



From Pinkeltje To Ubiquity

The compact disc turns 30.

Page 18

Are We on Track or Are We Amtrak?

How radio can confront shifting new media even as 'old media' get even older.

Page 20

'Flyin' Brian' and WIOE

This LPFM is a small station with big ambitions.



Page 27

Radio World

\$2.50

The Newspaper for Radio Managers and Engineers

May 20, 2009

INSIDE

ENGINEERING

▼ Wow, that's one hot mic!

Page 16

STUDIO SESSIONS

▼ Working in the field? Charge your electronics with this solar backpack.

Page 22

GM JOURNAL

▼ Radio gets thumbs up from rising sales talent.



Page 32

OPINION

▼ Tony Coloff offers a radio rebuttal to the record labels on the 'performance right.'

Page 37

NewBay Media



A Peek Inside The NAB Show in Photos

Photo by Bob Kovacs

Economy Dominates Spring NAB Show

Rehr, Now a Short-timer, and Keynoters Point to Broadcasters' Ability to Adapt

by Leslie Stimson

LAS VEGAS For several reasons, this year's spring NAB Show was unusual. Of course there was the economy. The leadership of the National Association of

Broadcasters said its staff worked hard to secure lower hotel prices for attendees and, more than usual, made sure speakers provided practical and timely information at conference session panels.

See NAB, page 8 ►

NEWS ANALYSIS

Market Shakes Freedom Tower Plans

Empire & 4 Times Square Remain New York's Main Platforms

by Randy J. Stine

NEW YORK Construction of a costly master television antenna atop the 102-story Freedom Tower now appears unlikely, and broadcasters in this city are left with the existing vertical real estate to handle future radio and television transmission redundancy plans.

Plans at Freedom Tower, announced in 2003, had called for construction of a 408-foot TV antenna spire to bring the tower's height to a symbolic 1,776 feet.

However, negotiations between the Metropolitan Television Alliance, a coalition of a

See FREEDOM, page 5 ►

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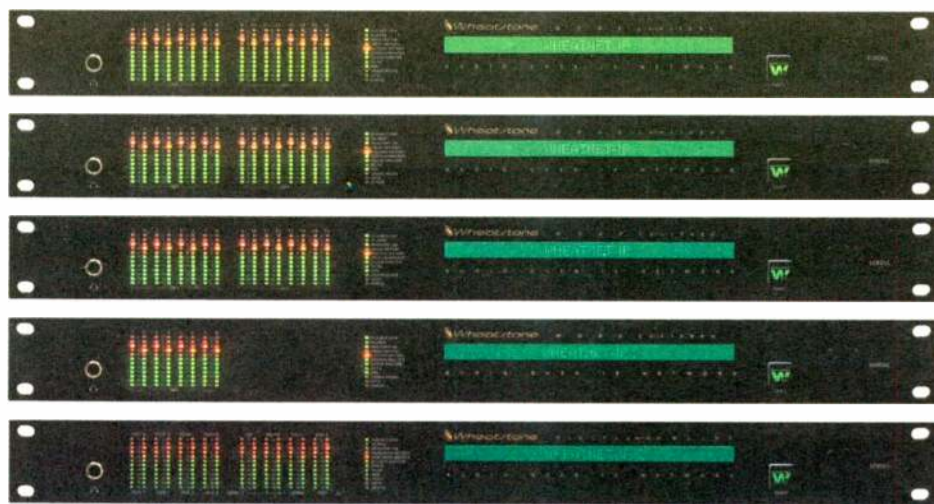
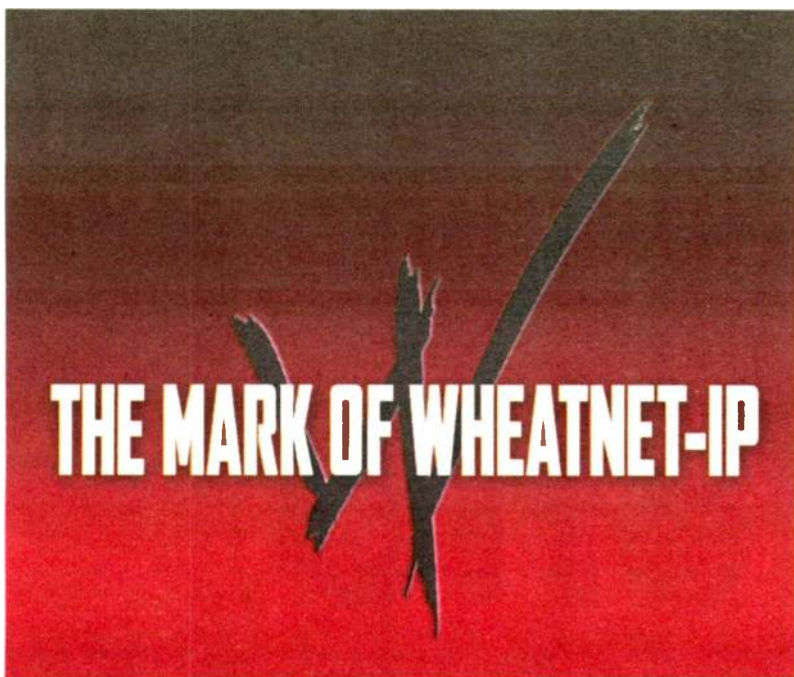
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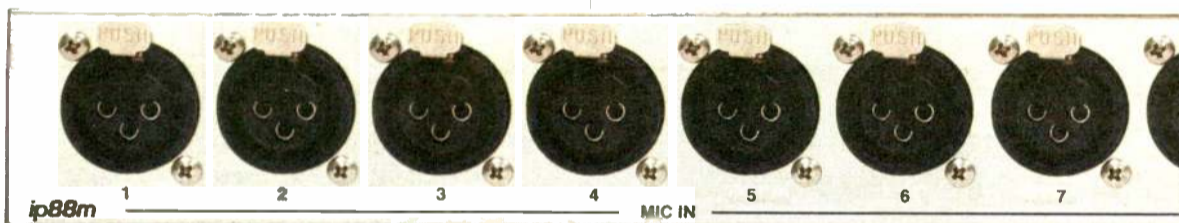
WHEATSTONE and WheatNet®-IP

WheatNet-IP is the new name for Wheatstone's Audio-over-IP networking, routing, and mixing system. First introduced at NAB 2008, it now accounts for the vast majority of networking systems that Wheatstone quotes and installs.

First, a quick overview, and then why WheatNet-IP has been so successful, not only in converting Wheatstone's loyal clients to AoIP, but also in convincing clients of the superiority of Wheatstone's technology over other choices.

WheatNet-IP BLADES

We call our I/O and mixing hardware and software "BLADEs"... way beyond the cutting edge, they're sharp and to the point (and yes, pun intended). Each BLADE is designed for a specific function—we don't cram unrelated tasks into one box making a central point of failure; we all know about "putting all your eggs in one basket."



BLADEs are access points in and out of the network. They interface seamlessly with Wheatstone's Evolution Series Console Control Surfaces, the Glass-E Virtual Console Control Surface, most of the popular automation systems, and streaming audio.

Three BLADEs are line level I/O interfaces, one all analog, one all digital, and one half of each. Our newest BLADE provides mic level inputs. A fifth hardware BLADE mixes the audio for a Wheatstone console control surface. Each of the BLADEs and each Wheatstone console control surface connects to the network with a single CAT5E/6 cable.

BLADEs are loaded with lots more sharp features: Each includes two 8x2 virtual utility mixers that can be used for a wide range of applications, a front panel headphone jack with source select and level control to monitor any system source, SNMP messaging for alerts, and silence detection on each output that can trigger alarms or make a routing change.

There's also WheatNet-PC, a software BLADE that you install on automation system computers, news workstations, or even the PD and GM's desk computers—to control, play and record audio on and off the network. It eliminates the expensive sound card, and replaces tons of audio and control wiring with a single CAT5E/6 cable.

EASE OF INSTALLATION

The relatively small channel count of each I/O BLADE allows you to conveniently locate it close to your equipment. In TOC/Master Control, there's no need for a back wall full of punch blocks, a BLADE (or occasionally two) in each rack keeps audio and control wiring entirely within the rack, allowing for a fast and clean build-out. In the studio, usually just one line-level BLADE is required; they're silent, so you can locate them with live mics.

FAST AND SIMPLE SETUP

Wheatstone's goal was a system that's extraordinarily easy to implement without the need for super-complicated network engineering, and where you don't need to be concerned about setting priorities to assure that those signals that are most critical are available.

WheatNet-IP setup is easy, intuitive, and takes only a few minutes until you're on the air. The front panel setup wizard in each BLADE gets you up and running in moments. Extensive front panel metering and status indicators provide quick confirmation that all is well. WheatNet-IP's web interface and WheatNet-IP Navigator software let you further customize your system, locally or remotely, with input and output names, logic associations, routing and much more.

RELIABILITY

Audio everywhere all the time, and keeping you on the air, were foremost in the design of WheatNet-IP.

Wheatstone chose Gigabit Ethernet (1000BASE-T) because 100BASE-T just can't simultaneously handle the large number of audio channels prevalent today in

large broadcast plants without the very real risk of audio not being available when you need it. Gigabit protocol means all audio everywhere with extremely low latency.

WheatNet-IP is completely self-contained—no PC is required to perform any of the system functions, including routing, mixing, salvos, and logic control. The PC is needed only for configuration changes.

Each BLADE carries a complete map of the entire connected network in its onboard CPU flash RAM. Talk about redundancy, a system with 36 BLADEs has 35 backups! Need to replace a BLADE? Assign its ID number and connect it to the network—it will query the other connected BLADEs and import all the necessary configuration settings!

BLADES

ip88m ANALOG MIC I/O BLADE: 8 fully balanced reference-grade mic preamps with phantom power, 8 analog outputs, 12 universal logic (GPIO) ports programmable as inputs or outputs, routable throughout the system.

LINE LEVEL I/O BLADEs: 16 input channels, 16 output channels (switchable 8 stereo, 16 mono, or any combination), and 12 universal logic (GPIO) ports.

ip88a ANALOG I/O BLADE: 16 analog in/out.

ip88d AES DIGITAL I/O BLADE: 8 AES (16 channels) in/out.

ip88ad ANALOG & DIGITAL I/O BLADE: 8 analog in/out, 4 AES (8 channels) in/out.

ip88e WheatNet-IP MIX ENGINE BLADE: Handles all of the mixes from Wheatstone Evolution Series Console Control Surfaces and the Wheatstone Glass-E Virtual Console Control Surface, distributing the four stereo PGM, four stereo AUX SEND, per-channel MIX-MINUS, monitor outputs and other bus signals to the network. Once on the network, they are available as sources and outputs anywhere. This creates an extremely flexible system, where program outputs from one surface can be a source on any other surface; for example a news mixer's program bus as a source on the air studio surface. While the ip88e doesn't house audio I/O, it does include 12 universal logic (GPIO) ports.

WheatNet-PC BLADE: Installs on Windows PCs to replace the sound card; interfaces eight stereo audio signals in/out, plus automation control data (start, stop, etc.).

NRSC Adopts IBOC Measurement Guide

Meeting in Las Vegas, It Also Reactivated Its RBDS Subcommittee

by Leslie Stimson

LAS VEGAS The National Radio Systems Committee voted on RF AM and FM mask compliance guidelines for IBOC at its meeting concurrent with the NAB Show in April.

The technical standards-setting body also has revived its RBDS Subcommittee.

The 90+ page IBOC measurement guideline is titled "NRSC-G201. NRSC-5 RF Mask Compliance: Measurement Methods and Practice." It provides detailed instructions on best practices for determining RF mask compliance for the situations most likely to be experienced by stations and manufacturers.

The idea is to minimize variation so results are consistent. David Maxson of Broadcast Signal Labs, told Radio World: he shepherded much of the work.

Maxson said the guidelines represent more than two years of labor and a collaborative effort by many sectors of the industry including broadcast engineers, test and measurement and broadcast equipment manufacturers, engineering consultants, contract engineers and others.

Consistency sought

"We need repeatable measurements, and no gold standard existed," said Maxson when asked why the industry

needs IBOC measurement guidelines.

Different testers of the same systems achieved varied results, even when using the same equipment. Results are dependent on equipment used and settings, as well as how a signal was sampled. In a perfect world, all gear works the same, he said.

"We're trying to get quality control and interference control if we adhere to

the AM and FM mask," he said. Having a reliable and repeatable way to evaluate IBOC emissions will be important if the proposed FM power increase is approved, he said.

The guidelines should help measure one station's interference with another.

NRSC Chairman Milford Smith, vice

See NRSC, page 5 ▶

Broadcast Signal Lab RFSigns.com

NRSC Guideline G-201

- Clarifies operational specifications
 - Annex 1 discusses tractability
- Explains AM & FM mask measurements
 - Purposes
 - Interference Control
 - Quality Assurance
 - How to sample the signal
 - How to select settings, correct for differences
 - Practical guidance

What the IBOC RF measurement guideline does.

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INDEX

NEWS

- Economy Dominates Spring NAB Show
- Market Shakes Freedom Tower Plans
- NRSC Adopts IBOC Measurement Guide
- From the Editor
- Newswatch

NAB SHOW IN PHOTOS

6, 19, 24, 28

FEATURES

- Workbench: Wow, That's One Hot Mic!
- From Pinkeltje to Ubiquity: CD Turns 30
- Maintain the Core, Explore the Fringe

STUDIO SESSIONS

- 1 Power, Portability & Problem Solving 22
- 1 Friends of OTR Pay Tribute to Golden Age 26
- 3
- 4 **GM JOURNAL**
- 16 Small Station, Big Ambitions 27
- Sales Rookies Need Sales Mentors 31
- Radio Gets Thumbs Up From Rising Talent 32

OPINION

- Reader's Forum 36-38
- Why the Record Labels Are Wrong 37
- The Supremes, Fleeting Indecent 38



World Radio History

'The Quantity Was Down But ...'

Suppliers Say They Generally Are Pleased With the Results at NAB

So how was the NAB Show? I asked several exhibitors for their perspectives. They were not in full accord on every detail; but most I talked to were upbeat.

Mike Troje, sales manager for Continental Electronics, saw it as a "glass half-full/half-empty experience."

"While every exhibitor knew in advance that attendance was going to be down from previous years, nobody knew what the final tally would be [and] more importantly to us at Continental, what the mix of domestic and international visitors would be," he said.

"Frankly, we were uncertain if our international visitors would offset the anticipated reduction in domestic visitors or if that group would decline as well. I was quietly hoping for an increase in international traffic and sometimes you get what you wish for.

"While our domestic booth traffic was down by nearly 40 percent, our overall traffic was only down by 15 percent. This translates into a significant increase in international traffic, most of which came from Central and South America.

"All in all, considering a global economic recession, the expanding global digital radio marketplace is still very enthusiastic about the future of both HD Radio and DRM, so I am very pleased with these numbers."

Digital dropoff?

But Mike expressed a wish for future conventions.

"Even with reduced attendance, the NAB Show remains the best place to meet new customers and refresh existing relationships. That being said, I would like to see the NAB focus on attracting more international attendees. The NAB experience needs to be a global event, not just a conference and exhibits focused on broadcasters in North American and the Western Hemisphere. The potential benefit to U.S.-based manufacturers, like Continental, is obvious."

Kent Koselke, the sales and marketing manager for Crown Broadcast IREC,

thought the show was "pretty interesting."

"The easiest comment is how slow the show was in the North Hall, but the silver lining to that was it afforded us much more time to spend with the people who did come to the booth.

"We were allowed to have detailed conversations, which allowed us to much



Owen Ulmer of Sabre Towers, right, shows his company's portfolio to Greg Burbage of 4SE.

better identify and solve customers' needs. In fact analysis of the pass-through metrics indicates that this year was actually better than the last two years regarding people who were looking to purchase equipment.

'Worthwhile'

"In past years there was always a lot of talk about HD Radio, this year almost no conversation about HD Radio (at least what is fit to print in Radio World)," he continued.

"Broadcasters in smaller to medium-sized markets tended to be much more optimistic than their big-city counterparts and many of these small to medium broadcasters will be buying equipment this year. The NAB Show is still the best opportunity to see your distributors and customers, so for that alone it is worth the effort."

Martyn Gregory is vice president for Shively Labs.

"We had generally expected a very slow show, based largely upon the price war being waged by the hotels — which suggested that they were substantially under-booked compared to previous years — and comments from various customers that people were attending on their own nickel.

"Similarly, perennial customers and visitors from Europe, including former colleagues of mine, did not attend, focusing instead on IBC in September; but the South and Central American markets were well represented.

"When the show actually opened, we saw consistent, genuine traffic Monday and Tuesday, with better-than-expected booth activity on Wednesday too.

"All in all, it was a worthwhile and productive NAB," Gregory concluded.

Meantime, I heard this from Gillian Wylie of APT Codecs, which is now part of the Audemat Group.

"I have managed to work through all the leads received from our booth and thought you might be interested in some of the results," she said. "I know we were all sick of the 'quality vs. quantity' line by the end of the show but the results actually bore it out.

"Overall visitors to the booth were well down, 20 to 30 percent less than 2008; but when I calculated the total number of opportunities discussed, it came out at exactly the same amount as last year," she continued. "It seemed that companies sent fewer people to the show as a cost-cutting exercise but that the projects are still there and there is still budget to be spent.

"The other notable trend from our perspective was that it was the European and Asian visitors who dropped off, but this was compensated by an increase in interest from the U.S. and Latin America. This year approximately 75 percent of the opportunities that we identified at the show came from the Americas (North and South) whereas last year, this figure was

From the Editor



Paul J. McLane

closer to 40 percent." She called it a successful show for the launch of the company's new codec platforms.

This may all seem like "insider trading" if you aren't an equipment manufacturer. But the topic is important given the role that the NAB Show plays in our industry and if you believe, as I do, that a healthy equipment marketplace is vital.

The above sentiments seem fairly representative of what I heard from vendors.

My own view though, as a former booth manager and sales executive, is that the radio floor has become worryingly quiet and smaller: really you could shop it in two days. The radio portion of the NAB floor certainly would not support a four-day show if there weren't a much bigger convention going on around it.

Probably the most common remark I heard from vendors was, "It's refreshing to have no 'tire-kickers.'" This sentiment troubles me. I don't recall a company ever complaining in the past about *too many tire-kickers*; and I suspect salespeople would rather have a crowded booth with both qualified prospects as well as those just looking for next year.

And if show after show, the "quantity is down but the quality is high," at what point is a company spending a great deal of money to meet a mere handful of buyers they might go visit in person? These are questions worth considering. Obviously many suppliers feel differently and demonstrate that with their continued investment.

What did you think? Tell me, or comment under the appropriate topic in the Radio World forum at radioworld.com.

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Freedom

▶ Continued from page 1
dozen television stations organized after 9/11, and the Port Authority of New York and New Jersey, which is developing the Freedom Tower project at Ground Zero, have broken off, according to sources.

At present, the city's FM and television stations use antenna and transmission systems that they lease atop the Empire State Building and the Conde Nast Building at 4 Times Square.

Sources familiar with talks between MTVA and the Port Authority say it appears the rocky economic climate resulted in difficult price negotiations for a final lease at Freedom. The original basic agreement called for annual rent of close to \$10 million per year from the TV broadcasters. That was in addition to a one-time \$20 million payment by broadcasters for the cost of the antenna's construction.

The Freedom Tower is expected to open in 2013.

Port Authority officials declined to answer specific questions pertaining to further negotiations with television broadcasters. But a spokesman said radio broadcasters were never a part of the Freedom Tower discussions.

"This was to be a television antenna project only," he said.

TV-only plans

Several sources said it is unlikely radio broadcasters could have used the Freedom Tower transmission facility since it was being designed as TV-only.

Nevertheless, they said the building's failure to lure television broadcasters to its rooftop and further expand the city's broadcast communications infrastructure — assuming the deal is not revived — could one day affect radio broadcasters.

"It's one fewer transmission option all broadcasters will have," one source said.

