

THE RADIO WAVE  
"Keeping Radio People in Touch"

1<sup>ST</sup>. September 2002

Issue #8

Ian MacRae, Editor, radiowave@allaboutradio.net

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By subscription only! Welcome to the eighth issue of  
THE RADIO WAVE  
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SPONSORSHIP NOTICE (SHAMELESS PERSONAL PLUG)  
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"The Beginners' Guide To Becoming A Radio Star"..  
is a far reaching e-book for radio beginners or people who  
want to make radio their career. All the information you'll  
discover here is "the basics" of radio. Stuff that applies  
anywhere in the world where professional commercial radio  
is established.

[www.allaboutradio.net](http://www.allaboutradio.net)

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GREETINGS AND G'DAY.  
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If this is your first Radio Wave newsletter let me explain  
that it's designed for people who'd like to be in radio,  
newbies who've just started and full-time professionals.

If there's anything you read in it on which you'd like to  
comment ...feel free.

Anything you need help or advice with...ask. If I can't  
provide the answer I'll find someone who can.

Anything you want to market or promote (even yourself)...  
go ahead.

If you'd like to contribute an article...do it.

Through THE RADIO WAVE we can keep in touch with each  
other regardless of where we are in the world.

You can reach me at [radiowave@allaboutradio.net](mailto:radiowave@allaboutradio.net)

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SOME COOL AND FREE MULTI-TRACK EDITING SOFTWARE.  
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Doesn't seem that long ago that there were two methods of editing tape. The good old razor blade and joining tape or "drop-editing" by using two reel-to-reel tape machines.

These days audio-editing is a breeze.

For example, professional mini-disc recorders are great for editing calls and interviews on the run while you're on the air.

But the dedicated digital multi-track record and edit programs such as Protools and CoolEdit give incredible flexibility. You can move tracks, erase and add things, mix in music and sound effects and lots more. The on-screen visual display clearly shows you what you're doing at all times.

When it comes to mixing the tracks you don't have to go to the old method of running it through the desk and adjusting numerous faders. You simply pre-set the levels of each track, trim the bits you don't want and then just hit the play button. Or package the whole thing up for later use.

If you don't have access to a good editing program you can download one yourself. Put it on your personal computer so you can edit at home. Here's where to find some of the best ones. (These are often referred to as Wave Editors as they basically display sound waves)

COOL EDIT.

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

30 day trial. Cool Edit comes in two versions.

Cool Edit 2000 which allows you to record on a single track and add effects such as echo, reverb and stretching.

Cool Edit Pro is a multi-track editing program which has the same effects as Cool Edit 2000 but is more suited to creating complex productions.

DDCLIP

[www.softlab-nsk.com/ddclipro/free.html](http://www.softlab-nsk.com/ddclipro/free.html)

This is a simple multi-track editing program with no special effects. It's a great "getting started" program for the novice multi-track editor. There's nothing complex about it and it's very intuitive. Free download.

PRO TOOLS

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

This is the most complex of the 3 editing tools. It takes many weeks to master but has very powerful features including effects and other tools not found in other editing programs. It's often used as the audio production program of choice by film production companies.

There is a "light" free version available which is limited to a small number of tracks. The full 64 track version must be purchased.

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WANNA WORK IN LOS ANGELES??  
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An e-mail received at The Radio Wave.

<Hi,

For those radio oriented friends of yours that live in the Los Angeles area, we have a job opening that they may wish to apply for. Feel free to tell them about this...

Because of new clients coming on board (this is a new position which has just been created), we have a part-time opening (20 hours/wk) working from our office in Los Angeles (Sherman Oaks

area, in the valley), helping to promote our client talkshows for clearances, and helping to promote our client indie music artists for airplay.

This position offers hourly pay (not independent contractor), with bonuses, and an option for some sales after a few months. The work is all phone-based, with non-stop outbound calls to stations being the norm.

