

College Broadcaster

November, 1989

A Publication of the National Association of College Broadcasters

Special Conference Edition

*Cable TV Battles
for Comedy*

*College Radio:
Music Lab or
Graveyard?*

*Getting the
Most From
An Internship*

*Academy of
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*Special Year-End
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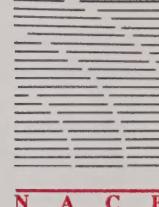
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College Broadcaster

Vol. 2, No. 3, November 1989



Cable TV Networks Battle for Comedy 5

As more channels appear, cable networks must take bold, new steps in order to secure the increasingly fragmented audience. All-comedy networks are the newest entry in cable's attempt to innovate programming.



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A dynamic panel at the New Music Seminar this year debated over college radio's role in today's music scene. Are all the alternative music genres being included?



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In this guest editorial reprinted from *Rockpool*, associate editor Brian Long discusses why he feels college radio has lost its vitality.



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... Plus helpful tips on internships in the *Faculty Advisor* column

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EDITORIAL

Proliferation of Channels and Stations: New Opportunities for Students?

Opportunities in radio and especially TV are exploding. Thanks to cable technology, the number of available channels for TV and radio stations have increased exponentially. Cable systems offer as many as 96 TV channels. Hook your stereo up to a splitter at the cable

TV input and you can receive almost as many radio channels. (Even broadcast radio will be expanding as the top of the AM radio band moves from 1600 to 1705 KHz next year.)

So what's likely to fill these extra channels? What I've already seen leaves me with mixed feelings. Networks like the Discovery Channel or the Learning Channel show what the educational potential of television could be, but then there's USA or Nick at Nite bringing us network series reruns and old movies. In

fact, most of the "new" cable channels fall under the latter category. Program syndication sales companies love it, but if these channels were my only choices, I'd rather go blind.

Fortunately, the public seems to be moving more in my direction, and the networks are paying attention. HBO and MTV Networks are starting all-comedy channels (see the article starting on page five), and movie-based channels such



Glenn Gutmacher

as TNT, Showtime and Cinemax are spending more on new productions.

The industry term for it is "original programming," but how original is it? Some of it is quite good, but a lot of it appears indistinguishable from the pathetic sex/seduction/unauthorized biography gossip/violence "Made-for-TV" movies the broadcast networks are fond of showing. They run these programs because they think that's the only way you can get ratings.

The Fox network's creative offerings have started to prove otherwise.

But that misses the point. With so many channels, the television audience will become fragmented to an unprecedented extent—something radio has been dealing with for years. This makes niche programming more important than ever, but it also makes innovative programming more important than ever. With all the new choices, the programs that truly smack of something new, creative and exciting will win audiences. Formula programming to reach the lowest common denominator audience—what the broadcast networks have done for years—will no longer work in a cable environment.

It's not much different in cable radio—admittedly a far smaller market—because car radios cannot receive the signals. Similar to its over-the-air broadcast cousin, cable radio is mostly music—and not much more innovative there, either. Cable radio has ignored the potentials of non-music programming. But such programming could be the key to getting this fledgling technology popular enough to de-

velop an audience niche of sufficient size to survive in local markets. Using satellite technology as many cable TV networks have, even national cable radio stations could develop.

What all this means is that television and radio producers developing innovative programming will enjoy a seller's market. But where will tomorrow's innovative programming come from?

Network and independent producers must sell their productions to earn a living. Unfortunately, in the professional media world, the long-standing belief is that only certain formulas insure a ratings payoff. Most producers are used to orienting their work to these formulas, limiting themselves in the process. Though the proliferation of channels has begun to topple such attitudes, true innovation cannot result from such circumstances.

However, as students at college stations, you have the unique opportunity to develop creative, convention-defying ideas and the necessary technical skills to make them realities. Hopefully people aren't telling you to make formula programs or to fit a certain mold as you compile your TV and radio production portfolios. They shouldn't. Not only because audience ratings and formula programs shouldn't matter to your station, but also because the best career opportunities in mass media programming in the '90s will be open to those who take bold chances in programming and offer truly fresh choices. I hope you're one of them.

October Issue Corrections...