Much attention has been focused on the New York City radio market and its broadcast transmission infrastructure since the loss of the broadcast facility on the north tower at the World Trade Center on 9/11. Radio and TV broadcasters lost main and auxiliary sites in the tragedy, which also took the lives of six broadcast engineers among the many people who died that day.

The ensuing scramble for transmission sites led to an expansion of facilities at Empire and a new master FM antenna at 4 Times Square.

The Empire State Building is home to transmitters for nearly every major FM broadcast station in the city. The 1,454-foot landmark boasts 16 FM stations on an Electronic Research Inc. two-bay master antenna. Three FMs — WPLJ, WQHT and WCBS — were added to a new mini-master combiner system in 2004 with room for several more. A source familiar with the mini-master said a fourth station filter has been installed but never utilized.

Empire also is home to 14 analog and 11 digital TV antennas, and dozens of point-to-point radio and data communication services.

The Durst Organization's facility atop the Conde Nast Building at 4 Times Square was completed in 2004. The 385-foot broadcast structure on the 53-story building includes a 21-station master FM antenna, which was designed by Shively Labs and handles both analog and

digital broadcasting. It is 1,018 feet above street level.

John Lyons, manager of communications and broadcast operations for the Durst Organization, said the rooftop Shively 6016-3/4 modified master FM panel antenna serves as an auxiliary site for five Clear Channel stations — WAXQ, WHTZ, WKTU, WLTW and WWPR — plus Spanish Broadcasting's WSKQ and WPAT, Univision's WCAA and non-commercial WNYC. Also, 4 Times Square serves as a primary site for

Columbia University's WKCR as well as WNYE, which is owned by the New York City Board of Education.

In addition to radio, the building's rooftop complex has TV transmission facilities for ABC and Univision, Lyons said.

'Still room for everyone'

"4 Times Square is more than capable of handling the TV broadcasters who opted out of the Freedom Tower project," Lyons said. "Between 4 Times Square and the Empire State Building there is still room for everyone, either as primary or backup, for radio and TV."

Empire State Building officials declined a request for an interview for this story. A spokesman said he could not discuss the building's broadcast technology history or plans citing, in part, security concerns.

The ESB named Shane O'Donoghue as its first director of broadcasting in 2008. At the time of O'Donoghue's appointment, ESB officials said the building is host to transmitters for every major broadcast station in New York City.

It's not clear how much further broadcast antenna expansion is possible at ESB, a source said.

Another source close to the situation said he expects lease agreements for additional TV transmission installations to be announced soon, which could cause some reconfiguring or shuffling of the current rooftop facility, possible affecting

radio tenants.

Radio World previously has reported that limited physical space and structural issues are potential obstacles to further expansion at ESB.

Jim Stagnitto, director of engineering for WNYC(FM) in New York, said ESB and 4 Times Square provide adequate locations to suit broadcasters' current purposes.

"However, a re-examination (of both facilities) will be in order soon, if the HD power increase goes through," he said.

Stagnitto said radio broadcasters, in his opinion, neither want nor need another transmission platform besides ESB and 4 Times Square, unless a new need arises.

Both platforms have their advantages, Stagnitto added. WNYC has its primary antenna on the ERI master at Empire, with its auxiliary transmitter at 4 Times Square.

"ESB offers easy access to the transmitter rooms once you're past security. It's basically just office space. The transmitter rooms at 4 Times Square are a little less accessible, as they are in the mechanical areas of the building," Stagnitto said.

Broadcasters' access to emergency power currently is an issue at Empire, Stagnitto said.

"4 Times Square has emergency power generation, which is not offered to the broadcasters at Empire. If there was a power emergency of any sort, our FM will be on the air from 4 Times Square." ●



Concept drawing of the Freedom Tower.

Graphic courtesy of The Port Authority of New York & New Jersey

NRSC

▶ Continued from page 3

president of radio engineering with Greater Media, said the RF guidelines would quantify spectral re-growth.

Looking towards the future, "The FCC has not yet adopted technical standards for IBOC," Maxson told Radio World, noting that the commission is using specs it received from iBiquity in 2002, with periodic updates from the technology company. He hopes the commission will see the guidelines as something it can rely on to create IBOC technical standards.

The IBOC Standards Development Working Group, chaired by Dom Bordonaro, chief engineer of Cox Broadcasting Connecticut, crafted the document. The working group is a part of the Digital Radio Broadcasting Subcommittee, which adopted the guidelines.

Andy Laird, vice president and chief technology officer of Journal Broadcast Group, and Mike Bergman, vice president of new digital technologies at Kenwood USA, co-chair the DRB.

The guidelines were to be posted soon on the NRSC Web site (www.nrscstandards.org).

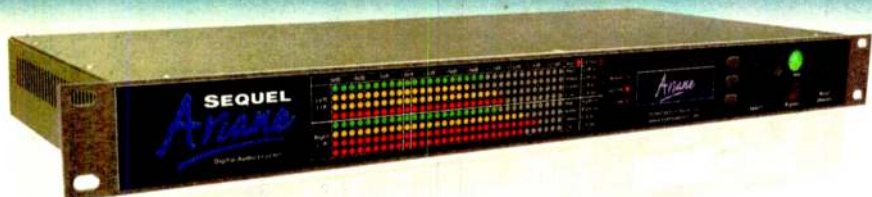
Meanwhile, the revived RBDS Subcommittee has some 36 members, according to Chair Barry Thomas of Lincoln Financial.

Europe has updated its data standard and the subcommittee is looking at whether it should incorporate those changes in the U.S. standard.

For example, Europe has 13 codes to describe radio formats in its standard, too few for this country.

One of the items the group is looking at is whether there should be a standard for AM RDS. Also, Thomas said Steve Davis of Clear Channel is chairing a working group to help broadcasters deploy RDS. ●

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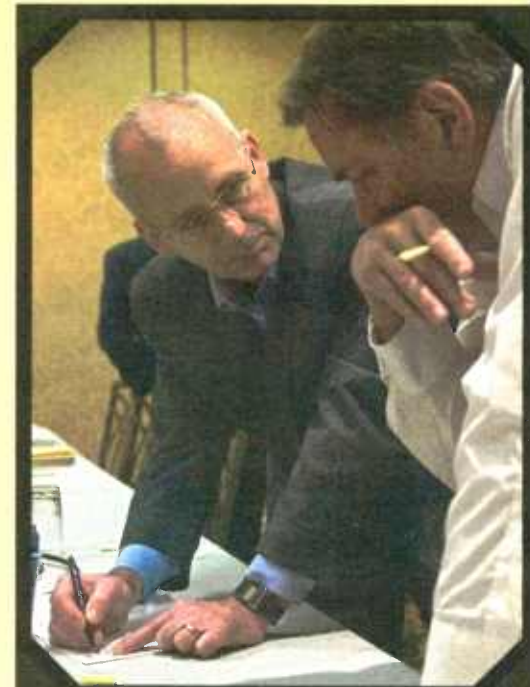
Author and social science observer Malcolm Gladwell makes a point.



Barry Thomas talks to Radio World's Leslie Stinson about activities of the National Radio Systems Committee, which adopted a guideline document about measurement of RF mask compliance for AM and FM IBOC signals. It also revived its RBDS subcommittee.



Amber Alpern of Internap tries out the motor scooter parked at the company's booth. Internap provides Web serving and program streaming services.



David Maxson of Broadcast Signal Labs, left, and Rich Rarey of National Public Radio.



Employees of Audemat and APT gather for Radio World's lens to note the acquisition of the APT codec business by Audemat Group.



Clay Freinwald of Entercom, Gary Timm of Journal Broadcast and Wade Witmer, acting director, IPAWS, Program Management Office, Federal Emergency Management Agency discuss EAS at an SBE-sponsored progress meeting.



Beasley's Mike Cooney keeps in touch while walking the floor.



Judy Raynor, formerly of iBiquity; Pat Malley, Russ Mundschenk, Jeff Detweiler and Tom Walker of iBiquity; and Glynn Walden of CBS Radio Philadelphia and IBOC pioneer. iBiquity noted that Navteq, which provides digital map data, announced the availability of dynamic content for navigation devices and automobile in-dash systems over HD Radio.

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Photo: Jonathan Tichler/Metropolitan Opera



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NAB

► Continued from page 1

Still, attendance was noticeably lighter — down 20 percent, according to the NAB's on-site estimates — and some functions were reduced in scope. For example, the NAB Leadership Dinner was scaled back to a reception. There was also no separate regulatory session track; sessions were part of a broader broadcast management track.

The fact that the FCC had lost two commissioners and was operating under an acting chairman meant there was no "Chairman's Breakfast" at the NAB Show. Of the three sitting commissioners, only Jonathan Adelstein — who's slated to leave soon — spoke; he discussed the DTV transition.

However other FCC staffers participated in sessions and the agency again had a booth on the floor.

In his keynote, President/CEO David Rehr lauded broadcasters' efforts to distribute content on multiple platforms, especially radio's efforts to get wireless phone carriers to incorporate FM chips in their devices.

Less than two weeks after the show, Rehr resigned and no public reason was forthcoming at press time. He is still at his post temporarily as CFO Janet McGregor runs the association. The NAB board is looking for a new president/CEO.

Among the news at the spring convention:



Alan Stillwell, left, deputy chief of the FCC's office of engineering and technology and Frank Jazzo of Fletcher Heald & Hildreth.

REHR'S LAST GASP

Social networking sites will continue to change the way we communicate and share information. More people are going to the Internet to listen to radio; however with more than 100 million blogs on the Web, growing at a rate of 40,000 a day, not to mention 2 billion Web sites, successful industries will be the ones that cut through the clutter.

Giving no hint of his pending resignation, Rehr in his opening address said broadcasting is in a unique position to rise above that clutter thanks to strong brands that can drive consumers online and provide greater access to station

advertisers. That, in turn, will further monetize radio and TV's platforms and those of their clients.

Taking an optimistic tone, Rehr said that even though the world is facing an economic crisis, broadcasters are forging ahead, spurring innovation and creating multiple platforms to deliver content. That includes incorporating FM chips in cell phones as well as exploring all the possibilities of the Internet, he said.

"We are planning for the future and seizing opportunities" with "unwavering" focus, as well as making tough decisions to ensure a strong future for broadcasting, he said.

He reminded attendees that the Radio Heard Here campaign to win the medium more recognition was launched at the show two years ago. NAB started it in conjunction with the Radio Advertising Bureau and the HD Digital Radio Alliance. The idea, he said, is to present "one voice" for radio, which fits into NAB's long-term Radio 2020 initiative.

"Our goal for radio is simple, yet focused: Wherever there is a speaker or a pair of headphones ... radio will be there."

NAB continues to work with the alliance to educate the public, manufacturers and the auto industry about HD Radio, he said. Automakers offering HD Radio features as factory or dealer options now span 14 brands across 82 models.

To get more HD Radio receivers in the marketplace, NAB has encouraged U.S. mobile phone carriers to include FM chips in cell phones.

"These announcements are relied upon as a lifeline for Americans during emergencies, and we're getting a great response," he said.

Verizon Wireless, AT&T and T-Mobile are including FM radio-capable handset devices in some of their offerings and NAB is working to get Apple and its widely adopted iPods and iPhones on board.

To focus on the future, the industry "must allocate dollars toward accelerating tomorrow," said Rehr. He noted the establishment three years ago of NAB's technology advocacy program FAS-TROAD, or Flexible Advanced Services for Television and Radio on All Devices.

AUTHOR: THINK OF THIS AS A 'RESET'

Think of current economic woes not as a recession but as a "reset between eras."

That's according to keynoter Richard Florida, author of "Rise of the Creative Class." Such "resets" take time, he said.

For example, the Great Depression, which began in 1929, was not really over until 1950, according to the author.

Faced with such changes, we first tend to mourn for the old days, he said. Then we get to building.

Years ago, some 60 percent of Americans worked on farms and about 5 percent made up the "creative class," incorporating broadcasting, media, content creation, production and distribution. Between 1998 and today, more than 20 million jobs were created in this class, he said.

Florida predicted the creative class will create wealth in the coming era, and radio and TV are well-positioned to take advantage of that opportunity.

LABELS, NAB SPAR OVER ROYALTIES

The fight between broadcasters and record labels over performance rights heated up during the show.

Record label-backed MusicFirst, a lobbying group fighting for performance rights from radio airplay, claimed NAB was talking out of both sides of its mouth.

When NAB lobbies policymakers it claims that member stations are too poor to pay another music rights fee, MusicFirst said, arguing that NAB tells another story to its members.

MusicFirst issued a "Wassup?" message to the organization.

"On Tuesday NAB invoked the 'Great Depression' to size up radio's advertising prospects," stated MusicFirst. "On Monday NAB's CEO said '... every industry in America faces tough economic times, but I have to tell you, right here, right now, not many of them are as well-positioned to succeed as we are.'"

NAB said MusicFirst had distorted the truth in making its claim.

Executive Vice President Dennis Wharton stated: "RIAA still doesn't get it. America's local radio stations are indeed facing the worst advertising recession since the Great Depression, a financial reality that would be exponentially worsened by a performance tax. But instead of suing grandmothers and college kids or looking to another industry for a brazen money-grab, we're embracing technology, adapting our business model and looking to the future."

EEO, LOCALISM ISSUES LOOM AT FCC

When organizers of the session "Navigating My Radio Station Through the New FCC" were planning for the convention, they thought at least a new chairman would have been seated at the Portals in time for the show.

But with Julius Genachowski not yet confirmed as chairman, Kevin Martin and Deborah Tate gone and Jonathan Adelstein leaving soon, panelists kept the discussion to pending items. They included changes being considered in Equal Opportunity Employment rules, localism proposals and an FM digital power increase.

The FCC is in the midst of an EEO audit, in which it randomly selects stations to investigate more thoroughly. That works out to about 5 percent of the 14,000 or so full-time AM and FM radio stations this year.

"We want you to keep records," said Roy Stewart, senior deputy bureau chief

See NAB, page 10 ►

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New accessories! Yellowtec's award winning product line for positioning microphones and monitors continues its growth. The modular system has been expanded by some new mounting options: VESA 75 Adapter for Genelec near field monitors, Ceiling Mounting Kit, Wall Mounting Bar and Board No. 1 (20"x12").

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World Radio History

NAB

► Continued from page 8 of the FCC's Media Bureau. The commission's goal in its EEO rules is to give broadcasters flexibility, he said, adding that the agency is interested in seeing how stations advertise jobs. Stations must widely advertise a full-time job, deemed as 30+ hours a week.

EEO reports belong in a station's public file, be that at the station physically or on the station's Web site, he said.

The worst thing a station can do is claim it has that information in the proper place when it doesn't.

"It's important that you do not engage in misrepresentation to the commission. You've got to have somebody at the station who pays attention to this. It's much better to say 'I didn't do it right' than to try and finesse it."

Attorney Dawn Sciarrino of Sciarrino & Shubert said she sees stations that are complying with EEO rules but not saving all the paperwork they should.

Panelist Ben Downs, vice president and general manager of Texas-based Bryan Broadcasting, believes broadcasters are being held to a higher standard on EEO than are other industries, that they are being penalized for making mistakes on procedural paperwork when "we've not done anything wrong."

Of EEO, Stewart said, "It's just like LPFM. Broadcasters didn't like it but we have to maximize the use of the spectrum."

In localism, the commission is trying to make things easier for members of the public so they can easily tell by looking at the program file whether a station is meeting its community needs, Stewart said.

Downs also addressed the localism rulemaking. The commission has proposed bringing back the ban on unattended operations and the re-establishment of community program advisory boards.

He realizes the FCC wants to get rid of bad broadcasters, Downs said, but not all stations program the same way. What passes for news and information pro-

gramming in one format can't be applied to all formats.

"We shouldn't get a list from the FCC to tell us how we should be programming the station."

Stewart replied that the rulemaking doesn't say that all proposals "will" happen; the agency, he said, is asking questions.

Frank Jazzo of Fletcher Heald & Hildreth disagreed, telling Stewart the localism item states in several places that the commission has indeed made preliminary assumptions.

Towards the end of the session panelists discussed the proposed FM IBOC power increase. FCC Office of Engineering and Technology Deputy Chief Alan Stillwell said, "The short answer is that it's still cooking."

"It's something we have to be careful about," Stillwell said. The commission has to be sure that allowing stations to increase their digital power doesn't negatively impact the analog signal of their neighbors.

"Widespread interference wouldn't be good for anybody," he said.

MARY TYLER MOORE, HARVEY HONORED

Mary Tyler Moore was on hand to receive the NAB's Distinguished Service Award, both for her acting — in television, on stage and on screen — and her work on behalf of juvenile diabetes and animal welfare.

The standing ovation and applause when she walked onstage lasted for several minutes.

"This means everything to me," said Moore, referring to broadcasters use of airtime to educate the public about diabetes. Moore is international chairman of the Juvenile Diabetes Research Foundation.

She thanked broadcasters and said that, in terms of a cure, "After 40 years of living with type 1 diabetes, I'm ready."

The recently deceased longtime radio news and commentator Paul Harvey was also honored in a video depicting his contributions to the industry.



Mary Tyler Moore and David Rehr, who resigned shortly after the convention.

SBE TO INCREASE EDUCATION OFFERINGS

The Society of Broadcast Engineers approved an expansion of its education program. It announced a new book and welcomed a new chapter after the SBE board meeting at the NAB show.

The board voted to increase the organization's educational programs by 2012. President Barry Thomas said members have been asking for more opportunities for continuing education to keep up with changing technology.

The society will add a full-time education director to its national staff in Indianapolis to help boost the number of courses offered to broadcast engineers and technicians. Courses and seminars will be offered online, as live or recorded Webinars and in traditional in-person settings, with topics ranging from basic to advanced levels.

One of the immediate efforts will be to increase the number of SBE University technical courses offered online and on-demand that started this January.

Also, "Antenna Zoning, Professional Edition" is now available through the SBE's online bookstore. The 440-page

book is part of a series of broadcast technical books published jointly by SBE and Focal Press. Author Fred Hopengarten is a communications lawyer specializing in antennas and towers. His chapters include information on preparing the permit application and handling awkward post-antenna-permit situations, as well as sample forms, templates and examples.

SBE said zoning laws for tower antennas over 200 feet high have changed considerably since 2004. The changes apply to new and modified broadcast and telecom tower antennas.

Broadcast and cable engineers in Hong Kong have formed the newest SBE chapter. Hong Kong SBE Chapter 144 is the 113th chapter in the society. The Hong Kong group has 23 members.

EXHIBITORS PLEASED WITH 'SERIOUS' BOOTH TRAFFIC

Foot traffic in the North Hall was lighter again this year.

A few seating areas took up space normally occupied by booths and some of the hall space was curtained off.

Exhibitors told RW that though they had less traffic than in years past, attendees who did come were all business. There were fewer "tire kickers," many vendors agreed.

Some engineers who thought they wouldn't come managed to do so at the last minute, though others couldn't because travel budgets had been cut.

The NAB said 83,842 people registered for the spring show, down from last year's ballpark 105,000. NAB officials were happy. Spokesman Dennis Wharton called the spring event "a phenomenal success by any measure in an otherwise challenging economy," saying the association appreciates the support of both exhibitors and attendees.

The show drew 108,200 in 2007 and 105,000 in 2006, according NAB.

Of those who registered to attend this year, 23,232 were international attendees and 1,246 were news media registrants.

NAB says its research has shown that exhibitors generate more than \$50 billion in sales as a direct result of the NAB Show each year.

The dates for next year's event are April 10-15 and the radio-related exhibits will move to the Central Hall of the Las Vegas Convention Center.