A laptop workstation, headset, auto-dialer, PBX phone with voicemail, and a DSL email account are all provided.

Hours are generally early morning (7a-11a), or midday (11a-3p) M-F, but other combinations can be put together to suit your needs.

Experience: Highest priority is given to commercial broadcast radio sales (AE); also highly valued is experience as commercial radio PD, commercial radio promo at label, commercial radio promo at indie, or affiliate relations at a syndicator.

To apply (and for more info), call 818-905-8038 x27. You can also see our site at [www.radio-media.com](http://www.radio-media.com) (but don't be dissuaded by the abundant intern information... we only have one or two).

Thanks,  
Bryan>

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AVERAGES ADD UP, CUMES ARE CONFUSING AND TSL CAN BE HELL.  
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In the previous edition of The Radio Wave I ran an update on was happening with the portable people meter.

In this story reference was made to averages, cumes and TSL.

A number of our radio-newbie subscribers have asked for an explanation. Wots it all about then?

Basically radio surveys document listening habits quarter hour by quarter hour.

They show the number of people who listened for at least 8 minutes in any particular 15. (This is in Australia. The figures vary in different countries but the overall way it works is similar)

These figures are known as "averages". That is...the average number of people listening per quarter hour in any given time period. (Say, for example, 9am to midday.)

This "average" audience is a percentage of the population who've been surveyed.

Then there's another set of figures which refer to the "cumulative" audience. (in industry talk: "cumes.")

This is the TOTAL number of DIFFERENT people who listen during any given time period (say, once again for example 9am to midday) for at least one quarter hour.

There's a neat way to understand the difference between Averages and Cumes.

Imagine you get on a bus where it leaves on its journey from the bus station.

The trip takes three hours to its conclusion. Every so often it stops to let passengers off and on.

If you count the passengers on the bus every 15 minutes THAT total of people would be your AVERAGE number of passengers per quarter hour. (As long as they stayed on for at least 8 minutes...that's the rule)

If, instead, having nothing better to do, you took a count of ALL the people who rode on that bus for varying amounts of time during the entire trip THAT TOTAL would be your CUMULATIVE figure for the three hour time period.

Apply that exercise to radio ratings and you've got the picture.

A ratings report also gives many other items and breakdowns. These include Net Reach, Station Share, Gross Impacts and TARPS. (which, in case you're wondering, stands for Target Audience Rating Points)

But this is all stuff that the Sales people need so they can give themselves a headache. Let THEM worry about it.

There IS just one more set of figures which is important to you. And that is TIME SPENT LISTENING. (T.S.L) This is an estimate of the length of time your Cumulative audience spend listening during the specified time period.

Obviously the LONGER they listen the more quarter hour periods they'll be listening through. Consequently up go your quarter hour Averages.

That's why one of your prime objectives is to keep your listeners hanging in there as long as possible.

How do you do that?

Keep their interest. Promote ahead.

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MAILBOX: THE MUSIC INDUSTRY AND GETTING AIRPLAY.  
RECEIVED FROM PETER TAYLOR.  
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Ian,

First of all let me congratulate you on a fantastic newsletter. AMT (RadioInfo) is my online 'bible', and now I add "Allaboutradio" to my "Can't Live Without" staple diet of industry news sources.

On the subject of the music industry, I view it from a community radio MD's seat with 18 years' experience. And boy, how things have changed in those 18 years! I must agree with your article on a number of points.

The bland, sameness of the music being offered to consumers, the frustration of quality acts not getting signed or getting much-deserved airplay and the ease with which we can simply search online for a required song (or entire album) and get it within minutes, totally free.

What to do? I am in no doubt whatsoever that 'illegal' online transfer of music is here to stay and that we must all accept it and simply live with it. Not ideal, I agree, but inevitable nevertheless.

Let's look at some recent releases (I'm sticking my neck out here and will probably cop some hate mail from my record company reps, but here goes anyway!).