The Awards section in October's *College Classifieds* listed the deadline for entries in the 11th Annual Frank O'Connor Memorial 1989 College Television Awards incorrectly. It is December 15, and is corrected in this month's Awards listings.

October's editorial referred to a Faculty Advisor column on internships in that issue. That column was held from publication last month but appears in this issue.

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Cable TV Battles for Comedy

by A.J. Jacobs

In recent years, the rate of proliferation of the number of channels available in the average American home has rocketed. At first, many of those channels were fluff. Cable companies boasted fifty or sixty channels but failed to note that a significant number of those offered consisted of bulletin boards, previews, or home shopping shows, not to mention amateurs and eccentrics producing their own versions of "Cooking with Julia Child" or "How to Solve the World's Problems." A recent episode of *Saturday Night Live* captured the essence of typical local access cable programming through the portrayal of two adolescent, heavy metal hosts who deliver their show from the basement of one of the dudes. The content of the show consists of interviews with their friends, performing random electric guitar riffs and broadcasting prank phone calls. They even included cheesy special effects and wacky camera work, just a few of the trademarks of local access programming. Not too far from the truth. The thought of original programming appearing on a cable network is still a concept foreign to most viewers.

But things are starting to change. In efforts to steal audience share from and compete with the broadcast networks, cable networks are beginning to produce and program more original material. At the same time, programming is being targeted to more specific audiences as the number of channels increase. It all started, however, with showing movies and reruns of successful broadcast network material. Once the medium was established, companies like HBO were able to start producing special events like boxing matches and stand-up club acts from rising comedians. Hopefully the same process will follow the recent announcements from HBO and MTV/Viacom: comedy has arrived.

By early 1990, the viewing lives of those wielding the remote controls in America's living rooms will become even

more complex due to the arrival of two new basic cable channels with specific appeal: both MTV and HBO plan to launch 24 hour comedy networks.

Two Channels, Two Formats

HBO's "Comedy Channel," which is slated to debut on November 15, will, amusingly enough, have the more MTV-like format. Art Bell, Vice President of Programming at the Comedy Channel, calls the new channel's approach to programming "visual popcorn" and explains it will consist primarily of clips from sit-coms, movies and stand-up acts hosted by a "personality." Doesn't seem too far from MTV, does it? This "short form," a format featuring two- to three-minute stand-up segments, is aimed primarily at males between the ages of 18 and 34.

MTV, on the other hand, is touting their channel as comedy you can "relax" with and will mainly show sit-coms and movies in their entirety. "HA! The TV Comedy Network," as MTV's new baby has been dubbed, will appear by April Fools' Day of 1990 and will feature a mixture of original and acquired programming. Their approach of showing full-length programs, officially called "long-form" format, will be aimed at those between 15 and 50 years old.

The two channels seem to be signs of the time. With comedy clubs cropping up all over the country—as many in the Bible belt as the Borscht—and with comedies comprising over half of the top ten movies and television shows, people have begun to talk of a "comedy boom."

"This is the first time in the history of programming that there is more of a demand than a supply," says Mark Cohen, a member of the new generation of comedy producers, in refer-

ence to the increasing popularity of comedy. In an attempt to get a jump on the market, Cohen and company have started to produce their own show, *Underground Comedy*, which they plan to shop to the new comedy networks and cable companies. The twist to Cohen's show is that it will rely heavily on college comedy talent. Cohen adds that the new channels might stimulate a further boom as others react the way Cohen has and attempt to produce more material. Where there was once a starved market, there may well be in its place a gorged one.

Why Comedy?

Whence this so-called boom? Carolyn Fox, "outrageous" morning DJ at WHJY-FM in Providence, R.I., believes the boom is in part a reaction to the paltry pickings offered by the music industry. "Donny Osmond has the number two album in this country. I think that says it all."

Fox also suggests that the increased popularity of comedy is a response to the new conservatism across the nation, thus providing a much-needed outlet.

Debby Beece, Senior Vice President in Charge of Programming at HA-TV, agrees that comedy is hot and sees the boom as "a natural outgrowth of life being too serious." Regardless of whether or not the cable networks' move into comedy stems from the lack of available quality material or in response to cultural and political trends, comedy has existed since the first cro-magnon man slipped on a banana peel.