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

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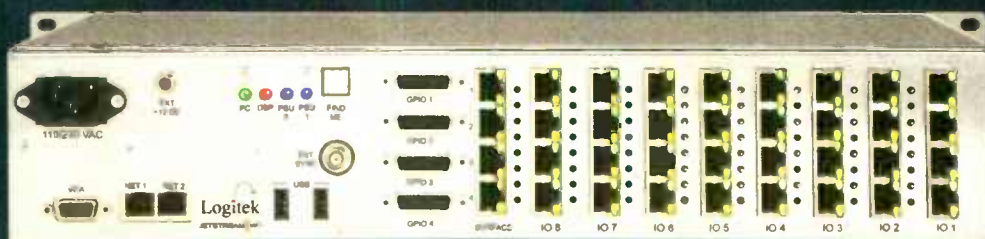
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World Radio History

Workbench

Radio World, May 20, 2009

Past columns are archived at radioworld.com

Wow, That's One Hot Mic!

Need a Place to Put a Soldering Iron While in the Studio?

by John Bisset

Have you noticed that you can never seem to find a place to put a hot soldering iron while working around a studio?

The solution might be right under your nose.

Randy Kerbawy is director of engineering for Southern Communications in Beckley, W.Va. He didn't want to stick a hot iron in his tool bag and happened to notice an empty mic stand nearby. The result is seen here.



Fig. 1: A handy way to hold a hot soldering iron.

It occurs to Randy that a stand would also work as a third hand in some applications.

By the way, after years of saying he would do it, Randy finally broke down and got his ham license in July, and upgraded to General in December. When he wrote to us he was planning to put up some HF antennas. Randy Kerbawy can be reached at engineering@103cir.com.

Joe Stack does contract and project work in the New York City metro and beyond. He recently encountered an issue with Idec brand pushbutton switches typically used on AM phasor control panels. These are the big, heavy-duty, round, lighted switches that you see mounted on the control panels such as in Fig. 2.

They come standard with a set of normally-closed contacts and another of normally-open contacts. You can add more normally-open/normally-closed contact sets by stacking sections on to the back of the switch.

In Joe's situation, the last section of a 4PDT (four-pole, double-throw) switch was stuck closed. There is a little green tab that pokes out of the end of the switch section to activate the next switch section, as seen in Fig. 3. At the end of the fourth switch section, because there are no more sections attached, you can see the little green tab poking out when the button is pressed.

Somehow, this fourth, normally-open section was stuck "on," which was obvious when Joe saw the green tab still sticking out even when he was not depressing the pushbutton. Joe pressed the tab back in with his finger and worked the pushbutton a few times, and it is not sticking anymore.

This phasor controller is run automatically by a computer, so the front-panel pushbuttons don't get used a lot. Inactivity might be the reason it got stuck.

A frustrating side effect was that the stuck section was keeping his DX-10 in "medium" power while it was stuck "on." It's interesting that plain old switch contacts and relay contacts, along with a 24 Volt power supply, can make for a full night of troubleshooting and head-scratching. We've all been there, right?

As a precaution, Joe decided to order extra Idec switches and Idec relays (both momentary and latching type) to have on hand for the phasor controller. Some of the relays are becoming hard to find.



Fig. 2: Idec pushbuttons are used widely for phasor control panels.

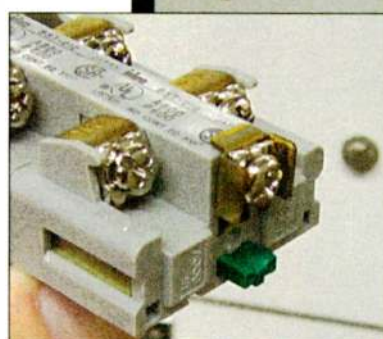


Fig. 3: Here's the rear of the switch, showing the green actuator tab.

Thanks, Joe, for the great troubleshooting tip. It's ironic that some of the worst troubleshooting adventures are usually the simplest.

Joe Stack can be reached at williamjstack@comcast.net.

Tom Norman is a CPBE and senior engineer with Burst Video. Tom writes about our discussion of using a 60 Watt light bulb to heat a cabinet space.

Tom spent several years in American Samoa as the CE of the television stations there. He learned that if he wanted to keep mold from forming on things in a closet, a 60 W bulb or two would keep the temperature in the closet above the dew point, day or night.

It actually helped. He used the bulb idea in his bedroom closets too, and noted that in systems incorporating relays that were exposed to ambient air, the warmth seemed to work there, as well. Since the humidity hovered near 100 percent most of the year in American Samoa, raising the temperature to keep it well above the

See HEAT, page 16 ►

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Inovonics' 261 is a low-cost option to fill your everyday processing needs. It features gated, gain-riding AGC, platform-based average level compression, tight 'look-ahead' peak control and independent pre-emphasis-protection limiting. Processing functions may be called up independently or combined into a comprehensive leveling system.

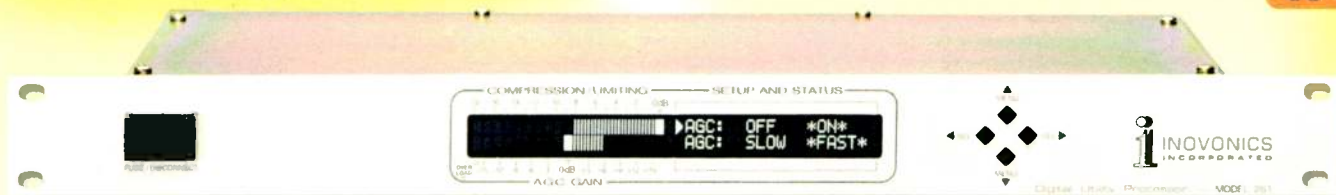
The 261 can tame a mic channel, normalize levels between

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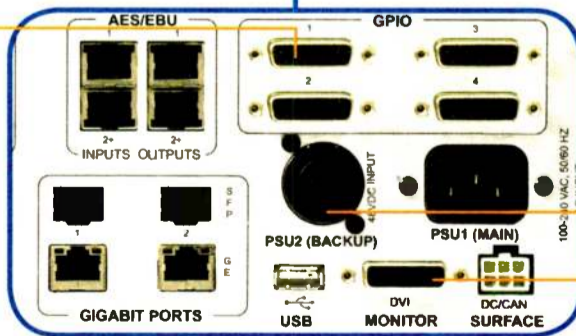
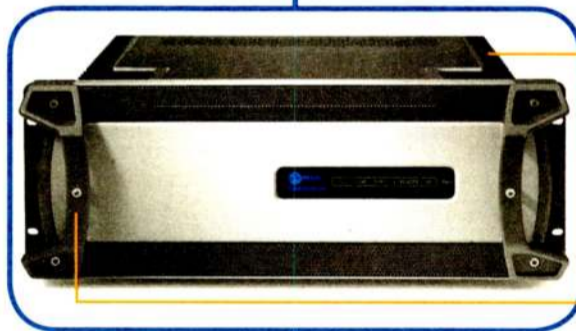
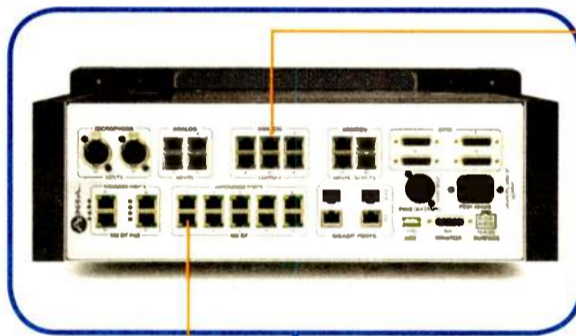
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All stops removed • Twenty years from now, you'll have forgotten this ad. But you'll still have your PowerStation, the full-featured one-box IP-Audio console/router system hardened with **industrial-grade components** and redundant power capabilities. Tough enough to take a football to the groin and keep on going. PowerStation **minimizes setup** and **maximizes "bang for the buck."** Engineered without compromise for broadcasting without interruption.

Easy as π • PowerStation combines a console DSP engine with audio and logic and a network switch, **all in one box**. As its name implies, there's a whole lot o' muscle inside that burly frame, but that doesn't mean it's complicated. In fact, setting up PowerStation **couldn't be easier**: connect your studio gear with standard CAT-5 cables, connect your console with just one cable, name your sources and set preferences with a browser, and you're ready to rock. PowerStation makes building studios about 3.14 times easier than ever.

GPI Oh! • **GPIO ports are built in** to PowerStation — no breakout boxes or add-on converters needed. One day, you might not even *need* logic ports: more and more products from companies like 25-Seven Systems, Audio Science, ENCO, Google Radio Automation, International Datacasting, Omnia Audio, Radio Systems and Telos (to name just a few) use the Livewire™ standard to send their audio and logic control directly to Axia networks over a **single CAT-5 connection**.

Everything's included • Yeah, we said *everything*: PowerStation combines half-a-dozen essential tools into one compact unit. No hidden extras to buy, no "gotchas" after purchase. Inside that muscular chassis you'll find a **bulletproof mixing engine** capable of handling consoles up to 40 faders, a beefy power supply (with optional **redundant power**), machine control ports, and **audio I/O**, all in one box. And of course, since it's from Axia, the IP-Audio experts, a studio built with PowerStation can stand alone — or it can become a part of a large network quite easily. Thanks to **PowerStation Simple Networking**, you can daisy-chain up to 4 PowerStations directly for easy multi-studio installation without the need for a separate core switch. Just another way Axia makes IP-Audio easy.



E-I-E I/O • Finding space in the equipment rack is like living in a barnyard: too many chickens, never enough coops. So our team of obsessive designers fit **an entire studio's worth of inputs, outputs, logic and network connections** — plus an advanced DSP mixing engine and a massive console power supply — into just 4 RU. There's inputs for 2 mics, 4 analog inputs and 2 AES/EBU inputs, with 6 analog and 2 AES outputs. 4 GPI/O logic ports round things out. Want even more? Just connect the PowerStation Aux to instantly *double* the I/O — or plug some Axia Audio Nodes into its **built-in Ethernet switch**.

Fan free • PowerStation is **silent and fanless**. Because studios today are already full of PCs, laptops and playour servers clicking, whirring and generating heat — who needs more of that? Not only is there no in-studio noise with PowerStation, those **big extruded heat sinks** are just plain cool. No pun intended (or maybe it was. We're like that, you know).

Built like a tank • Remember when consoles were built to last? We do. At Axia, we're all about the long haul. **There are no compromises**: PowerStation uses only best-of-the-best components. Like studio-grade Mic preamps and A/D converters. A rigid, steel-framed, EM-tight chassis that shrugs off RF like Walter Payton brushing off tackles. An industrial CPL designed for high reliability in harsh environments. Beefy extruded heat sinks. Big, brawny handles to make rack-mounting easy. (And it looks cool, too.)

Redundant power redundancy • The power supply is the heart of any broadcast equipment, right? That's why PowerStation is **hardened against failure** with a **super duty power supply** that sports enough amps to power an arc welder. And for those of you who like to wear a belt *and* suspenders, there's even a connection for **redundant auxiliary backup power** — with automatic switchover, naturally — that kicks in if it's ever needed.

Screen play • Yep, that's a DVI connector. **Your favorite monitor** — standard or widescreen — plugs in to present the console operator with Axia's "so easy an overnight jock could do it" **info-center display**. Meters, timers, fader assignments, mix-minus settings and more, all on-screen, on-demand.

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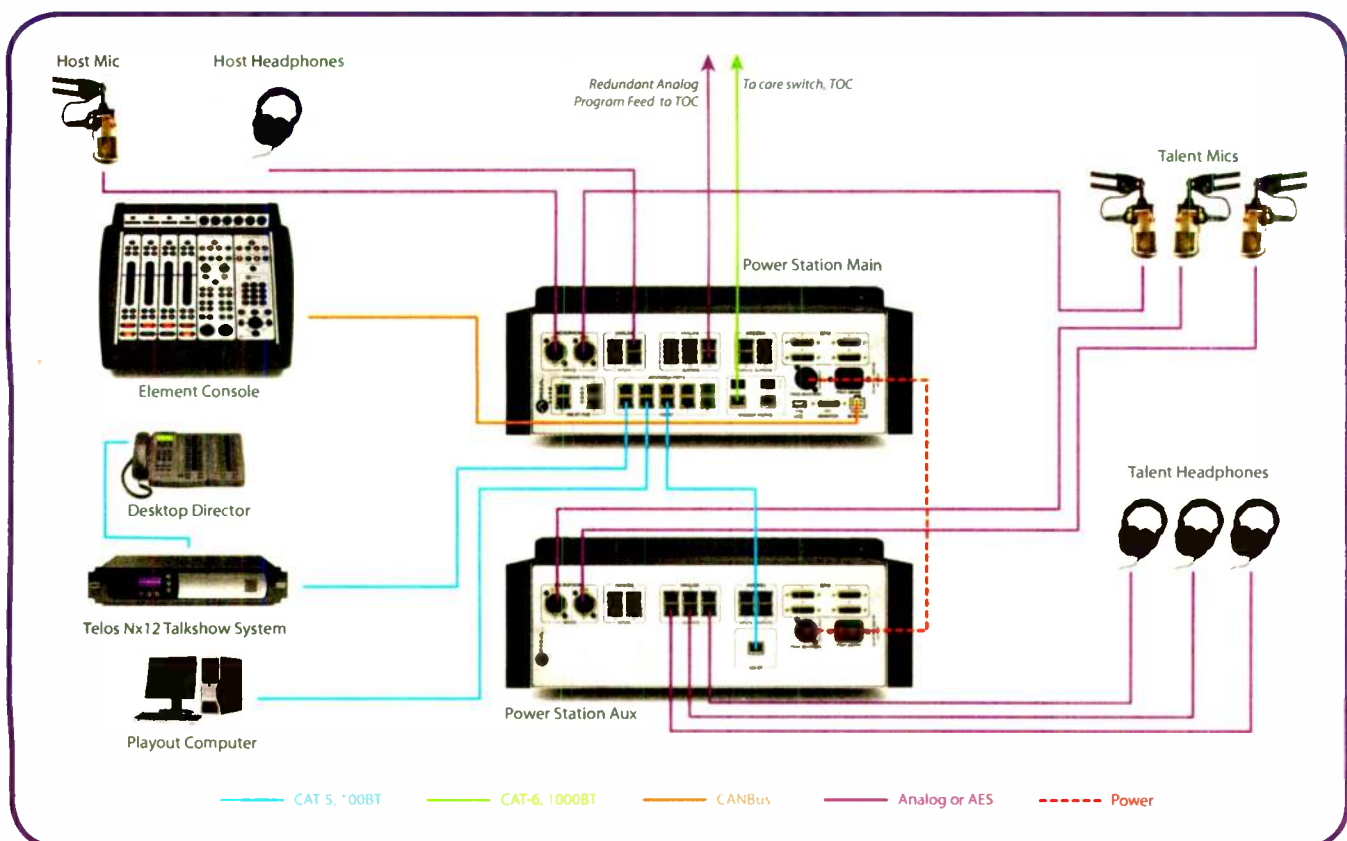




Element 2.0 • With more than 1,000 consoles already on the air, Element is a huge hit. And now, thanks to suggestions from our clients, it's better than ever. Element 2.0 has cool features like **Omnia™ headphone processing** presets to give talent that "air sound", **super-accurate metering** with both peak and average displays, **one-touch phone recording** with automatic split-channel feed, **automatic mix-minus** for every fader, an eight-channel **Virtual Mixer** that lets you combine multiple audio streams and control them with a single fader, and metallic bronze or silver module overlays. And we haven't even begun to tell you about Element's **Show Profiles** that instantly recall talent's favorite settings, its **built-in Telco controls**, fully-integrated **talkback/IFB** and **Mic processing** by Omnia. And durable? Element is nearly indestructible, ready to take whatever pounding ham-fisted jocks dish out and keep going. You want examples? Element's **avionics-grade switches** are rated for more than two million operations. What look like ordinary rotary controls are, in reality, **bullet-proof optical encoders** — no wipers to wear out or get noisy. The silky-smooth **conductive-plastic faders** actuate from the side, not the top, so dirt and grunge stay out. The **high-impact Lexan** module overlays have their color and printing applied on the back, where it **can't wear or chip off**. The frame is made from **thick aluminum extrusions** that are stronger than truck-stop coffee. To find out even more about Element, visit AxiaAudio.com/Element/. Grab some coffee and prep for a good, long read — remember, our marketers get paid by the word.

Come together, right now • Now that you know what you can do with PowerStation, let's build a studio. The diagram below shows how a typical Talk Studio might look. Mics and headphone feeds plug into the built-in Mic inputs and Analog outputs... your playout PC, using the **Axia IP-Audio Driver** for Windows®, connects to a built-in Ethernet port... and so does the Telos Nx12 Talkshow System (which sends 12 lines of caller audio, mix-minus and take/drop/next commands over **one skinny CAT-5 cable**). Send a **backup audio feed** to your TOC for extra peace of mind. And after all that, there's still plenty of I/O left to plug in the turntables for the Saturday night Oldies show.

The standalone network • You want your console to be more than just reliable — you want it **built like a battleship**. You want the absolute peace of mind that comes from knowing your gear will **never let you down**. And if you take one studio down for maintenance, you want the rest to be completely unaffected. So we designed PowerStation to be the world's **first networked broadcast console that doesn't need a network**. It's completely self-contained: sure, it plays nice with others, but unplug its network cable and it keeps right on truckin'. Build just one studio, or a dozen, at any pace you choose — your PowerStation network is ready to expand when you are.



AxiaAudio.com

Heat

► Continued from page 12

dew point seemed to make a difference.

But Tom also recalls an FM site that was warm only as long as the transmitter was on the air. The room was brutally cold otherwise, making maintenance difficult and dangerous. Perhaps having equipment that must be kept warm at all costs is a good thing; it may save a few fingers or lives in the longer view.

That *Workbench* column brought to mind a situation Tom encountered relative to keeping building temperature in line.

A transmitter site he maintained had a means to thermostatically servo-control dampers to enable cool outdoor air to enter the building based on thermostatic need. The dampers mixed cold outdoor air (swamp cooled in summer) with warm air from the transmitter and re-circulated the combined air into the building.

The engineer who installed it decided he only needed to run the system and associated fans when the transmitter was running. Thus, he used a pair of available contacts in the transmitter's control ladder to control a contactor.

He did this by looping the contactor's 115 VAC through the relay contacts. That meant that with all power removed from

the transmitter, there was still live 115 VAC in the control ladder.

Yes, Tom fixed that the night after he got zapped. It's a lot harder to get hurt by 12 Volts that have been current limited to less than 5 mA!

Perhaps having equipment that must be kept warm at all costs is a good thing.

Tom's experience is a reminder to any engineer taking over a new site.

During a maintenance session at a new station, an assistant and I systematically would turn off each breaker and note which circuits were affected. Sound like a waste of time? At one site, we found no less than four circuit breakers assigned to the transmitter control wiring. Even when the transmitter mains breaker was thrown, there were still four live breakers feeding the circuits.

Tom Norman can be reached at tomn@burstvideo.com.

★ ★ ★

Bill Tennant is an engineer with CBS Radio in Chicago. Responding to our mention of Web sites you couldn't live without, he writes about how much time and money he's saved his employer over the last few years by using www.findchips.com.

One of the neat features about this site, Bill writes, is that there is absolutely no advertising clutter. The site will search more than 20 distributors for a specific chip.

He also suggests Full Compass at www.fullcompass.com as a distributor with great bulk-quantity pricing for Neutrik brand connectors.

Thanks, Bill, for the sites, and for the reminder to let management know when we are saving them money.

★ ★ ★

In the Feb. 11 *Workbench* we showed a photo of laminate flooring to be used under the "air chair" in a studio.

Scott Schmeling of Radio Mankato in Mankato, Minn., writes that in 1994 he and his staff redid one of their control rooms. Rather than place carpet under the chair (for the very reasons we mentioned), they opted for heavy-duty linoleum tiles. The tiles were about 1/4-inch thick.

Today, the tile has nearly worn down to the concrete — after some 15 years. He doesn't think a laminate wood floor would last that long.

Thanks, Scott, for the alternative method of flooring and the great results.

I've seen indoor/outdoor carpeting glued to a studio floor, too. Don't try it. There's no question it will last awhile, but pulling it up is nearly impossible.

Scott Schmeling can be reached at scottschmeling@radiomankato.com.