Kiss Kiss (Holly Vallance) was passed over at my station in favour of the original Turkish version by Tarkan (Simarik), simply because I feel it's better and also because we've got a huge Turkish audience.

Sure, I should do 'the right thing' and support the local product, but then I wouldn't be doing my job. I'd be short-changing my listeners. Not going to happen!

"Not Pretty Enough" by Kasey Chambers. It took a swipe at the radio industry to get her on playlists. Guilt-influenced add or what?! Shame if it was, because it's a bloody great track off a bloody great album!

As for the music industry, well all I have to say is one word. POPSTARS. What were they thinking?! Bardot - GONE. Scandal'us - WHO? Scott Cain - Toss a coin and pick from previous two cases!

In my service area alone (Melbourne's North West suburbs) there is a wealth of 'untapped' talent that would leave probably half the current offerings for dead. Without trying! And yet most of them go begging. Fortunately they go begging across my desk and I give them some much needed airplay.

Now, I'm not trying to fool anyone, certainly not myself, by assuming that a sub-metro community station can influence major record companies, but I am leading by example and doing what needs to be done; listening to the MUSIC and adding

product based on what's important.

The SOUND of the MUSIC. Back to basics, no bullshit, this-is-not-rocket-science kinda stuff. We need to get back to that. and we need to get back to it NOW!

Record companies seem more interested in looks than musical talent. More and more I'm seeing cover girl cd artwork accompanying 'cat on the fence' quality singing. My 6 year old son can do better! I hear better stuff on the countless demo's that cross my desk each week!

I don't know what the A&R's are doing, but they're sure as hell not listening to the stuff on the cd. More likely looking at it! Reality check: Covers don't get adds, guys! Give us some quality sounding stuff to add for a change.

Back to Popstars for a second. How much faith does Warner have in Scott Cain if they also sign second placegetter, Danielle? And who's getting more airplay now? You guessed it, Danielle! Why? Simple. Better product. And that's really all that matters.

Peter Taylor  
MD  
North West FM  
Melbourne

=====  
NOTE FROM EDITOR: I welcome any thoughts on this article and will run them in the next edition of The Radio Wave.  
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\*-----HOT TIP-----\*

"Radio is a form of verbal communication and there is a formula for powerful communications. Clarity...divided by substance...multiplied by emotional impact...equals power."

A QUOTE FROM VETERAN NEW YORK PERSONALITY  
DICK SUMMER.

\*-----HOT TIP-----\*

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TOP RADIO PREP SITES  
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This time something a bit different. (A bit??)

Not strictly a prep site but it may give you a good interview.

I haven't followed up on it so I don't know what you'll get. Let me know if you talk to these people and I'll pass it on in the next Radio Wave.

My attention was drawn to this site by a couple of e-mails from people I've never heard of. I get the impression the e-mails are a planned publicity campaign targeted at media people

but made to look like they're from someone who's just stumbled on the site.

Anyway, here's the message.

< To Ian,

After 9-11, the people I work with started betting on the date the world will end. How messed up is that?

One guy showed me this site -lifeboat.com - that has all these doomsday quotes from scientists and politicians. I hope you'll have one of these guys from the Lifeboat Foundation on your show to talk about this subject. Those guys think we should load up a space station and get off the planet before every living thing becomes extinct.

You know waht?(sic)I'm starting to agree with them.

Sincerely,  
May>

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COMING UP

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AM Stereo Lives!  
PLUS: A reader supplies the ABC'S of becoming a radio personality.

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A FINAL NOTE FROM THE EDITOR.

The plan is to grow the list of people taking this e-letter, and encourage interactivity from our readers.

If there is anyone you know either in or outside the radio industry who would like to receive THE RADIO WAVE please simply ask to be subscribed by sending a blank e-mail to:

radiowave@allaboutradio.net

As you know it's free and you can unsubscribe at any time.

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