HBO's Bell, however, is wary of labeling ours the era of the "comedy boom," stating that "comedy has always been huge. *I Love Lucy* used to get a 60 share. There were some leaner years in the '70s, but even then there was *All in the Family*." But, adds the HBO executive, if we are in the midst of the so-called "boom," a cable comedy channel will give it a platform to "hang out forever." The platform concept characterizes what



Comedy Channel host Rachel Sweet: looking a lot like an MTV VJ



TV COMEDY NETWORK™

COMEDY
Continued on page 17

Dear NACB:

Students realize what a golden opportunity they have to gain a lot of experience [at a TV facility like ours] and put their programming on the air and use that as a very effective element of experience in their resumes. They won't be able to do that [kind of work] in a commercial station. Anyone at a school with these opportunities should take advantage of them.

I think it's remarkable that you [NACB] have come together and brought this network [U•NET] to broaden this horizon even further and give our students an opportunity to expand even further. When I tell them I'm sending programs to University Network, I see this twinkle in their eyes. It gives them a little more incentive to do higher quality work.

Kaveh Nikpour
Director, College Access Channel 23
Indiana U.-Purdue U. at Ft. Wayne
Ft. Wayne, IN

Dear NACB:

Thank you for sending me a copy of the review of my book, *Go Public!*, published in *College Broadcaster* [September]. Your praise is appreciated, and your criticism is mostly valid.

I agree with your comments about cable FM. I wrote the book, however, for people listening mainly in their cars, or hotel rooms, who are unlikely to have access to a cable hook-up.

As for your questioning of my statement that only NPR and NFCB stations communicate with each other, you're right. I was negligent in researching other organiza-

tions like yours before writing about them. To rectify this, I am sending along a check for a subscription to *College Broadcaster*.

Thanks again for the review.

Natalie McClendon
Author, *Go Public! The Traveler's Guide to Non-Commercial Radio*

Wakerobin Communications
Lincoln, NE

Dear NACB:

I enjoyed Glenn Gutmacher's "Tragedy or Triumph" editorial in the September issue of *College Broadcaster*. I've been on both sides of the college radio scene—as a DJ and music director at a student-run Top 40 station and as manager of a university-licensed NPR station.

Mr. Gutmacher's complaints with a station "going NPR" were (1)NPR-type programming, (2)go-fer jobs for students, and (3)lack of alternative skills offered by college radio. He's right...and wrong! Surely he realizes that university stations are not always (nor should they be) either laboratories or playthings for students. Radio should serve listeners, a goal sadly lacking in much of today's college radio where the emphasis seems to be on ego-boosting and shock value.

It's up to full-time staffers (at NPR member stations or otherwise) to ensure that interested student workers are given the skills necessary to work in real-life radio; contrary to Mr. Gutmacher's opinion, the average NPR station can provide an exponentially-higher degree of practical training in radio than the average college radio station experience provides. Of course, it's up to students to seek that experience through classes

and production. Having spun hours of Hoodoo Gurus and Ocean Blue is usually not very high on a radio manager's list of employee requirements. DJs are a dime-a-dozen; producers, reporters and writers are at a premium.

Most of us employed by NPR stations (and commercial stations, for that matter) were once college radio student workers, and can honestly attest to the validity of various types of station management and programming. When all is said and done, it must be noted that the typical college radio station and the typical NPR station serve two completely different audiences. Criticizing one doesn't make the other more valid.

P.S. Thank you for *College Broadcaster*. I look forward to future issues. Might I suggest that *CB* be expanded to include college broadcasting in all its forms, not just student-programmed alternative rock/contemporary music stations.

Larry Jackson
Station Manager, KAMU-FM
Texas A&M University
College Station, TX

Glenn Gutmacher responds: Mr. Jackson's points are well taken. As for the scope of College Broadcaster, we intend to cover "college broadcasting in all its forms." Perhaps this issue will prove it if the last one didn't convince him.

Dear NACB:

I believe that by joining NACB I will be more in touch with what is going on in other communication schools. I think it is very important to share ideas, etc., with other college broadcasters. NACB seems like a great way to prepare for our futures. It is important that college broadcasters work together now, since we will ultimately be working together later.