O.K. onto a related studio subject. What are you doing for jock chairs? I remember finding a wheeled stool that came with a lifetime warranty — but I'm not sure whose lifetime, because the third chair the office supplier had to replace was the last.

Finding a good sturdy chair that will withstand 24/7 use can be difficult. What's your experience? (I can hear your reply now: "We don't have an air chair anymore, the whole station is voice-tracked.")

E-mail your thoughts to johnbisset@myfairpoint.net and remember that tips we use qualify for SBE Certification credit.

John Bisset has worked as a chief engineer and contract engineer for 39 years. He is international sales manager for Europe and Southern Africa for Nautel and a past recipient of SBE's Educator of the Year Award. Reach him at johnbisset@myfairpoint.net. Faxed submissions can be sent to (603) 472-4944.

◆ NEWS WATCH ◆

Sat Rad Position Unclear With Chrysler

AUBURN HILLS, Mich. The status of Sirius XM's relationship with Chrysler was murky as the automaker filed for Chapter 11 reorganization at the end of April. Sirius is offered as standard or an in-dash factory option with a free one-year subscription in several new Chrysler models.

Chrysler said it couldn't get the necessary concessions from all of its lenders, and had to file for Chapter 11 and re-organize as well as form an alliance and a new company with Italian automaker Fiat.

The point is to help Chrysler and Fiat share manufacturing footprints and a global supplier base, while providing each with access to additional markets.

In return, the federal government, which has given billions of dollars to Chrysler, agreed to give it up to \$8 billion in additional aid and to back its warranties.

When the Fiat transaction is completed, the Italian automaker will own 55 percent of the new company with the potential to become a majority owner in the future. Parties anticipated the restructuring would be completed within 60 days.

Separately, Sirius XM said its board approved a "stockholder rights plan" to preserve the tax benefits associated with the company's tax net operating losses. Sirius execs plan to submit the plan for shareholder approval by June 30 of next year.

Sirius XM President/CEO Mel Karmazin said the rights plan protects the interests of stockholders and preserves "substantial" tax benefits for the company. "The rights plan is intended to enhance stockholder value; it has not been implemented for defensive or anti-takeover purposes."

South Carolina's Clyburn May Join FCC

WASHINGTON Broadcast industry representatives and FCC commissioners heartily greeted news that South Carolina public service commissioner Mignon Clyburn may be coming to the agency. President

Obama in late April announced he intended to nominate Clyburn to the commission.

If confirmed by the Senate, Clyburn would be the first African-American woman to serve as an FCC commissioner. She would join fellow Democrats — presumptive chair Julius Genachowski and Acting Chair Michael Copps — at the FCC as well as GOP Commissioner Robert McDowell.

A second Republican seat remains open and Washington insiders predicted three nominees would eventually have a joint confirmation hearing. That remained to be scheduled as of early May.

Clyburn is the eldest daughter of one of the most powerful members of Congress, House Majority Whip James Clyburn, D-S.C. She would fill the seat being vacated by Jonathan Adelstein, who's headed to the Rural Utilities Service in the agriculture department to help roll out broadband.

Clyburn is in her 11th year on the PSC, which essentially functions as a court for cases involving utilities and other regulated companies.

For 14 years prior to her PSC job, Clyburn was publisher and general manager of the now-defunct "The Coastal Times," an African-American weekly in Charleston, S.C. She graduated in 1984 from the University of South Carolina with a B.S. in banking, finance and economics. Publishing experience should serve her well handling media-related issues at the commission, said NAB President/CEO David Rehr in reaction to the news. Copps, Adelstein and the commission's sole Republican, Robert McDowell, welcomed her involvement.

Supremes Explore Indecency

WASHINGTON The Supreme Court ruled narrowly ruled in favor of a government policy that threatens broadcasters with fines over the use of a single curse word on live radio and television, yet it stopped short of deciding whether the policy violates the Constitution. This is the first time it has looked at the issue in 30 years. The 5-4 decision throws out a lower-court ruling that was in favor of a Fox Television-led challenge to the policy and had returned the case to the FCC to let the agency justify its tougher line on inde-

centy. The commission appealed to the Supreme Court instead. The justices did not judge whether the so-called "fleeting expletives" policy is in line with First Amendment guarantees of free speech. The justices say a federal appeals court should weigh the constitutionality of the policy. Observers say the close vote almost guarantees the issue will be revisited. NAB spokesman Dennis Wharton said the association was disappointed the majority "seemingly failed to understand the need for clear and consistent regulatory policies." NAB believes voluntary self-regulation, coupled with blocking technologies, "is preferable to government regulation of program content, and we question why speech restrictions should apply only to broadcasters."

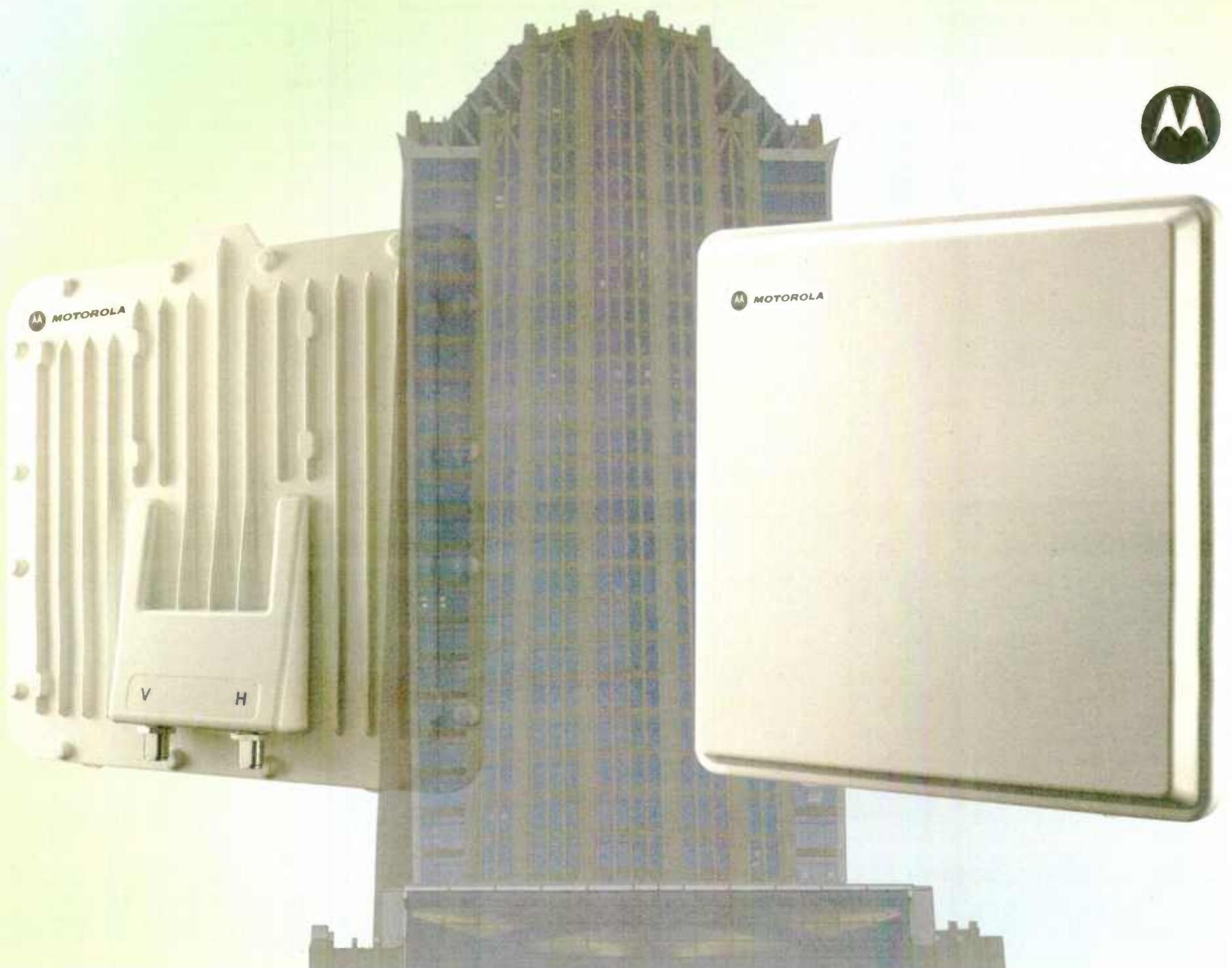
News Roundup

FCC BUDGET: Acting Chairman Michael Copps is asking Congress for a small increase in funding for fiscal 2010. Copps seeks \$318 million to maintain service levels in fiscal year 2010, an increase of about \$6 million. The growth is needed to offset inflationary increases for salaries, benefits, leasing costs, utilities, and other contract services, he told a House subcommittee. Copps also hopes to get \$15 million to upgrade the commission's IT infrastructure and an additional \$1 million to hire staff, especially engineers and economists. The agency's "Mobile Digital Direction Finding Vehicles," used to bust pirates and others who interfere with broadcast and police, fire department and emergency medical response communications systems, need an upgrade. Copps is seeking \$900,000 to buy 10 vehicles.

REFORM: U.S. Reps. Joe Barton, R-Texas, ranking member of the House Energy and Commerce Committee, and Cliff Stearns, R-Fla., introduced a bill to reform some of the FCC's regulatory processes. Calling the agency's processes "byzantine," the pair said the commission should let the public see proposed rules before they're adopted and provide a "realistic" public comment period. H.R. 2183 requires the FCC to provide at least 30 days for comments and 30 days for replies on published language of proposed rules. Also, the FCC would have 30 days from adoption of a policy to release the text of the decision.

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MILE STONES

From Pinkeltje to Ubiquity: CD Turns 30 Years Old

*IEEE Salutes the Compact Disc
On the Anniversary of the
Prototype's Debut*

by Tom Vernon

Today most of us take the ubiquitous compact disc for granted. But perhaps we shouldn't. The audio CD demonstrated for the first time that through the use of digital optical recording and playback technology, outstanding audio quality could be achieved.

The IEEE recently bestowed its prestigious Milestones in Electrical Engineering and Computing Award to Royal Philips Electronics for its contribution to the development of CD technology. The award coincided with the 30th anniversary of the demonstration of a prototype on March 8, 1979.

Actually introduced to market in 1982, the CD quickly became the first mass-produced digital consumer product to find its way into virtually every consumer's home. To date, 3.5 billion audio CD players, 3 billion CD ROM drives and 240 billion CD discs have been sold.

The compact disc was the second major consumer audio format introduced by Philips. The company also developed the audio cassette format in 1962.

'Revolutionary'

"The compact disc was a revolutionary new concept that fulfilled a great consumer demand for a robust, high-quality compact audio medium," says John Vig, IEEE president and chief executive officer.

"By leveraging research advances in optics, mechanics, microelectronics, digital signal processing and error control coding, a unique platform was created that has really changed the audio as well as the computing world."

Although it was developed three decades ago, the design and development of the compact disc provide lessons for economists and technologists facing today's economic challenges.

Despite an economic recession in the early 1980s, Philips and Sony, which collaborated on the develop-

ment of compact discs, allocated funds for the development of the technology and planned for the commercial introduction of audio CD players and discs in 1982.

Rick Harwig, chief technology officer of Philips Electronics, said, "The compact disc demonstrated clearly that continued long-term investments in breakthrough innovation during an economic downturn can not only contribute significantly to the company's success, but even have the power to revitalize a complete industry in decline."

The award

The IEEE Milestone Award program is an initiative of the IEEE History Center. Only 83 such awards have been given since the recognition was established.

Since its introduction,
3.5 billion audio CD players,
3 billion CD-ROM drives
and 240 billion CD discs
have been sold.

Rob Colburn, research coordinator for awards, said, "The program was begun in 1983 as a visible means of showing the public the contributions that electrical engineering makes to our everyday lives. Our program was modeled after those of the American Society of Mechanical Engineers and the American Society of Civil Engineers."

Each award acknowledges an outstanding achievement that occurred at least 25 years ago in the areas of electrical, electronic, computer engineering and associated technologies. Awards recognize excellence in technology that benefits humanity through unique products, services, seminal papers and patents.

See CD, page 21 ►

Milestone Sampler

A few relevant Milestone Awards are listed below. For the full, fascinating list, from the work of Benjamin Franklin and Alessandro Volta to word processors and data compression algorithms, visit <http://tiny.cc/CD135>.

✓ The first transmission of transatlantic radio signals took place in Poldhu, Cornwall, England in December of 1901. A radio transmission of the Morse code letter S was broadcast using equipment built by John Flemming. At Signal Hill in Newfoundland, Marconi, using a long-wire antenna connected to a kite, confirmed the reception of these first transatlantic signals, making the first QSL in history. These experiments demonstrated that radio signals could propagate far beyond the horizon, paving the way for global communication and international broadcasting. The award was given on the 100th anniversary of the event, in December 2001.

✓ An arc transmitter for generating continuous-wave radio signals was developed by Danish engineer Vlademir Poulsen. The first such transmitter was constructed in Lyngby, Denmark, and used for experimental transmissions to receiving sites in Denmark and Great Britain. Poulsen-arc transmitters were used for international communications until they were replaced by vacuum-tube devices. The award was dedicated in May of 1994.

✓ John Ambrose Fleming, a professor and University College London, investigated the Edison effect, where electrons in a vacuum travel from the filament to plate. Fleming refined this technique, and eventually built a device which would detect wireless signals. His work began in the 1880s, and ended with a patent being issued for the Fleming valve in 1904. Later developers would add additional elements to the valve, permitting amplification and oscillation of electronic signals, thus giving birth to vacuum tube electronics. The Milestone Award was presented on the 100th anniversary in July of 2004.

✓ A Milestone Award was given as well in honor of what some consider the first radio broadcast of music and entertainment, transmitted from Brant Rock, Mass., on Dec. 24, 1906. This work was the culmination of years of research by Reginald A. Fessenden, who developed amplitude modulated (AM) transmitters and receivers. The system marked a radical departure from the transmission of Morse code using continuous wave (CW) technology. The question of whether Fessenden's Christmas Eve broadcast occurred in the form it was later reported has been discussed in recent articles in Radio World.

✓ Westinghouse radio station KDKA in Pittsburgh pioneered commercial broadcasting. Beginning with the broadcast of the Harding-Cox presidential returns on Nov. 2, 1920, KDKA transmitted with 100 watts on 360 meters. Conceived by C. P. Davis, broadcasting as a public service evolved from the weekly experimental broadcasts of Frank Conrad over his amateur radio station 8XK. The award and plaque were dedicated in June of 1994.

✓ Monochrome-compatible electronic color television was developed by RCA laboratories in Princeton, N.J. Engineers at RCA worked with other engineers in the industry from 1946-1953 to develop this standard, which lasted until the advent of DTV. The award was dedicated in November 2001.

✓ In Andover, Maine, the first transatlantic transmission of a television signal via satellite originated in July 1962. The signal was relayed to a receiving station in Pleumeur-Bodou, France via the Telestar satellite. Telestar and its associated earth stations demonstrated the potential for global satellite communications. On the 40th anniversary, July 2002, an award and plaque were dedicated.

✓ The VHS (Video Home System) format was developed at the Yokohama plant of Victor Company of Japan, or JVC. A team of engineers led by Shizou Takano and Yuma Shiraishi envisioned a need for home video tape recorders, and invented the helical-scan system of video recording and related technologies. VHS soon became the world standard for home video recording. A dedication and awards ceremony were held in Tokyo during October 2006, the 30th anniversary of the premiere JVC HR-3300 home video recorder.



Reporters inspect the CD prototype — code named Pinkeltje after a children's character in Dutch literature — at a press conference in March 1979.

NABSHOW in Photos

Photos by Jim Peck except Mayah by Bob Kovacs and Vin Scully ©NAB

Attendance at the show was estimated at 83,800, a decline of about 20 percent, though many exhibitors said they were pleased, relative to pre-show concerns about the turnout.



Radio technology legend George Marti, third from left, visits with Jon, Peter and Nathan Burk of Burk Technology.

The Amateur Radio Operator's Reception keeps growing in popularity. It seemed the line was longer than ever to get into the multi-sponsor event, snaking out of sight down two hallways.



Broadcast and baseball legend Vin Scully, right, was inducted into the NAB Broadcasting Hall of Fame.



Daniel Loeffler tells Lenny Gordon of the National News Network in Jamaica about Mayah's new line of half-rack C11 codecs.



National Institute of Information and Communications, Japan and a three 'tower' multi-speaker driver array demo recordings painstakingly made with dozens of microphones to replicate a three-dimensional sound field.

Chip Margelli of Heil Sound and Tom Roalkvam of BSW show off competing sartorial fashions as co-sponsors of the ham reception.



David Antoine, right, recently appointed chief engineer for jazz giant WBGO in Newark/New York, spends time on the show floor.



Maintain the Core, Explore the Fringe

If Broadcasters Can't Figure Out How to Provide Relevant Service, They Will Become the Amtrak of Audio



Last year an editorial in this publication asked, "When do we stop calling it 'new media'?" (*Opinion*, Aug. 1, 2008).

Well, the answer is, we probably never will — but how the term is defined will keep changing. Today's meaning of "new media" is pretty different than that of five years ago, although the term was similarly and no less frequently used as a catchall for non-traditional distribution methods of the day.

For example, streaming media to the PC and burning your own mix CDs have now become largely mainstream, while streaming to handheld devices and vast libraries of music in one's pocket — all on the same device you use to make phone calls, handle messaging and sync personal data — are today's emergent edge.

The paradigms keep shifting as they replace each another through a revolving door of formats du jour. Meanwhile, "old media" is getting even older, being squeezed ever further toward the back of the bus by the growing number of "middle-aged" digital systems.

Radio survives, for the moment at least, although the writing on the wall is starting to become legible, and a slow downward trajectory has begun. Numerous analyses agree that today radio broadcasting finds itself at a pivotal moment, and it's one in which many possible missteps can be taken.

Worse yet, the results of these missteps won't appear immediately, but when they do, it will be even harder, if not impossible, to correct them.

Radio finds itself in a place that other traditional media have already encountered, or will in the near future. In fact, traditional media are passing through the gauntlet of transition to new media in roughly the same order that they were born — first print, now radio and next television — although they may not all suffer the same fates when they emerge on the other side.

Some of the variables that affect this outcome are predetermined by circumstance, while others rely on how the incumbents handle themselves as it proceeds. Given the opportunity provided by the latter, let's look at how such behavior can help or hurt radio's prospects as it passes through its new-media transition.

Radio now holds the potentially deceptive posture of having a still fairly solid core business, with a fast-growing fringe marketplace. This tenuous position provides decision-makers with a number of dangerous options, which include *denial* (ignoring the fringe), *infatuation* (ignoring the core) or *misjudgment* (using core methods to assess fringe behavior).

The first two are fairly obvious extremes that are becoming easier to avoid, but the last is a more nuanced obstacle worthy of further exploration.

First, because the online media environment essentially removes the element of forced scarcity, almost every business metric and tool traditionally used in assessing the broadcast business model no longer applies. So the primary challenge to broadcasters is determining what

new methods to apply in the fringe business, while continuing to optimize traditional approaches in the core.

Next, if establishing this dual methodology weren't tough enough, it's also important constantly to monitor and manage the balance between the two components from a single vantage point, so that resources can be allocated effectively across the enterprise.

Complicating this yet further are the very different rates of change that the two sectors experience. As noted at the start, "new media" is constantly evolving while traditional broadcasting is fairly stable and mature. Thus proper management of the two processes requires quite separate temporal granularities in their respective analyses — akin to the skills required in piloting a kayak vs. a supertanker.

Apocalypse now and then

It's also important to face the problem with as much clarity and veracity as possible.

This begins with an unvarnished acknowledgement of the circumstances, along with the realization that assessment alone is not enough — it must be followed by proper corrective action.

So we begin with fully understanding how brutal and deep is the Internet's impact on all traditional media businesses, along with a candid admission of how difficult it is for traditional media to adequately react. (In fact, we've learned that traditional media may be hardwired to react poorly to such challenges, even when they do accurately perceive the approaching threat.)

