which I now oversee. My personal effort to have him honored with a Congressional Gold Medal or Presidential Medal of Freedom can be found at www.poetlaureateofradio.com.

Michael James Kacey
Los Angeles

READ HIS LETTERS

What a pleasure it is to get each issue of Radio World as it looks at the future, present and especially the past of radio — such as Vic Cox's visit with Norman Corwin.

As it happens, last week I snagged a copy of "Norman Corwin's Letters" (published 1994) at the Goodwill thrift store. What makes it even more enjoyable is the juxtaposition of its contents with the technology of today.

For instance, his letters often include a return address. I go to Google Maps and insert the location. Lo and behold, so that's where Mr. Corwin was living in early 1941, just a little west of Central Park. And what's this? Properties available at that address: one bedroom, one bath, a mere \$949,000. Too much? There's a rental for only \$3,300 a month.

I know this doesn't take away New Yorkers' breaths, but it sure does for those of us in Texas. And it might even have the same effect on Mr. Corwin now; for in a 1947 letter he complains of Hollywood rents of \$250 to \$650, pushing him and his wife to buy a house "overlooking Burbank" that is "exactly 11 minutes from KNX" (when it was on Sunset near Vine).

As much fun as this is with satellite and street views, I'd still trade an evening of Internet surfing for tuning in a well-done new drama or comedy on my radio.

Bob Cockrum
Lubbock, Texas

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READER'S FORUM**THE DX'S DIGITAL TV**

I've been reading with much interest the various comments on DX'ing.

In Lincoln, Neb., when I was younger, I could always get WLS and WBBM out of Chicago, KAAV Little Rock, Ark. ("Beaker Street"), KOMA out of Oklahoma City and occasionally WOAI out of San Antonio. Obviously I'm a rock 'n' roller.

My greatest conquest was getting WCFL out of Chicago, one night only. I knew they blew their 50 kW straight into the lake.

To be able to pick up KOMA 1520 kHz consistently night after night was incredible.

— Steve Kafka

Now I DX digital TV signals. I have a home-brew antenna, a standard UHF loop connected to two lengths of 36-inch wire connected to a 300 ohm-to-75 ohm adapter (typical cable TV type) into a RCA STB7766C converter box. I have the antenna hanging off my apartment blinds with the loop horizontal and the wires crossed; this seems to work better.

In the morning and overnight I'm getting KVOA Ch. 4, Ch. 6 PBS, KMSB Ch. 11, KOLD Ch. 13 and KTTU Ch. 18 out of Tucson.

Ch. 6 is the most consistent. I'm guessing they run horizontal and vertical polarization.

I have noticed — as has another engineer who is chief at several LPTVs for lease around the country — that DTV stations are going off the air constantly. He attributed this to their use of tube finals. He said the tubes can't handle the "balls to the wall" modulation and break down frequently. I've noticed that the big boys, KPHO, the Pax affiliate, all of them, are constantly going off the air. The educational station Ch. 8 is the worst.

He indicated solid-state is the only way to go for DTV transmission for that reason. And it is true that tubes were originally meant to transmit code.

PS: To be able to pick up KOMA 1520 kHz consistently night after night was incredible. One engineer told me that if you build your AM transmitter site near a railroad hub, the rails will pick up the signal and carry it for hundreds of miles. Thought your AM readers might like to comment on that trick!

Steve Kafka
Aurora, Neb.

A GATES FOR SALE

The recent stories about the old Gates transmitters have been interesting — especially since I have a pristine 10,000 watt Gates FMS10H sitting in my basement gathering dust. I also have some bulbs that go along with it.

If any of your readers are interested in it, they can call me at (800) 264-5997.

Michael Daugherty
General Manager
KWWR(FM)/KXEO(AM)
Mexico, Mo.

**NO ISSUE WITH
THIS ISSUE**

We completed reading virtually every column inch — both editorial and advertising — of your issue of Jan. 12. It is as if at your editorial meeting, during which you determined which news stories, articles, illustrations, photographs and commentaries to publish in Vol. 35, No. 2, you asked yourselves, "What would ol'-time broadcaster Trantow most enjoy in our upcoming issue?"

We first turn to the always thoughtful observations of Paul McLane in his erudite "From the Editor." We have followed the tenures of many NAB presidents, going back to Hal Fellows. So we are pleased to learn that Mr. McLane believes, "Based on early returns, Gordon Smith's personality and style seem well suited to the task."

Backtracking to page 1, we were fascinated with the wind-powered KBSJ article by Randy J. Stine. Also on page 1, we found Leslie Stimson's article about message services for analog AMs of real interest.

On page 12, regarding "Old Cases Protect Fragile Gear" by John Bisset, we might mention that we use a padded laptop computer case to carry various items around safely.

While attending American University in the early 1950s, one of our instructors, Eugene Juster, then general manager of WRC Washington, devoted two or three classes to studying the work of Norman Corwin. Vic Cox's article about Mr. Corwin brought back memories of those long-ago classes and the programs played for us as examples of superb documentaries worthy of emulation.

But that's not all.

In reading James E. O'Neal's review of "American Radio Networks," we, too, are disappointed that the book did not delve into what could have been an engrossing and intriguing engineering and technical history of what we used to refer to as "AT&T Long Lines." As we recall, there were three "classes" of AT&T lines, A, B and C. We no longer remember the frequency responses, plus-or-minus X dB, for the different classes of lines. We also would like to know how AT&T routed and connected the various network lines from station to station across the country. And we agree that the correct term for interconnected radio stations is "network." "Web" is a Variety magazine-like term. Thanks to Mr. O'Neal's informative review, we'll save our \$45 for some other far more informative book.