Amy M. Lisewski '92
ICB-TV
Ithaca College
Ithaca, NY

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NACB NEWS

N A C B

Conference Preview

Between four and six hundred student and faculty representatives from college radio and television stations across the country will descend upon Providence, R.I., later this month as NACB hosts its Second Annual Conference of College Broadcasters.

With a strong turnout of media professionals as panel participants and speakers, led by television and radio leaders including **Ted Turner**, **Lee Abrams** (Satellite Music Network), **Morley Safer** ("60 Minutes"), **Anne Edwards** (National Public Radio), **Merrill Brown** (*Channels* magazine) and some 50 others, the national conference is expected to draw even more attention than last year. The national cable TV network, **C-SPAN**, is again expected to provide televised coverage of the conference. "We are overwhelmed

with the response received thus far," said NACB President **David Bartis**, who is supervising the conference panels this year. "It's going to be a fantastic conference."

Besides the 60-plus panels, seminars and workshops, those attending the conference will also benefit from the Music-Only Trade Show, a new feature of the conference this year. According to **Nicole Gill**, the NACB trade show's assistant coordinator, booths will be staffed by representatives of music trade magazines and record labels, giving stations a chance to talk in depth with those they could only briefly deal with by phone before. "Many of these companies will be distributing free material to stations highlighting their newest audio and video releases," Gill said. Each attendee's registration bag will also contain recorded material, trade magazines and other music-related inserts from companies such as **CBS Records**, **SPIN** magazine, **Rockpool** newsletter and **CMJ New Music Report**.

Conference-goers will also receive a club guide, telling of special band appearances in the Providence area that weekend for which NACB conference badges qualify for special rate admission.

SPECIAL CONFERENCE ISSUE UPDATE

U•NET Update

Also on the agenda for conference weekend is the first annual U•NET Affiliates' Conference. U•NET, University Network, is NACB's satellite programming network featuring the best of student-produced shows from college stations across the United States. The network has broadcast a wide range of TV productions including animation, comedy, documentaries, drama, music, news magazines and public affairs. Two features this semester were the *University Lecture Series*, spotlighting top guest lectures at colleges around the country and *From the Academy*, a series consisting of winning entries from last year's Frank O'Connor Memorial College Television

Awards sponsored by the Academy of Television Arts & Sciences.

However, college radio has not yet been part of the network's broadcasts. Dara Goodman, U•NET Director, explains that "we wanted to get the network going on a solid footing first. A wide variety of college TV programs were already available to us. Now that U•NET has established itself, we hope to collect a similar range of top-quality, student-produced radio shows from college stations. If any stations want to submit shows or have questions, call us," urged Goodman.

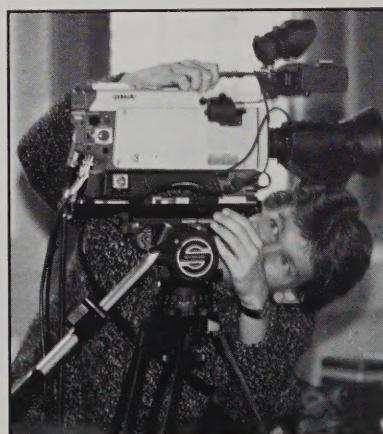
U•NET radio is expected to begin next semester. To help in the effort, staff from NACB attended the CMJ Music Marathon convention in New York City late last month. The Marathon is heavily attended by college radio

stations, and NACB's display booth at the convention featured materials about U•NET and how to get involved in the radio launch. U•NET radio will definitely be a subject on the U•NET Affiliates' Conference agenda at the NACB Conference this month.

(If you have questions about U•NET radio, contact Dara Goodman at 401/863-2225 or write her at NACB, Box 1955-Brown University, Providence, RI 02912.)

Regional Conferences

Planning for NACB's First Annual **Rocky Mountain Regional Conference** is off to a flying start as student coordinator **David Keefe** at Western State College's KWSB-FM/Gunnison, CO, convinced the school to contribute funds towards acquiring a renowned keynote speaker. Additional administrative assistance is coming from **Kelly Moye**, a member of NACB's Board of Directors and **KUCB**, the student radio station at University of Colorado-Boulder and veteran of both NACB national and regional conferences. With database resources and grant-seeking assistance coming from NACB and the expected support of many of the key players in the cable television industry based in nearby Denver, this conference scheduled for early February should be a major event. For details, contact **David Keefe** at KWSB: 303/943-3033 or NACB.