A good example appears in a recent blog by the popular new media writer and NYU professor Clay Shirky, where he considers the newspaper business's current travails.

Shirky quotes Gordy Thompson, a manager of Internet services at the New York Times, who said, "When a 14-year-old kid can blow up your business in his spare time, not because he hates you but because he loves you, then you got a problem." And Shirky remembers Thompson saying this in about 1993.

Other bloggers, like Advertising Age columnist and NPR host Bob Garfield, have referred to the Internet's impact on traditional media as "apocalyptic." Even for radio — with its opportunistic and flexible nature that has staunchly weath-

The Big Picture



by Skip Pizzi

ered previous challenges — this implies an unprecedented trial ahead.

Here's why I think these dire predictions may not overstate the case.

First, the Internet's well known, intrinsic disposition toward free access to content makes it difficult for traditionally paid media to survive there.

This might lead one to believe that advertiser-supported media like radio should fare better — except the concurrent lack of scarcity that the Internet also brings simultaneously thwarts this advantage. Traditional media is thus attacked by the Internet on multiple fronts, and the most vulnerable — the daily newspapers — are already falling. Yet the process is far from over.

Perhaps the most dispiriting element, and the most seemingly difficult to address, is the dilutive effect that this transition may have on content creation. Consider that even under the most optimistic projections, no single successful online media offering will ever likely aggregate the revenues that an equivalent traditional (i.e., scarce) media service could.

Thus it is arguable that the critical mass required to produce high-value content will never be reached, unless the means of production also enjoy substantial cost reductions in the transition (possible, but probably not enough to make up the difference), or sufficient consolidation among service providers allow such resources to be re-concentrated (sounds painfully familiar).

Closer to home

To some, this presents the conclusion that online media is a monster that eats its own tail, and that the only positive endgame scenario is one in which some sort of artificial scarcity is reapplied.

But this is particularly unlikely in

See SERVICE, page 21 ►

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CD

► Continued from page 18

Proposals for Milestones are submitted to the IEEE History Committee. Nominations usually come from IEEE organizational units such as sections, societies or chapters. A member of the committee acts as an advocate for the proposal and guides the nominators through the process. Documentation is submitted to support the authenticity of the proposed achievement.

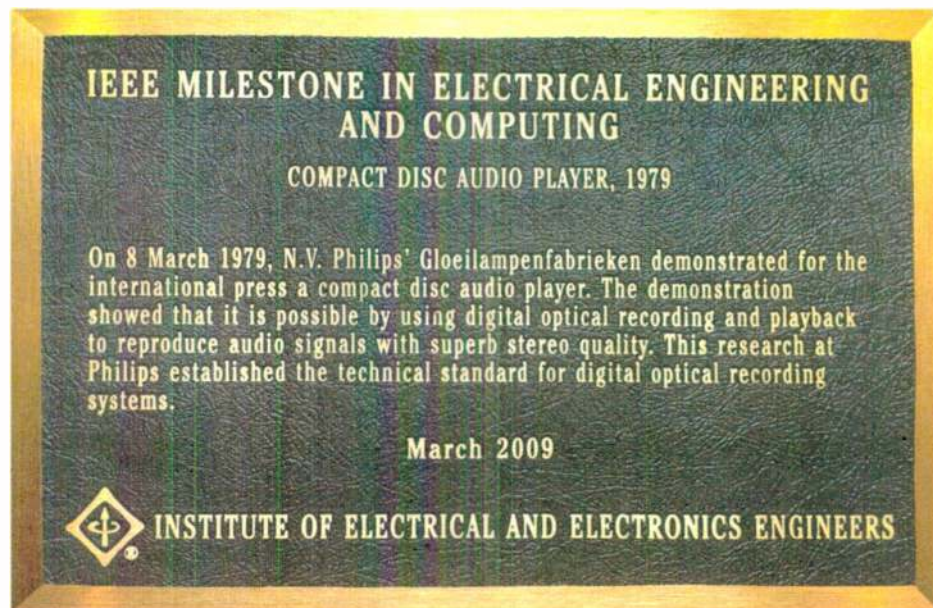
"Documentation can take the form of chapters from books, copies of patents, lab notebooks, newspaper accounts, or

other records that establish the date that an event occurred," Colburn said.

Upon approval of the History Committee, the nomination is submitted for approval by the IEEE board. Typically the time from submission of the initial proposal to dedication of the Milestone is nine to 15 months.

Once the Milestone is approved, a plaque is cast which describes the event. The plaque is placed in a spot accessible to the public, and a dedication ceremony is usually held. Text of all Milestone plaques is also viewable on the IEEE Web site.

For more information about the CD and the award, including video and photos from the 1979 and 2009 events as well as numerous links of interest, see <http://ieeefeb.com/milestone.html>.



Service

► Continued from page 20

radio, where the "aggregation-produces-quality" argument is already hard to make. To wit, many Internet-only radio services, while only marginally funded, currently are providing service of higher perceived value to many users than is terrestrial radio. Unlike newspapers, the demise of which is almost universally lamented, the loss of services provided by many commercial radio stations would likely not elicit similar public outcry.

Our own game

It's critical to acknowledge that Internet radio is already a professional environment. This is not an apples-to-oranges comparison like YouTube competing with the TV networks. Many Internet-only radio services are beating broadcasters at their own game on content, presenting a large and growing number of online services that are highly valued by their listeners, against a few, largely similar and lower-valued (due to limited choice and excessive commercialization) on-air channels.

Broadcasters still hold the upper hand in platform penetration, of course, and therefore maintain a corresponding monetization advantage. But as this metric changes (and if nothing else does), so goes the fate of what we call radio. That change is already in progress, and is almost certain to continue and accelerate, as we're all coming to understand. If broadcasters do not adapt, their future — like newspapers before them — is sealed.

Sure, broadcasters can claim that Internet-only radio has no localism, no EAS or Amber alerts, little or no news, and no other infrastructure of immediacy or connectedness that radio has worked so hard to build over the years.

Unfortunately this argument rings a bit hollow today for two reasons: 1) Many over-the-air broadcast services don't do much of this anymore either; and 2) Many listeners don't put much value on these attributes anyway. What those listeners are looking for most of the time is a well-selected, -produced and -presented entertainment service tailored to their tastes, with little or no commercial intrusion.

If broadcasters can't figure out how to provide such relevant service, they will become the Amtrak of Audio, ultimately relegated to providing a little short-haul service only when and where a lot of people want to go to the same place at the same time. Meanwhile, most of the traffic will choose alternate routes.

Skip Pizzi is contributing editor of Radio World.

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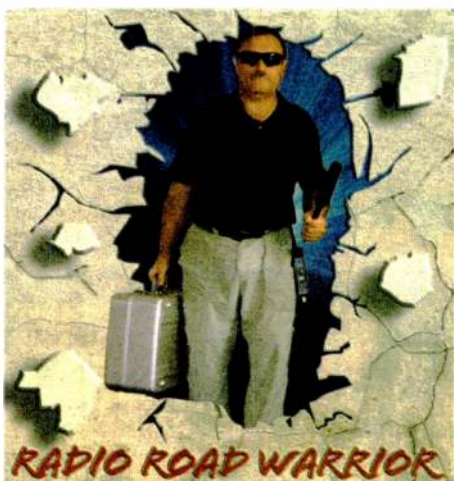
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by Paul Kaminski

Road warriors look for devices and tools that will make our lives in the field more efficient. I recently ran across another that solves problems of power and portability, a device from Voltaic Systems in New York called the Voltaic Backpack.

It is a solar backpack that weighs 3.5 pounds, carries 1,850 cubic inches worth of cargo and charges small electronics like cell phones, BlackBerrys, cameras and recorders like the M-Audio MicroTrack II. All of this in dimensions of 20 inches high, 10 to 15 inches wide and 7 to 10 inches deep. I was able to get a hands-on demonstration thanks to the staff at Global Satellite USA in Fort Lauderdale, Fla.

The Voltaic Backpack has three solar panels, which are rated to produce a total of 4 W of power.

The Backpack uses a 3.6 V, 4,400

Power, Portability & Problem Solving

The Warrior Looks to the Sun for Power and Also Solves a Flash Problem

mAh lithium-ion battery to store solar power. The battery will take a charge from any ambient light of sufficient brightness, as well as a charge from a DC car charger or AC wall charger. An indicator illuminates when the solar panels are receiving enough light to charge the internal battery.

The Backpack comes with 11 standard electronic adapters for various devices, a car charger socket and a USB adapter.

Voltaic Systems says the system will produce enough power to charge a cell phone fully in 4 to 6 hours of direct sunlight.

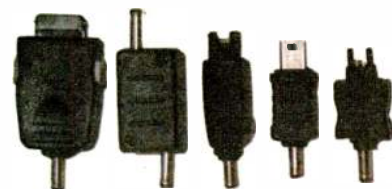
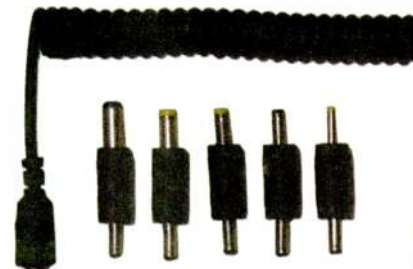
The panels also provide some hard-shell protection for items inside like a laptop of up to 17 inches. Note though that the Voltaic Backpack is not designed to charge a laptop. Fear not: the company's Generator solar laptop charger briefcase model will charge a laptop and any other small device, with up to 15 watts of power



Voltaic Systems Backpack



The Generator is a briefcase-style solar power generator.



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stored in the battery. The Generator has a 700-cubic inch capacity inside.

The MSRP for the Voltaic Backpack is \$249 and for the Generator briefcase model \$499. A smaller pack called the Converter, with the same functionality of the Backpack but in a smaller daypack size, retails for \$199.

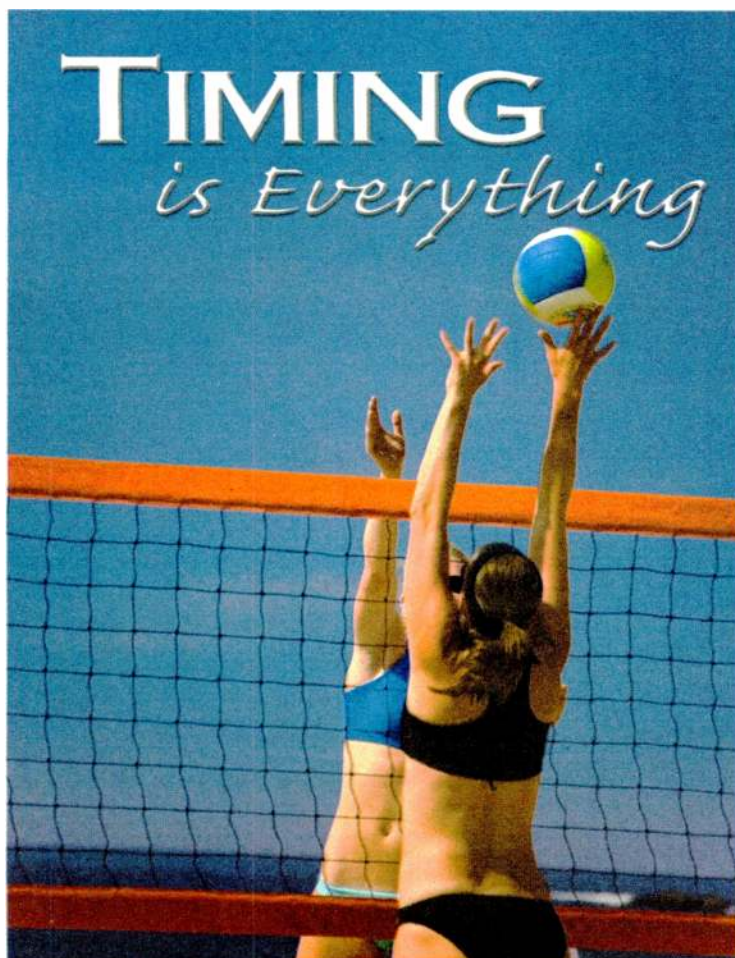
These products, excluding the actual solar cells, are made out of recycled plastic bottles.

Power points

Speaking of power ...

Power points in cars are useful to road warriors who use BlackBerrys, M-Audio MicroTrack I or II audio recorders and other DC-powered items that can charge from a vehicle's 12 V electrical system.

Both the BlackBerry and MicroTrack



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use a mini USB connection for charging internal batteries and transferring audio. A device that converts 12 V to 5 V through a USB connection will top off either device while driving. But what about other 12 V devices that need to be connected (like a Jabra Bluetooth headset charger) at the same time? How does one change the 12 V from the vehicle into USB (5 V) voltage?

A trip through a Wal-Mart auto section found the adapter shown below. It sits in a power holder and connects to a 12 V power point. It includes two USB power points and two standard 12 V power



...alth of adapters; this is the full line.



12 V Converter for USB Use

points in a small footprint, so a total of four devices can charge or be connected on that road trip. That will save time and trouble when the reporter gets to the assignment.

Let's wind up this edition with a solution to an operational problem, to wit:

You must process audio before the news conference or event finishes. In the

old days, odds were that you didn't have a second recorder so you would have to wait until the entire recording was finished before starting to process audio. With modern digital recorder technology there's a workaround if you have a laptop. And it won't cost a lot of money. Maybe 10 bucks!

This will work with the Marantz PMD660/670 and 671 series of CompactFlash recorders or the MicroTrack I and II series recorders.

Here's how you do it. You'll need a laptop with a built-in card reader but if you don't have the reader, just drop by a big box retailer like Office Depot and buy a USB card reader for the princely sum of around \$9.99.

At your next gig wait until a short natural break (e.g., between speakers or when a PowerPoint presentation is starting),

then swap out CompactFlash cards while leaving the recorder connected to a microphone and the recorder. Once the recorder is rerolling, take the card to the laptop or the card reader connected to the laptop. Insert card and you're off multitasking.

This obvious yet underutilized trick saves me time if, for instance, some of the audio is required for reports that will be due quickly after the event. Also it saves time with the Marantz units in particular, since those recorders are USB 1.1 than USB 2.0 machines. And, of course, this work as well.

When a problem can be solved, and for not much money, that's the kind of thinking that will help news departments save resources and weather economic storms.

This tip is a preview of our next *Road Warrior* column, which will include hints

on working with a laptop in the field and on how to use a PDA with Wi-Fi capabilities to the studio for processing. Your suggestions could help other readers; please consider sharing them with us for our next column.

We're also looking for radio reporters to share stories of their favorite news microphone; why they like it; any road warrior stories that developed because of their use of said mic and a picture of those reporters, welcome the mic at work. As always, we welcome your suggestions for future columns.

Paul Kaminski is the news director for the Motor Sports Radio Network, a contributor for CBS News Radio and a contributor and columnist for Radio World. Send e-mail to motorsportsradio@msrpk.com.



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Take BluePack On The Road—Keep BlueKeeper At Your Desk



BluePack



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BlueKeeper gives you the power to mix mic and line level signals with calls from your wireless right at your desktop. It gives you a balanced XLR input with a professional mic preamp for superior sound quality and an XLR output. Mini jacks provide stereo lines in and out, a mono mic-out and stereo headphones. As with BluePack and, use it to mono mic-out an interview or call in a story from Your Studio, wherever that might be.

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NAB SHOW in Photos

Engineering Award ©NAB; Dana, Wise, Smart, AEO by Jim Peck; Arrakis, Cummins by Bob Kovacs

IMAS Publishing Founder Steve Dana, a resident of Las Vegas, visits with Dan Braverman of Radio Systems, left. Dana sold his publications including Radio World to NewBay Media in 2007.



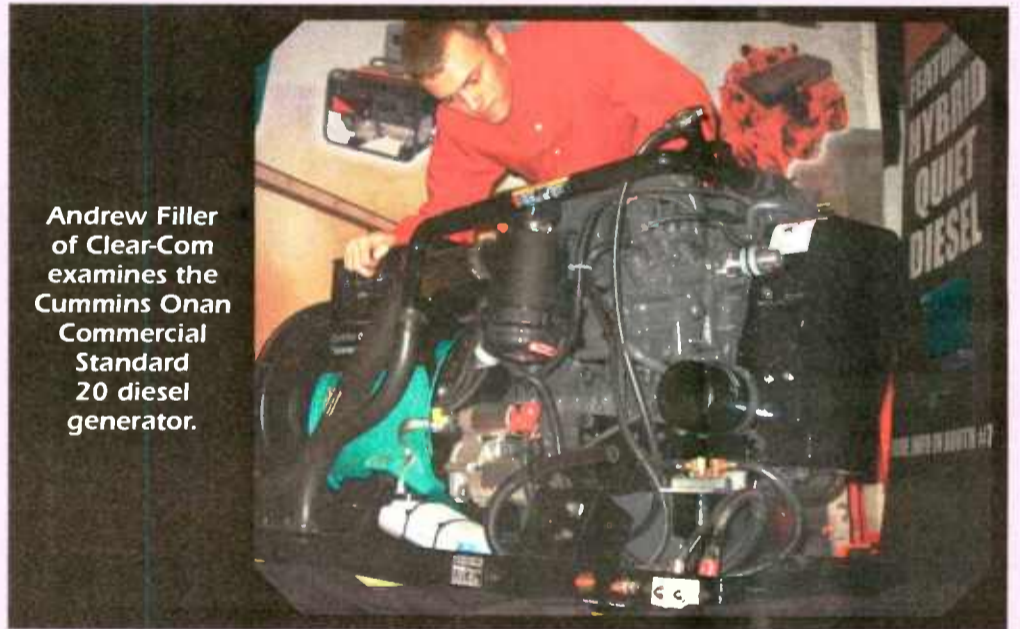
Sterling Davis and Jack Sellmeyer, recipients of the NAB Engineering Achievement Award for TV and radio respectively, flank NAB's Lynn Claudy.



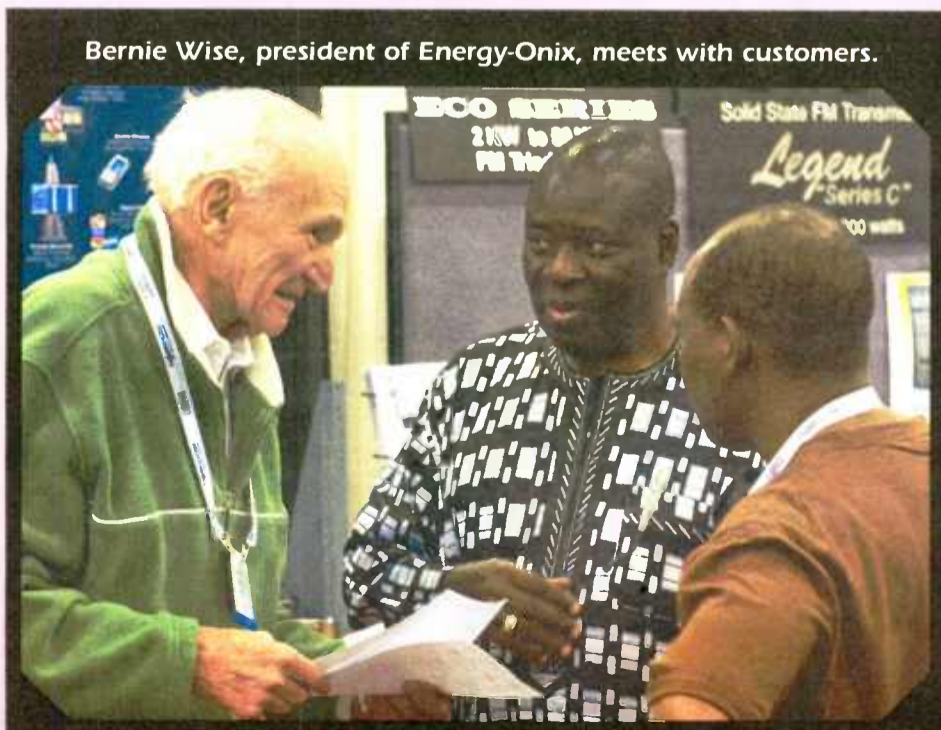
Melissa Freeman of Arrakis shows off the Mark 15 console, Xtreme automation/docking station and Accent furniture line to Jack Clark of the UFO Media Network.