Finally, we are delighted that Radio World published excerpts from Commissioner Michael J. Copps' speech at Columbia University. We could not agree more with Commissioner Copps' recommendations. However, being an old-school guy, we would suggest license renewals every three years. (We well recall the work of FCC Commissioners Frieda Henneck and Wayne Coy, among others.)

Perhaps we should admit — cranky, grumpy, dyspeptic old curmudgeon that we are — that we regret the virtual elimination of many of the consequential provisions of the Communications Act of 1934, as amended, including the 7-7-7 rule. Although serving the "public interest, convenience and necessity" is mentioned briefly in pages covering AM, FM and TV stations in the Code of Federal Regulations, 47, Parts 70 to 79, "Telecommunications," the line appears to be ignored by far too many of today's broadcasters.

Thank you, Radio World, for yet another news-filled and thought-provoking issue.



Keith Trantow
President
Rawhide Communications
Tucson, Ariz.

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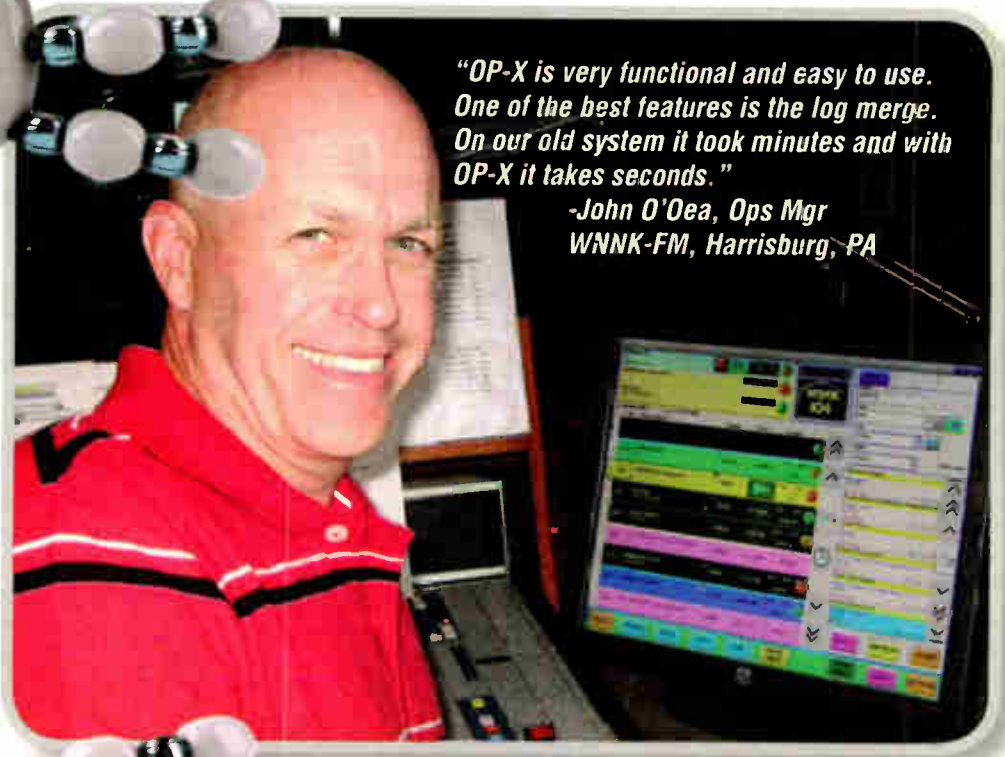
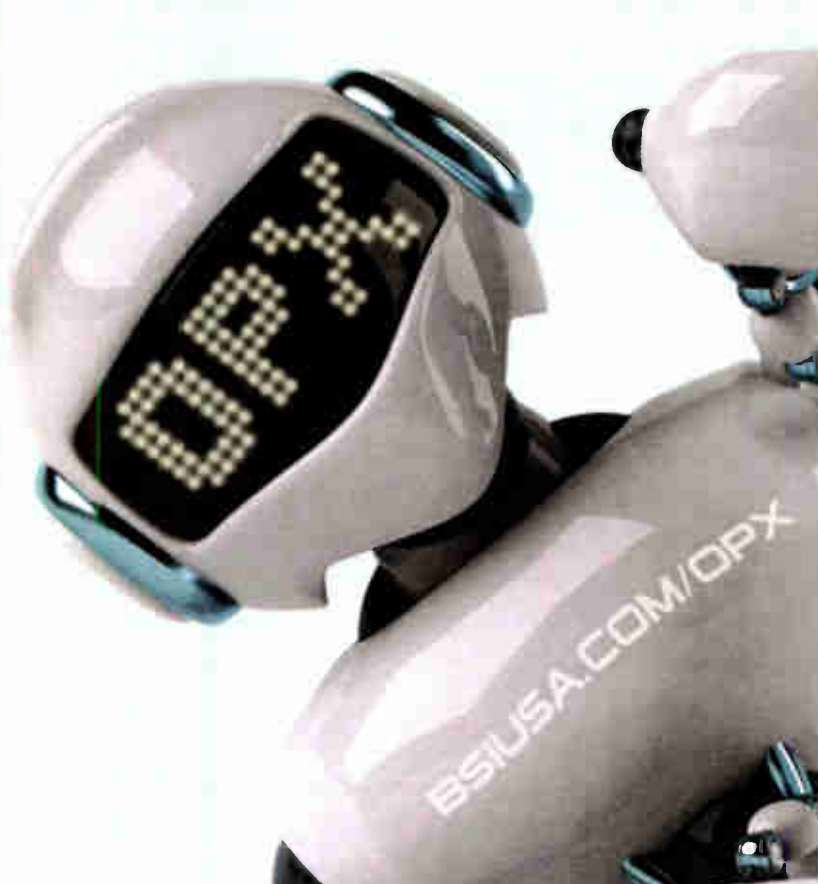
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