Brown student Norbert Hendrikse assisting NACB last year in setting up equipment for the First Annual Conference. Over 100 Brown students will volunteer in various capacities to facilitate operations at this year's event.

Also early next year, Duke University in Durham, NC, will be hosting NACB's First Annual **Southern Regional Conference**. Ideas for speakers, station support and other involvement should be directed to planning coordinator **Adam Collis**, Duke Cable 13, at 919/684-2911 or 919/687-4563 or contact NACB.

Preparations for NACB's Second Annual **West Coast Regional Conference** are

NACB NEWS
Continued on page 23

College Radio:

MUSIC LAB

or

GRAVEYARD

R.I.P.

College
Radio

It's no longer a secret that the types of bands college radio has played for years often become hot commodities in the commercial world. The two conventions that celebrate this fact—New Music Seminar and CMJ Music Marathon—are both held in New York City, a fitting locale, for the Big Apple is home to most of the big recording companies that now dominate the scene. Record

"At WMBR [FM/Massachusetts Institute of Technology] nine years ago...labels wouldn't service college radio. I.R.S. [a record label] said college stations had to pay for service—hard to imagine that now." Steve Tipp of CBS Records agreed college service has improved, but then a new dilemma arises: "When you're called by 30 record companies a week, how much time do you have to listen to records?"

Indeed, the glut of music has crowded the industry and made breakthroughs of unknown bands more difficult than ever. As Dave Reynolds of the band *Spiral Jetty* later commented, "It's no longer like it was a few years ago when you make a good record, get it out there and everyone's going to notice it. That's not the case [anymore]."

The reason may simply be increased competition. A representative of the independent label, Restless Records, said "We're in a tough marketplace; we compete with multi-million dollar companies for artists, media exposure, access to retailers and access to potential customers."

College/alternative radio provides these bands exposure, but the labels don't consider it to be of vital importance. "Important for profile, PR and attracting the attention of booking agents. Limited sales value," was how one promoter from Rough Trade Records evaluated it.

The major labels, however, consider college radio important enough to institute alternative/college departments. Ten years ago no major had such a department; today, virtually all do. Major labels exert unusual power on college radio, whose music direc-

tors are often impressionable teenagers wanting to play what's "in." Because of their relatively huge manpower and promotion dollars, the majors have a great advantage in pushing their records into stations' record rotations (and ultimately, therefore, into the playlists that many stations report to the music trade charts) over the offerings from the less mobilized indie labels. What results, according to WXYC-FM/Univ. of North Carolina-Chapel Hill's Glenn Boothe, is that "you hear a lot of the same bands now across the U.S."

The major labels may not deserve all the blame, however. According to one employee of the indie label, Wax Trax, the independents are doing themselves in: "The indie rock labels have no sense of community. There's too much unhealthy rivalry that does little to enhance overall strength. And there are far too many of them releasing far too many records. Indies should learn to think with their ears and not with their egos."

If one tries to preserve the diversity that the term "alternative music" originally connoted, however, problems arise. "Why should I send my music to college stations that encompass such wide diversity," asks Tom Hazelmeyer of Amphetamine Reptile Records, "when the average listener doesn't? I send [releases] to big stations and the press which I know have a chance of playing it." This policy may not bode well for true alternative fans, but the formula seems to work: Amphetamine Reptile has made "the biggest rise...of a new American label without the benefit of a big college radio push, ever," according to Homestead's Gerard Cosloy.

Cosloy further notes that some veteran bands, thanks to name recognition, are



Tim Carroll (l) and Eric Lebow of WLBS/Rutgers Univ.-Livingston, NJ



Staff of WKCR/Columbia Univ.-New York City: features innovative jazz

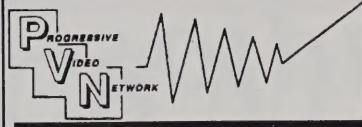
labels know that many of their superstar mainstream acts—let alone the alternative ones—started in underground circles even humbler than those of many attending NMS 10 and CMJ. Superstar acts such as Madonna, Run DMC and Midnight Oil have played at past New Music Seminars in their pre-fame days.