Young syndicated talker Jennifer Smart of JenniRadio, left, interviewed singer/actress Adair Tishler. Smart broadcast from the OMT/MediaTouch booth.



Andrew Filler of Clear-Com examines the Cummins Onan Commercial Standard 20 diesel generator.



Bernie Wise, president of Energy-Onix, meets with customers.



Reviewing feature sets of remote mixers and codecs in AEO's lineup. At left is ReviGustavo Robles of AEO. At table are Freddy Duque, Alberto Cardenas, Vicente Cazco and Daniel Guchamin of supplier Ecuatronix. International attendance was down but estimated at 23,200, now almost 28 percent of the total.

PRODUCT GUIDE

Rackmount Monitors From Sonifex

Sonifex has added three members to its Reference Monitor rack-mounted stereo monitor line, the RM-2S4, RM-2S10 and RM-4C8.

The RM-2S4 has four stereo inputs and two LED meters; the RM-2S10 handles 10 stereo inputs. The RM-4C8 offers four LED meters and eight single-channel inputs.

All monitors have built-in speakers, onboard DSP (including a five-band parametric EQ) and LED tricolor meters.

Independent Audio is Sonifex's U.S. distributor. President Fraser Jones announced the first sale, an RM-2S4 to New Hampshire Public Radio.

For information, contact Independent Audio at (207) 773-2424 or visit www.independentaudio.com.



HHB Ships UDP-89

Audio equipment manufacturer HHB is shipping the UDP-89 Professional Universal DVD/CD Player.

The 1RU UDP-89 will play just about CD/DVD disc (though it doesn't play Blu-ray discs). Included in that list is MP3 and MPEG-4 AVI files, along with CD-RW,



SACD, VCD (Video CD) and DVD-Audio. It will play and output natively all major HDTV formats and has an HDMI output. It also decodes Dolby Digital and DTS surround sound formats.

Audio performance is handled by Wolfson 192 kHz DAC chips. An infrared remote control is included.

For information, contact HHB/Sennheiser at (860) 434-9190 or visit www.hhbusa.com.

Netting the Digital Cart Rack

Digital Jukebox has released a ".NET" version of its Digital Cart Rack audio playback software.



Microsoft's .NET is a software "framework" designed to unify complex program applications so that programs from different companies and even different programs from the same company can work efficiently with each other and computer hardware.

Digital Cart Rack is an audio file playback software program for Windows XP/Vista. It offers basically an unlimited number of "cart" modules, MPEG-2, MP3, WAV and Ogg file compatibility.

For information, contact Digital Juke Box at (740) 314-5403 or visit www.digitaljukebox.com.

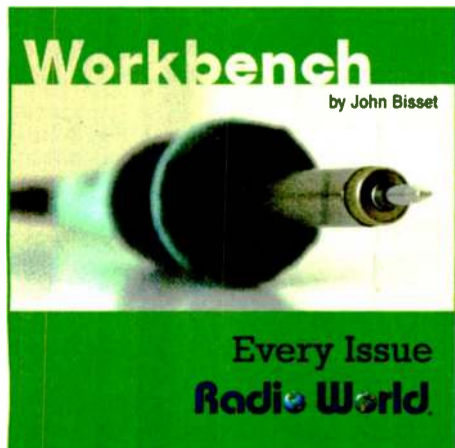
New Presets For Omnia One

Going the extra mile, Omnia Support Engineer Cornelius "Corny" Gould has developed an additional set of presets for the Omnia One processor.

The presets offer tweaks and extensions of the factory presets, notably in the AC, CHR and urban/dance formats.

The presets can be found at Gould's Web site, which is itself a useful Omnia and audio processing resource. He promises more future goodies.

For information, visit www.cgould.com.



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Friends of OTR Pay Tribute to Golden Age

Annual Convention Attracts Hobbyists, Nostalgic Collectors and Voices From the Past

by **Forrest Yingling**

The golden age of radio generally is defined as from the 1930s to the 1950s, though some extend that for another decade or two. Generally, though, the phrase "old-time radio" refers to a time before the proliferation of the television set, when radio was the prime form of daily entertainment for most Americans.

In the opinion of Jay Hickerson, affectionately known as "Mr. Old Time Radio" and the founder of the group Friends of Old Time Radio, the golden age lasted from 1932–1962. It was a time when two out of every three American households had at least one radio. Families traditionally gathered around their radio each night for news and entertainment.

Not only did the radio facilitate familial bonding and fascinate children and adults with extraordinary programming and classic shows like "The Shadow," "The Lone Ranger" and "Superman," it defined popular music and delivered live news and sporting events to its listeners.

In other words, radio had a huge impact on the culture of the era. Thanks to groups like Friends of Old Time Radio, even after 75 years "OTR" still has a home in one corner of our modern society.

The Friends of Old Time Radio holds a four-day convention each fall in Newark, N.J. It is the largest and longest running event of its kind, according to organizers, and attracts around 500 attendees per year. The program offers panel discussions, live performances of dramat-



The Gotham Players

ic radio recreations, the sale of memorabilia and a chance for the fans and stars of old-time radio to mingle.

The board of directors consists of former D.C. Comics colorist and publisher of "The Shadow" and "Doc Savage," Anthony Tollin, Arthur Anderson of

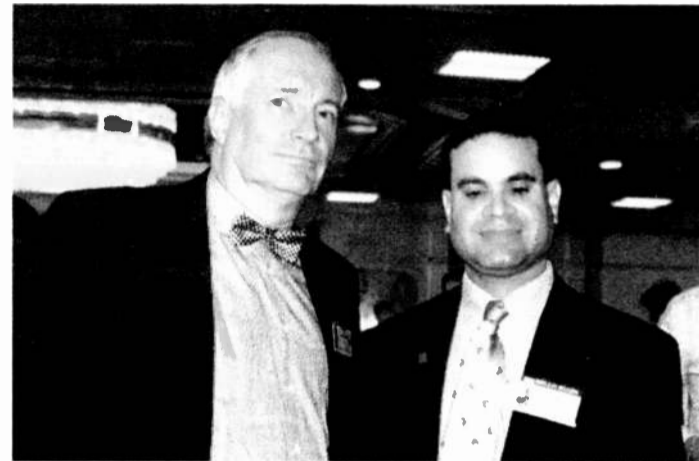
"Let's Pretend" and "The Mercury Theatre," Steven Lewis, director of The Gotham Radio Players and a number of others from diverse backgrounds and age groups. Some board members are in their 80s; perhaps surprisingly, others are too young to remember the golden age of live dramatic radio they're celebrating.

The thing that brings this assortment of people together is a shared passion and enthusiasm for the medium, organizers

sound effects.

Though this is a vintage reenactment, they use modern, quality microphones provided by the station. A particular favorite is Shure's SM58. They typically use anywhere from five to eight microphones arranged in a semi-circle for the actors so they can see each other as well as the director and an additional three or four mics for the live sound effects technician located to the side.

The group does use some prerecorded sound effects. They have an engineer and producer in the control room firing these



Actor Simon Jones With Steven Lewis

say. The convention is fan-driven, non-profit and has no corporate sponsorship. Committee members pay the same door price as everyone else.

Sean Dougherty, board member and publicist, summed up the purpose of the convention by saying, "We want fans to be able to meet stars involved in radio in person and see them perform and expose their talents to a wider audience and get them interested in the hobby of collecting old-time radio memorabilia."

Memorabilia is plentiful and it is a highlight for convention-goers each year. Attendees can discover an array of products from yesteryear — autographed items, books, reel-to-reel programs, records and posters, as well as more modern items like MP3s, CDs and DVDs. The convention is a nostalgic Mecca for collectors and hobbyists.

The event compels a number of OTR fans to make the trip because they have the opportunity to meet, get the autographs of and in many cases befriend people who were the voices of radio's past. An abundance of performers, voice actors and sound effects directors from the golden age are drawn to the gathering.

Another feature to which those in attendance look forward is live reenactments of classic radio shows.

Over the years, casts have performed programs from "Dragnet" and "Blondie" and recreated Jack Benny's shows as well as a dramatic rebroadcast of Franklin Roosevelt's 1944 election.

Aural time machine

Amateur groups also perform reenactments as well as new, original shows.

One such troupe, The Gotham Radio Players, has become a staple of the convention. Directed by Steven Lewis and based in the New York metro area, they are known for their skill and regularly perform on WBAI(FM) in New York.

After choosing a script, Lewis allows his cast and crew a minimum of five weeks of preparation time before an air date or a live performance at the convention. During this time they rehearse, put together the musical score and figure out how to execute the necessary

One troupe, The Gotham Radio Players, has become a staple of the convention. They also regularly perform on WBAI(FM).

effects and mixing audio using a small Mackie. Lewis directs the performance in the studio while listening through headphones and using hand signals to communicate levels to the control room and cue the actors and effects.

Since the people in charge of effects have the responsibility of painting a visual in the listener's head, they try to make the effects as realistic as possible.

"Aside from everyday effects such as doors, footsteps and buzzers, we've also done such in-studio effects as decapitations, an airplane impacting a giant heart, marching ants, a rowboat traveling across a pond, wind, a runaway train and coins dropping into a payphone."

The Friends of Old Time Radio's annual convention compels attendees to step into an aural time machine and travel back to the era of radio programming's past. The convention for 2009 will be held Oct. 22–25. For information, visit www.fotr.net.

Forrest Yingling has worked at Sirius XM Satellite Radio for four years and is a writer, producer and musician based in the District of Columbia. Reach him at forrest.yingling@gmail.com.

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Small Station, Big Ambitions

Community Service Drives This Low-Power FM in Indiana

by Tom Vernon

Localism is the lifeblood of small-market radio, and nowhere is that more evident than at WIOE, a 100-watt low-power FM located in Warsaw, Ind., a community with a population of 16,000. Although the station is only six years old, it has established a record of innovation and ambition.

WIOE is the brainchild of Brian Walsh, a former radio station owner who does contract engineering work for several area stations.

The story begins before the application was filed. An earlier LPFM application by the Warsaw High School was turned down by the Federal Communications Commission. The school had planned on using the facility to train students in its communications program. In 2002, Walsh's application was granted, making it the fourth LPFM in Indiana.

"When that happened," he said, "I approached the school and said, 'Let's work on this together.'"

Listener choice

The result of the collaboration was an agreement under which studios would be constructed at the high school for student broadcasts.

How many other LPFMs can say they have RDS revenue, a helicopter and a wind turbine, as well as plans to install not only an aux transmitter site but HD Radio and a multicast?

Currently 68 students (up from 49 last semester) are enrolled in the program, which gives experience in behind-the-scenes aspects of radio broadcasting in addition to on-air exposure. Students are involved in raising underwriting dollars, copywriting, promotions and production, in addition to broadcasts of school sports events and band concerts.

One of the first orders of business was to have the community pick a format. The strength of the response surprised Walsh.

"In the first two weeks we received 571 votes on the Web site," he said. In the end, an oldies format was selected and 'Oldies 98.3 FM' was born. Most of

the programming originates from the high school studios. "Only a few of the 68 know the music. It's the information and opportunity between the music that holds [their] attention. The students say the station is cool."

Remote broadcasts are a regular part of WIOE's community outreach. The station uses a refurbished RV that had been custom-built for WOWO(AM/FM) in nearby Ft. Wayne. The van can be seen at county fairs, sports events and trade shows. The station also works with the Salvation Army, Toys for Tots and other not-for-profit organizations to provide exposure for their events.

24/7

Likely to generate more notice, though, is the station's helicopter.

It actually belongs to Walsh. He has been flying since 1987 and now has the chopper "decaled up with Oldies 98.3 FM to the hilt" to help attract crowds at remotes and other events. He also uses it for fundraising; for instance after the Warsaw Home Show this year he made several flights to take property owners up to take pictures of their farms and homes; in turn they make contributions to WIOE. He says the chopper "also makes getting to a radio station in need of engineering help quick and convenient."

Another promotion gives a listener the opportunity to do his or her own two-

hour radio show. The RV is driven to the winner's house. That promotion has been done twice and is well received.

Walsh says proudly that WIOE was the only area radio station to broadcast former President Bill Clinton's speech at the high school last year while he was campaigning for Hillary Clinton, as well as



Brian Walsh and daughter Brianna broadcast from the Taste & Trade Expo.

President Obama's news conference in Elkhart this February.

WIOE recently began broadcasting its first live church service. Both video and audio are employed. The video is streamed live to WIOE for distribution via the Internet on the www.wioe.com site. The audio is microwaved via RPU to the studios. Both video and audio archives of the services are available on both the station and church sites.

Many church members have expressed appreciation for the broadcasts, particu-

See WIOE, page 30 ▶

WEB POWER TOOLS

Relay Sentinel™ Web-based Three-relay Module

The Relay Sentinel is a reliable way to remotely control equipment over the Internet using a web browser. Each of the three relays can be turned on, off, pulsed or timed latched using the built in web pages.

Schedule Sentinel™ Web-based Event Scheduler

The Schedule Sentinel is a web-enabled event scheduler that can store and control up to 100 unique events using any available NTP timeserver as a time base. Events may be programmed with Hour/Minutes/ Seconds and Day/Month or Day of Week. Configuration and events are programmed using a standard web browser.

Status Sentinel™ Web-based Three Input Module

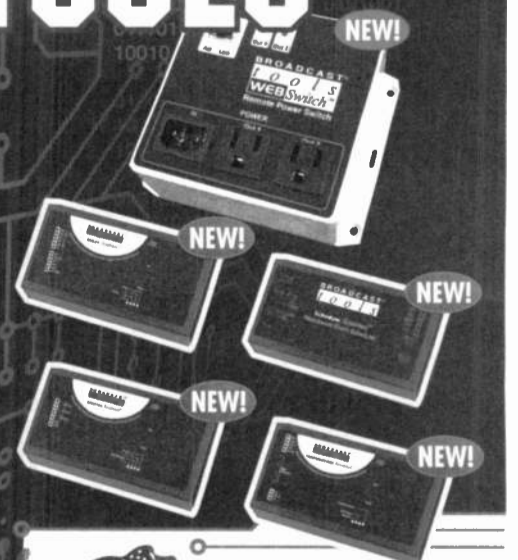
The Status Sentinel is a full-featured, Ethernet based data acquisition device with three optically isolated status (digital) inputs. The Status Sentinel may be monitored over the Internet using a web browser.

Temperature Sentinel™ Web-based Quad Temperature Module

Equipped with one SPDT relay and the ability to communicate with up to four digital temperature sensors and one optically isolated contact closure input. It can be controlled and/or monitored over the Internet.

WebSwitch Remote Power Switch

The WebSwitch™ is an ideal solution for instant remote reboot or remote control over the Internet! WebSwitch™ offers two power outlets, which can be independently controlled using a web browser or web-enabled mobile device.



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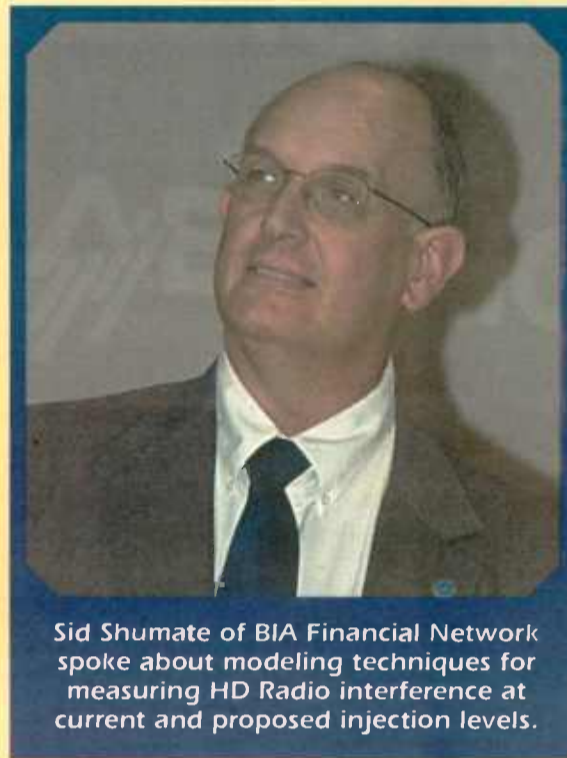
NABSHOW™ in Photos

Photos by Jim Peck except CPI-Econco by Bob Kovacs

Gepco showed its X-Band single and multipair EMI-resistant audio cables, with foam conductor insulation for consistent specifications.



Lourdes Ramsey, left, and Debbie Storz of CPI-Econco Division exhibit the company's new and rebuilt radio power tubes, alongside a badly burned tube that can be rebuilt.



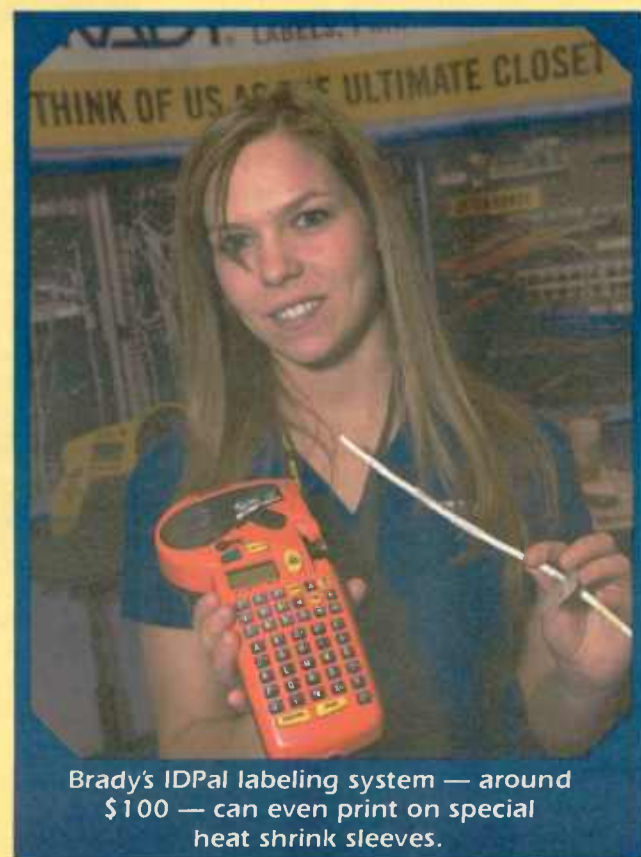
Sid Shumate of BIA Financial Network spoke about modeling techniques for measuring HD Radio interference at current and proposed injection levels.



The coolest thing on the floor would have been the tricorder at left, but it couldn't win an award because it hasn't been invented yet! Star Trek fans delighted to see the familiar prop in the Comrex booth, where Clear's Mark Petty also discussed his company's developments in 4G and WiMax wireless technologies.



Alan Brown, managing director of Radica Broadcast Systems, receives Davicom's Distributor of the Year award from John Ahern, CEO of Davicom/Comlab in recognition of Radica's sales of the Davicom Remote Control units.



Brady's IDPaL labeling system — around \$100 — can even print on special heat shrink sleeves.



Nautel cut the cake to celebrate its 40th.

Can a radio console be over-engineered?