Long before alternative programming was fashionable, college radio was among progressive music's strongest supporters. NMS 10 enjoyed a doubling of college radio attendance to 300 from 155 last year, despite the hefty registration fee. At its well-attended panel on "College Radio: Stepping Stone or Slagheap?," Homestead Records' Gerard Cosloy reminded the audience that it used to be much tougher for college stations.

LAB/GRAVE

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M U S I C 13

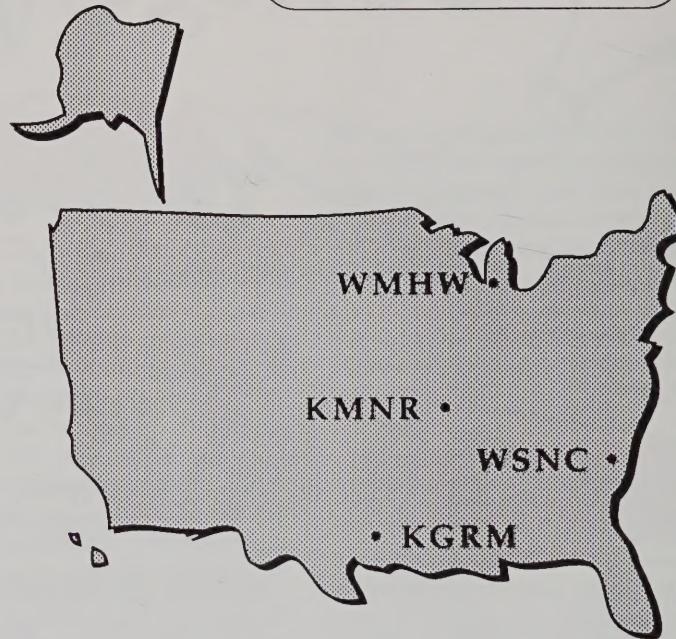


1. Will and the Bushmen, *Blow Me Up*, SBK
2. Hubert Kah, *So Many People*, Curb
3. Timbuk 3, *National Holiday*, IRS
4. Meckons, *Memphis Egypt*, A&M
5. Lenny Kravitz, *Let Love Rule*, Virgin
6. Mighty Lemon Drops, *Into the Heart*, Sire/Reprise
7. Joe Strummer, *Gangsterville*, Epic
8. Questionnaires, *Window*, EMI
9. 54-40, *Miss You*, Reprise
10. Ocean Blue, *Between Something*, Sire/Reprise
11. Depeche Mode, *Personal Jesus*, Sire
12. Public Image Ltd., *Warrior*, Virgin
13. Camper Van Beethoven, *Pictures*, Virgin

Week of October 26

Station Sampler

Week of October 23



Any college radio station or TV station music video show can submit playlists to the *College Broadcaster* Music section: NACB, Box 1955-B.U., Providence, RI 02912. We rotate the Top 13 from college stations in all parts of the country!

KGRM-FM

Grambling State University
Grambling, LA; 318/274-7222

1. Janet Jackson, *Miss You Much*, A&M
2. Regina Belle, *Baby Come To Me*, Columbia
3. Prince, *Party Man*, Warner
4. Maiti, *Can't Get Over You*, Warner
5. Kashif, *Personality*, Arista
6. Stephanie Mills, *Home*, MCA
7. Foster McElroy, *Dr. Soul*, Atlantic
8. Jermaine Jackson, *Don't Take It Personal*, Arista
9. James Ingram, *Wanna Come Back*, Warner
10. Barry White, *Super Lover*, A&M
11. Pieces of a Dream, *Bout That Time*, EMI
12. Miles J., *I'll Be There*, Island
13. S.O.S., *I'm Still Missing Your Love*, Taboo

KMNR-FM

Univ. of Missouri-Rolla
Rolla, MO; 314/341-4272

1. Pale Space Saints, *Burging Into the Presence of God*, 4AD
2. Various Artists, *The New Beat Revolution* (SSR Compilation), Nettwerk
3. Hex, *Hex*, First Warning
4. Front Line Assembly, *Cashed Senses*, Wax Trax
5. David Byrne, *Rei Momo*, Warner
6. John Cale, *Words for the Dying*, Opal
7. Chris and Cosey, *Trust*, Nettwerk
8. Lucinda Williams, *Passionate Kisses*, Rough Trade
9. Jad Fair & Dan Johnson, *Jad Fair & Dan Johnson*, 50,000...Watts
10. Xymox, *Imagination*, Wing/Polygram
11. Sturm Group, *Grind*, Amok
12. Nine Inch Nails, *Pretty Hate Machine*, TTV
13. Band of Holy Joy, *Manic Magic Majestic*, Rough Trade