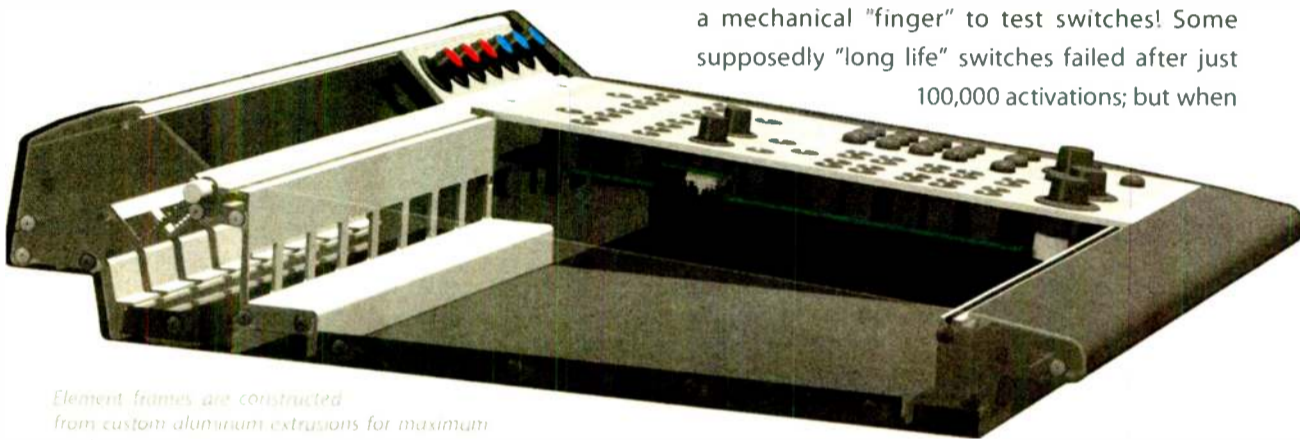
(Only if you think "good enough" really is good enough.)

The radio console, redefined.

Building a great console is more than punching holes in sheet metal and stuffing a few switches in them. Building a great console takes time, brain-power and determination. That's why Axia has hired brilliant engineers who are certified "OCD": **Obsessive Console Designers**, driven to create the most useful, powerful, hardest-working consoles in the world.

Beneath the surface

There's more to a great board than just features. **Consoles have to be rugged**, to perform flawlessly 24/7, 365 days-a-year, for years at a time. So we literally scoured the globe for the absolute best parts — hardware that will take the torture that jocks dish out on a daily basis.



Element frames are constructed from custom aluminum extrusions for maximum rigidity. The top plate & console sides are machined from thick plate aluminum. Even the hand rest is a beefy extrusion. All the heavy-duty elements are designed to last. And you can't rent it.

First, Element is fabricated from thick, **machined aluminum extrusions** for rigidity and RF immunity. The result: a board that will stand up to nearly anything.



With so many devices in the studio these days, the last thing anyone needs is gear with a noisy cooling fan. That's why Element's **power-supply is fanless**, for perfectly silent operation inside the studio.

Element modules are **hot-swappable**, of course, and quickly removable. They connect to the frame via CAT-5, so pulling one is as simple as removing two screws and unplugging an RJ — no motherboard or edge connectors here.

Faders take massive abuse.

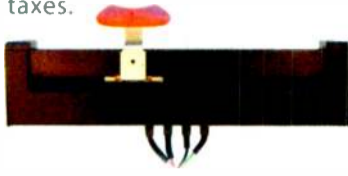
The ones used in other consoles have a big slot on top that sucks in dirt, crumbs and liquid like the



Our console is the only one in the world where the board-ops are smiling. And it is the only one in the world where the jocks are smiling.

government sucks in taxes.

By contrast, our silky-smooth conductive-plastic faders actuate from the side, so that



grunge can't get in. And our rotary controls are high-end optical encoders, rated for more than **five million rotations**. No wipers to clean or wear out — they'll last so long, they'll outlive your mother-in-law (and that's saying something).



Element's **avionics-grade switches** are cut from the same cloth. Our design team was so obsessed with finding the perfect long-life components that they actually built a mechanical "finger" to test switches! Some supposedly "long life" switches failed after just 100,000 activations; but when

our guys found the switches used in Element, they shut off the machine after **2 million operations** and declared a winner. (The losers got an all-expense-paid trip to the landfill.)

Element's individual components are **easy to service**. Faders come out after removing just two screws. Switches and rotary volume controls are likewise simple to access. And all lamps are LEDs, so you'll likely **never need to replace them**.

Engineers have said for years that console finishes don't stand up to day-to-day use. Silk-screened graphics wear off; plastic overlays last longer, but they crack and chip — especially around switches and fader slots, where fingers can easily get cut on the sharp, splintered edges. We decided that we could do better.

Element uses high-impact Lexan overlays with color and printing on the back, where it **can't rub off**. And instead of just

sticking the Lexan to the top of the module like some folks do, our overlays are **inlaid on the milled aluminum module faces** to keep the edges from cracking and peeling — expensive to make, but worth it. For extra protection, there are **custom bezels** around faders, switches and buttons to guard those edges, too. Which means that Element modules will **look great for years**.

By the way, those on/off keys, fader knobs and bezels are our own design, custom-molded to give **positive tactile feedback**. The switch is flush with the top of the bezel, so it's easy to find by touch. But if something gets dropped on it, the bezel keeps the switch from being accidentally activated.



More than just products

Even the best products are nothing without **great support**. So Axia employs an amazing network of people to provide the best support possible: Application Engineers with **years of experience** in mapping out radio studios... the most knowledgeable, **friendly** sales people in the biz... Support Engineers who were formerly broadcast engineers. Plus a genius design team, software authors who dream code... one of the **largest R&D teams** in broadcast.



And now Axia has become radio's **first console company to offer 24/7 support**, 365 days a year. Chances are you'll never need that assistance, but if you do, we'll be ready for you. Our 'round-the-clock help line is +1-216-622-0247.

Proudly Over-Engineered

Are Axia consoles over-engineered? **You bet.** If you're looking for a cheap, disposable console, there are plenty out there — but this ain't it. Not everyone appreciates this kind of attention to detail, but if you're one who seeks out and appreciates excellence wherever you may find it... Axia consoles are built **just for you**.



www.AxiaAudio.com

WIOE

► Continued from page 27

larly those who live out of state or in area nursing homes, Walsh said.

WIOE is staffed 24 hours a day, with overnight hours filled by community volunteers. Walsh said there is never a problem finding people to fill these shifts, or do other work for the station.

"Everyone who works here has a lot of fun, and once they come on board, they just don't want to leave." Additionally, all seven members of the board of directors have radio experience. Walsh handles the engineering duties.

The 24/7 human presence means that the station is called regularly by the county sheriff's office and other organizations that need to get announcements on the air quickly. The station also is used by the school board to air announcements about schedule delays or breakdowns of school buses.

The station has a relationship with the local newspaper, The Times Union, for news content. Reporter Gary Gerald records a 90-second afternoon newscast for Oldies 98.3 FM that is aired weekday afternoons. The segment is produced by students.

Though his family provided the initial startup capital, Walsh said most funding for WIOE now is provided by two local orthopedic companies, two foundations and the Warsaw Community Schools. The Web has also become a good revenue stream: "In 2008 all of the away sports broadcast phone lines were paid for from the sponsors on the Oldies 98.3FM Web site."

More to come

This LPFM also has a clear goal for digital radio: It hopes to establish an HD2 FM Hispanic station.

"Warsaw has a large Hispanic popula-



Gregg Reed works remote broadcasts and is one of the original WIOE air personalities.

tion. The board wants to communicate more effectively to that segment of our community," Walsh told Radio World.

"WIOE is established well within the community and we don't want to disrupt that. To get listeners to purchase HD Radios the programming has to be compelling. I believe offering a 24/7 Hispanic-programmed channel originating ... will be unique; and the only place parents can hear those students will be on WIOE(LP), HD2."

There's no exact timeline for the project yet. "We continue to negotiate with iBiquity on fees," he said. But the equipment details have been worked out; and as part of the project, the station's aux tower will become the main transmitter site to save on STL expenses. WIOE recently was granted a construction permit for the auxiliary transmitter site at its studio; Walsh has been told by FCC officials that the station is one of only a couple of LPFMs to have such facilities.

Making HD Radio work on LPFM poses some challenges because of a lack of out-of-the-box solutions at this power level.

"We have developed a partnership with Nautel and Crown," said Walsh, "where the two companies will combine the Nautel HD exciter and Crown LA75 amplifier." The system will deliver a 100-watt analog carrier along with a 10-watt HD signal. The station has applied for an STA to use 10 watts instead of the customary 1 watt for which a 100-watt LPFM would normally be licensed.

Walsh plans to build another studio at the school to support the Hispanic programming.

He also believes that there is ample programming material for additional HD Radio channels in most markets. "Do some research, and find out who filed unsuccessful applications with the commission in the last filing window, get in touch with them and make a deal."

Feeling that using RDS for artist/song

Brian Walsh

Born in Germany, Brian Walsh, the driving force behind WIOE, was raised mostly on a farm 20 minutes south of Warsaw, Ind.

His first radio job was on the air at WAYT(AM), now WJOT, in Wabash in 1983; he also did engineering work there. An early mentor was Dave Walrod at WSAL(AM/FM) in Logansport.

After college Walsh worked at WOWO(AM/FM) in Fort Wayne ("10 great years").

He has built several radio stations as well as a family; he and his wife Renne' have five daughters.

title information with an oldies format might not be the best utilization of resources, Walsh instead turned it into a revenue stream.

"We have eight sponsors who pay \$25 a month, and underwrite weather forecasts, information on school closings and other local news."

WIOE is also trying to be a "green" LPFM. A 2 kW wind turbine mounted on a 40-foot pole above the transmitter building connects to four 200A/h batteries, which drive an inverter. The system starts producing power with a 5 mph wind, and generates 13 to 1,500 watts in the steady 10-13 mph wind common in the area. This is more than enough juice to power the station's Broadcast Electronics FX-50 exciter/transmitter and related equipment. "Our last electric bill was around \$12," said Walsh. At press time, the turbine was idle in anticipation of being moved to the new transmitter site.

Another green initiative is heating the transmitter building with a special furnace that runs on used motor oil, which is donated to the station, so heating costs essentially are free. ●

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Sales Rookies Need Sales Mentors

If We Cut From the Top and Don't Nourish the Bottom, What's Left?

I once asked my long-time friend Max Schmitz what made him such an amazing salesman. He smiled widely and replied, "I love my job. That's why I'm successful."

I pressed him for an explanation of why he loved sales.

"Because if someone will meet with me, I've got them. They're mine as soon as they agree to the appointment."

"Here's my process: One — I find out what they're trying to accomplish. Everybody with a business has a goal in mind. Sometimes it's selling their product. Sometimes it's brand awareness. Sometimes it's something you'd never know without asking them."

"Two — I express to them how I can help them meet that goal," he continued. "Three — I listen to their objections and overcome them one by one. Four — I close the sale."

"This could happen over the course of several conversations, but the process works."

I asked, "When *doesn't* it work, Max?"

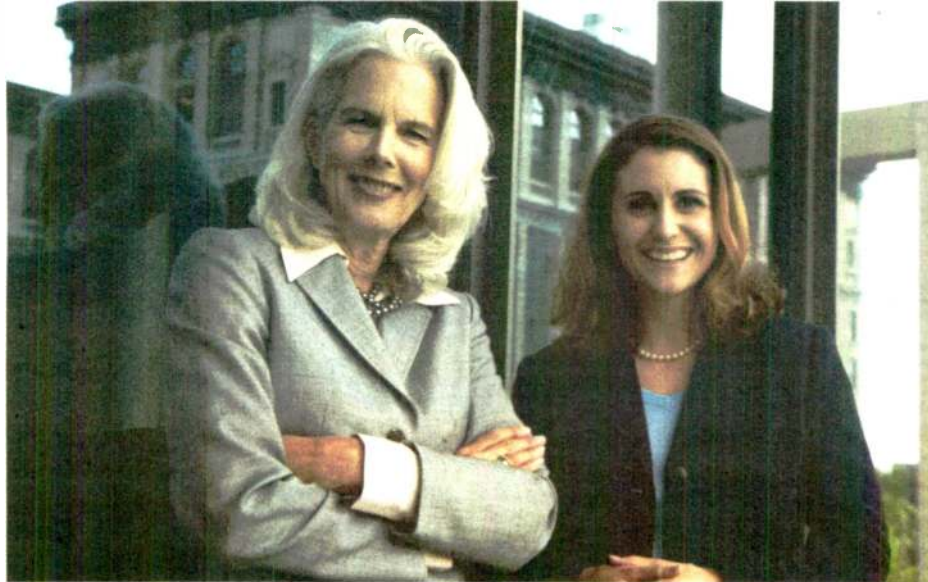
He seemed surprised I asked him this, acting as if I should already know the answer. He replied, "It doesn't work when they won't take my call. If I can't get to them, there is no sale."

Moved on or shoved out

I've worked with lots of great sales people and I've noticed similar characteristics: Optimism; belief in their product to produce results; a keen ability to uncover and meet client needs; and most important, the ability to close the sale by asking for and getting the order through persistence and a sense of entitlement to receiving the reward for the effort and expertise exerted.

So, what's the point?

Rookies! It seems we've got more of



A mentor can afford to develop a closer personal relationship with a rookie.

them than ever in the radio industry because of short-sighted budget cuts.

I never imagined that senior account executives would be put out of work because "they make too much money," but that has been the case at many properties around the United States. That's what got me thinking about Max. On top of being a sales pro and veteran, he loved to teach younger people the sales trade.

I hate to see rookies fail, which they appear to be doing in record numbers. Again and again, we see them come in four or five months and then exit.

Why? Because many of the Max's of the world have moved on, or been shoved out of the industry, leaving few mentors. Budgets have also been slashed to bring in sales trainers/consultants on a regular basis.

Let's face facts. Without great sales people, the future is bleak, even once the economy returns. No matter how good

our ratings, the competitive landscape has changed forever and our radio stations must have the missionaries who fight this ridiculous notion that we are "old media." Ha! For many years to come, radio will continue to deliver mass audiences in cities of all sizes.

Pool resources

Those readers who work in large clusters of stations at least have the advantage of being able to take the few remaining veterans and create mentoring programs that cross over station boundaries.

Consider teaming two rookies with one mentor who helps them figure out the process that matches their personality. Local sales managers may initially balk at this idea because they could reasonably feel as if their job is being usurped. However, what they fail to realize is that mentors can do things with potential sales talent that they can't because of



PROMO POWER
BY MARK LAPIDUS

their boss/employee relationship.

A mentor can afford to develop a closer personal relationship with a rookie. A mentor, who is only handling two account reps, can more closely steer a rookie step by step through a number of deals until they get that terrific feeling of first-time successes.

A mentor also has the freedom to stop being a mentor at any time and move on to someone else who will work harder to be successful. Make no mistake, this dynamic still leaves the local sales manager as the direct supervisor of the account rep; but having a mentor "friend" provides the rookie with someone with whom they can discuss immediate daily issues to help them make calls and close sales.

If you're a seasoned account executive and you'd like to take on this role of "mentor," be sure to let your management team know of your interest and willingness to participate. In this day of "she makes too much," being a mentor to others may be one the reasons that enables you to remain in the role that love.

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

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RADIO SALES

Radio Gets Thumbs Up From Rising Talent

RAB, BMI and MIW Help Develop Female Sales & Management Pros

by Ken Deutsch

Fortunately our industry is no longer a "boys only" club. The Radio Advertising Bureau, BMI and the Mentoring and Inspiring Women in Radio Group have gotten together to make sure progress continues.

These organizations joined forces and awarded 15 scholarships to "Rising Through the Ranks," the Women in Radio Management and Leadership Training Program at the RAB Academy in Dallas late last year. The gathering is designed to

Scholarship Recipients

Lil Anderson, Duhamel Broadcasting Enterprises; **Lindsay Cerajewski**, CBS Radio Chicago; **Jennifer Dickson**, Citadel Broadcasting; **Jodie Douglass-Parker**, ABC Radio Networks; **Deanna Droira**, WMYM/Radio Disney; **Lori Hall**, WPGC(FM)/CBS Radio; **Isabella Laforet**, ICBC Broadcast Holdings; **Janie Lees**, KTFM/BMP Radio; **Drew McKenna**, Shamrock Communications; **Rae Ann Parsons**, Kindred Communications; **Katerina Perez**, Clear Channel Miami; **Christina Rodriguez**, Clear Channel Radio; **Cindy Rollison**, Cumulus Broadcasting; **Carla Wyrick**, New Northwest Broadcasters; **Aimee Yoerger**, Gap West Broadcasting

help women enter and succeed in the world of radio sales management.

Mike O'Neill is senior vice president of licensing at BMI.

"BMI covered the tuition of \$750 for each of the recipients to go to this RAB event," he said. "We have had a long-term relationship with several of the original MIWs and they asked for our support. We felt it was a terrific way for us to give back to the industry."

Radio World contacted several of the women to get their thoughts on today's mercurial sales climate.

Drew McKenna is program director for Shamrock Communications' music streaming station, www.tulsaoriginalmusic.com. She is also an on-air personality and engineer for KMYZ(FM) in that city.

"I'm very optimistic about radio today," she said. "Some folks feel threatened by satellite radio, the iPod and the Internet, but local radio will always be the most widely accessible and portable way to connect with your community in a personal way."

Close friends

Also upbeat about the medium is Lindsay Cerajewski, local sales manager at Chicago's WUSN(FM), a CBS station.

"I heard something from a panel discussion we had for the Broadcast Ad Club of Chicago that was so true," she said. "People typically identify their favorite radio station, saying for example, 'I Love US99.5,' whereas consumers don't typically say 'I love this local paper' or 'I love that TV Network.'"

"I think smart marketers are targeting lifestyles and psychographics more than demographics. At CBS in Chicago, we have many gigantic examples of custom programs that are built organically the way only radio can build them, and they are major revenue producers for our cluster."

One such program at WUSN is the "Live Country" series, at which top artists perform live.

"You can't buy a ticket to see the show," said Cerajewski. "You must interact with our sponsors."

At WBLS(FM)/WLIB(AM), New York, Isabella Laforet serves as an account executive.

"I am very passionate about radio and neither the economic situation nor the (Arbitron) Portable People Meter (PPM) will change that. I truly feel that radio is the most efficient medium, especially when it comes to reaching our target audience, African Americans. Our listeners have an almost personal relationship with 'their' radio station. Advertisers can benefit from this relationship. It's almost an implied endorsement."

most requested download on today's new phones and devices?" she said. "Radio is wanted more than devices to play and download MP3s. Radio listenership is up and I believe it will continue to grow over the ensuing years. Why? Because companies want to reach our listeners with their products, and as I said, everyone needs a friend. Your radio is ready to meet that need."

At the Cumulus Media cluster in Blacksburg, Va., Cindy Rollison is sales manager.

"No matter what the economy, every day when I go out to meet with clients,



Cindy Rollison. 'Every day when I go out to meet with clients, they are still receptive to creative ideas and a solid marketing plan for their businesses.'



Lindsay Cerajewski. 'We have many gigantic examples of custom programs that are built organically ... and they are major revenue producers for our cluster.'

But for Laforet, it is not just about selling commercials.

"We have Web sites, streaming, events and other non-traditional revenue opportunities," she said. "It's just a matter of introducing existing advertisers to these opportunities and/or finding new advertisers who can benefit from our resources."

In the Huntington, W.Va., area, Kindred Communications owns four FM music stations and two AM talkers. Rae Ann Parsons is vice president of national and regional sales for the cluster, which also prints "The Herd Insider," the official sports magazine for nearby Marshall University. This publication is another vehicle the stations offer advertisers.

"Wow, why would anyone be pessimistic about radio?" she said. "Radio has been, and continues to be, one of everyone's closest friends. It's personal. The DJs are like family and friends."

And Parsons explained why she enjoys selling radio.

"Who would guess that radio is the



Isabella Laforet. 'I am very passionate about radio and neither the economic situation nor the [PPM] will change that.'

the group in 2007, it was shown that about 19 percent of stations owned by the largest corporate groups are managed by women.

Being the spokesperson for MIW is a volunteer job for Heidi Raphael, who provided background for this article. Her main position is that of vice president of corporate communication for Greater Media. Raphael arrived at MIW three years ago because of her enthusiasm for supporting women in the industry.

MIW is funded by individual donations from members and other companies including BMI and Albright & O'Malley Consulting. Web site costs are picked up by Raphael's employer, Greater Media. Michael Carter from the Carter Broadcast group sponsors the Mildred Carter Mentoring Program administered by MIW, an entirely volunteer organization.

Some of the names behind the organization are familiar: Joan Gerberding, Edie Hilliard, Erica Farber, Corinne Baldassano, Mary Bennett, Nancy Vaeth DuBroff, Denise Oliver and Mary Beth Garber, all of whom were co-founders.

Isabella Laforet had a little advice for women just starting out in sales.

"Specialize on direct business first," she said. "Focus on the client and become more of a consultant than a salesperson."



Drew McKenna. 'Local radio will always be the most widely accessible and portable way to connect with your community in a personal way.'

Especially in rough economic times, advertisers want to feel safe and secure about investing their money. They realize they still need to advertise to sell their products or services. If you focus on their obstacles and goals, you are able to create that comfort zone for your client."

And what about handling objections to ratings?

"Present the value of your radio station as opposed to rank and ratings," she said. "Direct advertisers generally don't care about ratings or PPM; they care about moving products. They care about results, and as long as you deliver those results they will be loyal to you. Utilize all the resources you have available at your station to create a successful campaign for your client, such as online or events. Don't just get stuck on selling 60 second spots; radio is so much more than that."

Scholarship applications for 2009 are now available at www.rab.com. The event this year is in August in Dallas. 🌟

they are still receptive to creative ideas and a solid marketing plan for their businesses," she said. "Just listen to the clients and respond to their needs."

Women working wonders

Anecdotal enthusiasm aside for the moment, there is empirical evidence to validate strides women have made in radio sales but there is still plenty of room for more. Visit www.radiomw.com and click on "press releases" to see the statistics.

For example, in a 2008 annual sales manager gender analysis study undertaken by MIW, women manage sales for about one third of the AM and FM radio stations in the U.S. In another survey by

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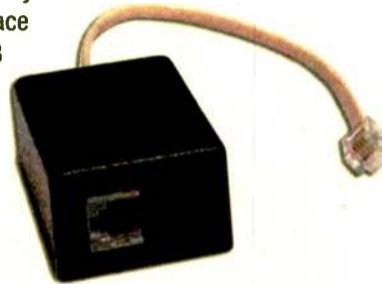
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◆ READER'S FORUM ◆

What Is a Professional Engineer?

In reading Radio World over the years, I have noticed that people often use or are attributed the title "consulting engineer," "consulting broadcast engineer" or some variation.

I feel it necessary to share with you that in many states, including Utah, the practice of engineering is reserved only for licensed professional engineers (P.E.). The main purpose of professional engineering licensure is to protect the public health, safety and property.

There are many misconceptions about what constitutes the practice of professional engineering, complicated by variations in state law. The National Council

Are broadcast engineers who offer consulting services violating state professional engineering statutes? The answer in many cases is yes.

— Mario Hieb

of Examiners for Engineering and Surveying has developed a Model Law to encourage standardization.

So the question is, are broadcast engineers who offer consulting services violating state professional engineering statutes? The answer in many cases is yes. There have been broadcast engineers who have been prosecuted for practicing professional engineering without a license. In one case, the Society of Broadcast Engineers came to the aid of an engineer in Illinois who was charged with unlicensed practice, with no success.

Some engineers feel they can circumvent state law by calling themselves "broadcast technical consultants."

Personally, I feel that many "freelance" activities of broadcast engineers are not considered "professional engineering," but some are. What I believe is not reliable; a state licensing authority, or better yet, an attorney, should be consulted.

To be fair to the readers of Radio World, individuals should not be listed as "consulting engineers" unless they are properly licensed.

Also, having a qualified attorney writing an article on the subject would be interesting. I think many engineers would like to know when a license is required.

Finally, any individual mentioned in

Radio World who has earned the title "P.E." should always have it included as part of their name. They have worked very hard to get it!

*Mario Hieb, P.E.
Consulting Engineer
Salt Lake City*

The writer is an occasional contributor to Radio World.

Digital Power Increase

The big concern I have is the negative effect of greater interference that the higher-power IBOC will cause to listeners who are receiving only 55 to 60 dBu signal analog FM stations that are first adjacent to digital stations.

No longer will analog FM stations be protected within their 60 dBu (50:50) service contours. This could be especially negative to donor-supported radio stations that depend on donations from listeners who listen to stations' signals between 55 and 65 dBu strength.

*Michael K. Brinks
Director of Signal Development
& FCC Compliance
Family Life Broadcasting
Tucson, Ariz.*

WZFG: Credit Where It's Due

Paul, I just needed to send in a correction to Doug McLeod's article on WZFG in the March 25 edition ("The Flag Aims to Get It Right").

Borchert Broadcast of Fargo



built the WZFG studios under the direction of Mark Borchert and Josh Jones.

Jim Offerdahl is currently the chief engineer for WZFG but did not come on board until after the initial sign-on day.

*Mark Borchert
Borchert Broadcast
Fargo, N.D.*

Write to RW

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Bob Vinikoor
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Shown: Heil PR 40 dynamic microphone

GUEST COMMENTARY

Why the Record Labels Are Wrong

A Radio Broadcaster's Rebuttal to the Labels' 'Performance Right' Argument

by Tony Coloff

Record label lawyers have convoluted the whole local free radio/record artist business model.

They want to change the model that has worked enormously to labels' advantage over 80 years to an ill-conceived notion that amounts to another unfair, congressionally mandated bailout to record labels, on the backs of local radio stations, rather than compete in the free market for exposure and for sales of product.

1. No artist has a "right" to a performance on a U.S. government-licensed local free radio station. Radio DJs and music directors are required by law by the Federal Communications Commission to select artists for public exposure solely on the basis of artistic merit. No payola. No plugola. Radio does not get paid for the exposure it gives. And radio doesn't charge the listener for the service it provides, nor charges the labels for the promotion exposure or repetition exposure.

2. Further, radio is not a user of music like the myriad other users of popular music. Local free radio, due to its mass audience and 98 percent audience exposure rate, every week, in each local area, makes music popular and is the unique developer, expositor, promoter and great popularizer (through many repetitions) of new and old music, to multiple new and old generations of listeners.

Nobody would remember or care about a long-dead Buddy Holly — and the record label wouldn't have just put out a new CD of his old music — if it weren't for the free local radio promotion, free local radio play, free local radio exposure and free local radio support of the Buddy Holly Tribute and Buddy Holly music in the North Iowa area for over 25 years. Local radio made it happen, not overpaid record label lawyers.

Evidence: Thousands of silver and gold awards to thousands of radio stations for creating record sales. See it at jacobsmedia.com/goingforthegold.

3. Records and CDs are just dead pieces of plastic without local radio. My radio station receives nearly 250 record label promotional CD tracks and MP3s every month. If my station doesn't give the record free advertising and exposure, it's just another dead piece of plastic that didn't get exposed, wasn't liked or accepted by the public, and doesn't sell.

4. Established artists are only as good as their next release. When their artistic merit dips, they are off the playlist, and another artist gets the free opportunity for free exposure and popularity.

5. Record artists already are paid. The artist is paid with free advertising and free exposure every time a radio station plays their music. That exposure should be paid for as advertising, as every other business pays for their advertising of their product.

The artist is paid every time they sell a CD or online iTunes track. If it's not enough, the artists should be going after more of a cut of label record and label online sales.

The artist is paid every time a radio station promotes the artist's next concert appearance and interviews them. Free concert promotion sells tickets.

The artist is paid every time the station talks about them and keeps their exposure alive.

In addition, most record artists are also paid as composers through payments that are already made by local free radio. They are already getting paid fees for their compositions they perform.

6. Radio stations should charge record labels advertising time.

If the record labels want to change the symbiotic system we have now, here is the change I see as the correct business model. Local free radio should be charging for every time it gives exposure to a record label track, just like it charges every other advertiser it gives exposure to when a radio ad is broadcast. That would be a minimum

If the record labels want to change the symbiotic system we have now, local free radio should be charging for every time it gives exposure to a record label track.

of \$20 per play in my small market and successively larger on up to the medium and large markets.

And if a record label doesn't pay its advertising exposure bill, they should be treated like any other advertiser that doesn't pay their bill. Their record label exposure will be taken off the air until they pay their bill.

7. I am not even going to mention the many local area and regional artists who aren't on record labels, that my station plays for free promotion and popularity at no charge, whose recordings may not always be high on artistic merit.

We create IP

Intellectual property is created by U.S. local free radio.

Question: How many times can a broadcaster be ripped off by a record label? Answer: three.

First, a promotional MP3 or record is played, advertised and promoted; the radio

station gets no payment. Second, radio gives record heavy rotation for months; the radio station gives mass exposure and circulation and still gets no payment. Third, the radio station thus turns performance into intellectual property; now, incredibly, record labels demand that stations owe labels payments. What's wrong with this picture?

I feel like a waitress who gave the greatest service. But the customer doesn't pay — a gross injustice. Then, even more incredibly, the customer demands payment from the waitress. An absolute outrage.

Don't be buffaloed by legalese about First Amendment rights and so-called intellectual property.

Labels may have recorded the content (give the label 1 percent credit for entrepreneurialism), but they used U.S. local radio, for free, to create the multi-billions of dollars of sales for those MP3 or CD performances (give radio 99 percent credit for creating).

Radio created the value in the recording; local free radio should own the intellectual property. Radio should demand payment from the labels.

Labels would not have any intellectual property to sell if it weren't for U.S. local free radio creating that property value in those recordings — created it by mass exposure and mass circulation of those recordings; by burning the performances into the intellect and memories of millions of record buyers' heads through endless repetitions, into each generation.

Landfills all over the United States are littered with millions of discarded record and CD promotional copies or deleted MP3 files that were not played on U.S. local free radio. These records, CDs or deleted MP3 files are just pieces of dead plastic. They have no intellectual property value. These copies were sent to stations begging for airplay. U.S. local free radio did not play them; no intellectual value was created in them. They are worthless pieces of plastic because radio didn't play them.

Ahmet Ertegun is squirming in his grave. This great Turkish immigrant record label entrepreneur, who made billions by founding Atlantic-Atco records, would be ashamed of the sham today's record labels are trying to foist upon Congress and on the American public, who own the airwaves.

The author is general manager of K10W(FM) in Forest City, Iowa.



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The Supremes, Fleeting Indecent

Recent Court Decision May Be Just a Warmup

On April 28, the Supreme Court issued its first decision in more than 30 years involving the FCC's regulation of broadcast indecency. Unfortunately, that decision — *FCC v. Fox Television Stations, Inc.*, No. 07-582 — did virtually nothing to clear up the muddled state of the law. At best, it set the stage for the next act, which we might see in the next couple of years. But that act could be a doozy.

Much of the press coverage of the court's decision has indicated that the decision "upholds" the Federal Communication Commission's regulation of indecency. Technically, that's not exactly what the court did.

Fox had aired two programs (in 2002 and 2003), one in which Cher had said "f—k 'em" and the other in which Nicole Richie had observed that it's not "so f—king simple" to remove "cowsh-t" from a Prada purse.

With its knickers all in a bunch, the FCC concluded that Fox had violated the commission's ban on broadcast indecency.

Fox appealed, arguing that the indecency ban is unconstitutional. But Fox also pointed out that the two instances of alleged indecency were "fleeting expletives," essentially one-time-only miscues of the kind that the FCC had, since at least 1978, expressly declined to penalize.

Ordinarily, agencies like the FCC aren't permitted to abandon established policies without an adequate explanation for the change. Fox argued that, as a matter of administrative law, the commission fell short of that obligation.

The federal appeals court in New York that first heard the appeal agreed with both of Fox's arguments. But for a number of reasons, courts choose *not* to reach constitutional questions if they can be avoided. Here, the more mundane issue of "adequate explanation" allowed the appeals court to hold in Fox's favor without relying on the constitutional arguments.

When the case arrived at the Supreme Court, then, the sole question was whether or not the FCC had adequately explained its abandonment of its earlier "fleeting expletives"

policy. And on that point, the court reversed the appeals court. In the view of the Supremes, the FCC had done all it needed to do.

So while the Supreme Court technically did uphold the FCC's indecency ruling in this case, the ruling focused exclusively on the administrative law question of the adequacy of the FCC's explanation for its change of policy. The fact that that policy happened, in this case, to involve indecency was merely incidental.

But now that the administrative law question has been cleared away, the constitutional question looms large. The case goes back to the appeals court in New York for further consideration. Since that court already has indicated that it agrees with Fox that the FCC's indecency policy is unconstitutional, on remand it is likely that we will get a ruling from the appeals court on that constitutional issue. And that, in turn, would tee up the case for another trip to the Supremes — but this time focused on constitutional, rather than administrative, law.

Getting to the high court on the constitutional issue should provide some fireworks. At least one member, Justice Thomas, who voted for the FCC in this most recent go-round, made clear that he doubts that the FCC's overall program regulation scheme can pass constitutional muster. At least one or two other members of the majority might also be leaning in that direction.

So it's possible — no guarantees, of course — that the next time this case gets to the Supreme Court, the result could be the deep-sixing of all broadcast indecency regulation. And if Thomas' view prevails, it could also mean the deep-sixing of virtually all regulation of broadcast content.

It's premature at this point to expect that the stars will in fact align that way but, from what's happened so far, they certainly could. Stay tuned.

— Radio World

◆ READER'S FORUM ◆

No Confidence In the RMLC

The following was sent to William Velez, executive director of the Radio Music License Committee.

Dear William:

Thank you for your letter dated Feb. 20. I realize that the ASCAP and BMI licenses are about to expire; and I say thank God for small favors.

Revenue-based reporting was not only fair, but allowed the small-market broadcaster an opportunity to have their expenses for music licenses rise and fall with economic times.

— Ed De La Hunt

You and the committee of broadcast big shots have decimated small-market broadcast radio. You say, in your letter, that we are fairly represented by a cross-section of broadcasters; yet there is not a small-market broadcaster on your committee.

You may take exception to this, but let me define to you what a small market is. KVKK Radio in a town of 350 people, KAKK and KQKK in a town of 900

people. KPRM. KDKK and KXXX in a town of 3,500 people. Now my friend, that is small-market radio; and you and your committee buried us when you eliminated revenue-based reporting.

Revenue-based reporting was not only fair, but allowed the small-market broadcaster an opportunity to have their expenses for music licenses rise and fall with economic times. The big-market stations, which you represent, love the other licensing procedure that you negotiated with ASCAP and BMI, as you passed the majority of the licensing fees to the tier C stations.

believe, sincerely, that you don't understand the broadcast business from a small-market perspective.

I'm sending this letter to ASCAP, BMI and Radio World so my fellow broadcasters and the music licensing folks know exactly where this small-market broadcaster stands. As always, I'm willing to listen to your comments, but I have no doubt we're not on the same page. I urge my other small-market broadcast friends not to support your licensing committee.

Edward P. De La Hunt
 President & General Manager
 De La Hunt Broadcasting Group
 Park Rapids, Minn.

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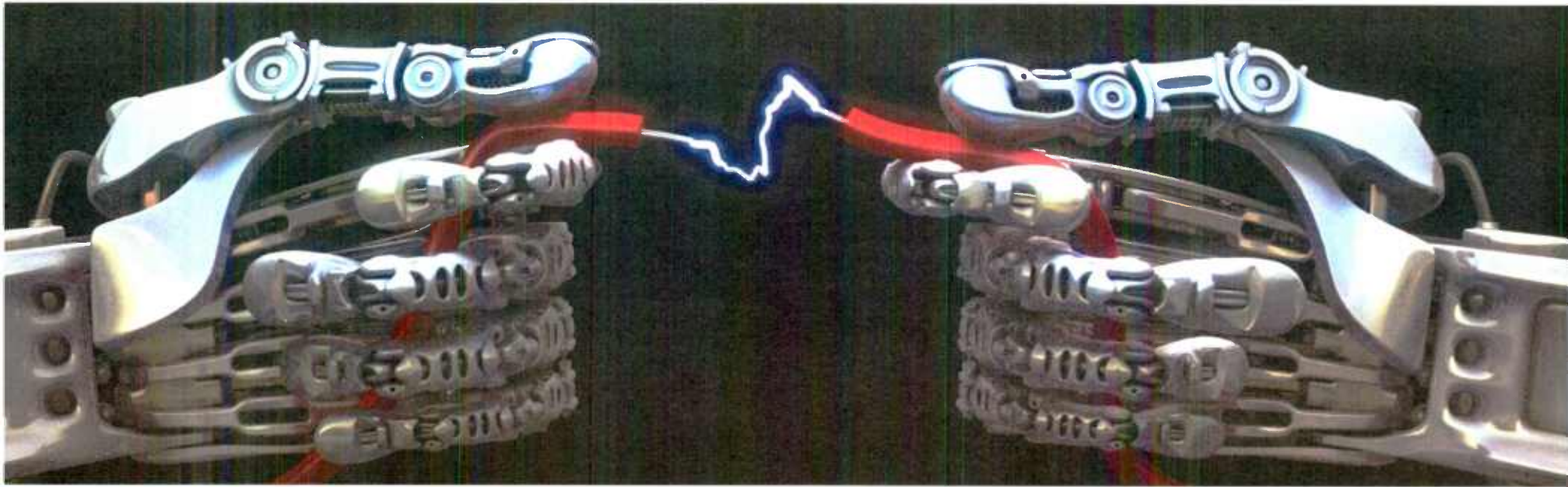
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Automation

Simple • Powerful • Redundant



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



"The merging of traffic and music logs takes a mere :30 seconds, making it among the easiest I have ever worked with. Once you get used to your adjustable personal color scheme, everything is pretty easy to follow. The best part about this system is the LACK of "dead-air" or "hangups" during automation. PD's will breathe a sigh of relief at this. Another thing that stands out is the absolute ease with which you can build your personal hot keys for each air talent. If you organize your show properly ahead of time and know where you are going, this system will make your show much easier and let you concentrate on *sounding good* on the air."

~ Jim Franklin, Program Director
WVBO, Appleton/Oshkosh - Wisconsin



"Finally, an automation system that keeps in mind that not every jock is also a computer whiz. This system is easy to operate from the word go..... yet offers all the bells and whistles that help make your station sound great. The clock builder option makes interfacing with satellite shows very easy. Plus, it has the best voice-tracking capabilities available."

~ Matt Scurry, Operations Manager
WWFN/WHLZ, Florence - SC



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

~ Leslie Whittle, Program Director
KRBE, Houston - TX

If you're looking for an audio delivery system~
you owe it to yourself to find out more about Op-X.
Give us a call or email info@bgs.cc!



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World Radio History

THE MARK OF WHEATNET-IP

WHEATNET™-IP BLADES. NETWORK BEYOND THE CUTTING EDGE.



When it comes to Audio-over-IP networking, simple, powerful and modular is what cuts it. Making its mark in its first year, our WheatNet-IP system is installed in facilities worldwide, with many more being added every month. Boldly sporting a new name, WheatNet-IP, along with its hardware and software BLADEs, reflects its proven Wheatstone heritage and ability to cut straight to the point.

WheatNet-IP makes it easy to connect and configure full multi-studio/control room complexes with consoles and mixing, large router-only systems, and point-to-point digital snakes. Hardware BLADEs, the WheatNet-PC software driver for your automation and Internet computers (no expensive sound card required!), and Wheatstone consoles all quickly interconnect with standard Ethernet cables and a standard Ethernet Gigabit switch. There's

even a new MIC BLADE to accommodate up to eight studio mics. Configuration is seamless too, each BLADE self-addresses and knows what to do just by being plugged in and quickly set with the front-panel wizard. Fine tune your system by plugging a PC into your network and, using the Navigator software, do a little bit of naming and customization. Once set up, unplug your PC and put it away.

While other systems get more and more complicated, cramming unrelated functions into a single overweight and over-vulnerable box, WheatNet-IP leads with powerful simplicity. Now that's sharp thinking!

Don't lose your edge. Stay sharp AND slash your budget with the power, simplicity, and cost-effectiveness of WheatNet-IP. It makes your life less complicated, and we wouldn't have it any other way.



Audio Networking—Simply Evolved

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