WMHW-FM

Central Michigan Univ.
Mt. Pleasant, MI; 517/774-7287

1. Duncan Dhu, *Canciones*, Sire
2. Beverly & the Green Rappers, *The Green Rap*, CBS
3. Jean-Jacques Goldman, *Traces*, Epic
4. Caetano Veloso, *Entrangaro*, Elektra
5. Boris Grebenshikov, *Radio Silence*, CBS
6. Herbert Grönemeyer, *What's All This?*, SBK
7. Shine, *Shine*, SBK
8. Greenpeace, *Rainbow Warriors*, RCA
9. Falco, *Wiener Blut*, Sire
10. Brewer's Droop, *The Booze Brothers*, Red Lightning
11. France Gall, *Le Tour De France*, Apache
12. David Byrne, *Rei Momo*, Sire
13. Youssou N'Dour, *The Lion*, Virgin

This playlist is from the "International Airshow," a Sunday specialty show, and is not representative of WMHW's overall programming.

WSNC-FM

Winston-Salem State U.
Winston-Salem, NC; 919/750-2324

1. The Crusaders, *The Vocal Album*, MCA
2. Wynton Marsalis, *Majesty of the Blues*, CBS
3. Baby Face, *Tender Lover*, Solar
4. The Jacksons, *2300 Jackson Street*, CBS
5. Bireli, *Foreign Affairs*, Blue Note
6. Perri, *Do the Right Thing* (soundtrack), Motown
7. Miles Davis, *Amandla*, Warner
8. Tuck and Patti, *Love Warriors*, Windham Jazz
9. The Fine Young Cannibals, *The Raw and the Cooked*, MCA
10. Alex Bugnon, *Love Season*, Orpheus
11. Brown Mark, *Brown Mark*, Motown
12. Donna Summer, *Another Place and Time*, Atlantic
13. Bobbi Humphrey, *City Beat*, Malaco

CMJ New Music Report: College Radio

1. Red Hot Chili Peppers, *Mother's Milk*, EMI
2. Camper Van Beethoven, *Key Lime Pie*, Virgin
3. Sugarcubes, *Here Today, Tomorrow Next Week*, Elektra
4. Big Audio Dynamite, *Megatop Phoenix*, Columbia
5. Bad Brains, *Quickness*, Caroline
6. Pogues, *Peace And Love*, Island
7. Soundgarden, *Louder Than Love*, A&M
8. Hoodoo Gurus, *Magnum Cum Louder*, RCA
9. B-52's, *Cosmic Thing*, Reprise
10. Stone Roses, *Stone Roses*, Silvertone/RCA
11. Meat Puppets, *Monsters*, SST
12. Mighty Lemon Drops, *Laughter*, Sire/Reprise
13. The Cure, *Disintegration*, Elektra

Week of November 3. Courtesy of CMJ New Music Report, 830 Willis Av., Albertson, NY 11507. 516/248-9600

Rockpool: College Radio

1. Camper Van Beethoven, *Key Lime Pie*, Virgin
2. Red Hot Chili Peppers, *Mother's Milk*, EMI
3. Sugarcubes, *Here Today, Tomorrow Next Week*, Elektra
4. Bad Brains, *Quickness*, Caroline
5. Meat Puppets, *Monsters*, SST
6. Soundgarden, *Louder Than Love*, A&M
7. Jazz Butcher, *Big Planet*, Scary Planet, Genius
8. My Dad is Dead, *The Taller You Are, The Shorter You Get*, Homestead
9. Mekons, *Rock and Roll*, A&M
10. Mighty Lemon Drops, *Laughter*, Sire/Reprise
11. Big Audio Dynamite, *Megatop Phoenix*, Columbia
12. Seven Seconds, *Soul Force Revolution*, Restless
13. Spacemen 3, *Playing With Fire*, Bomp

Week of November 15. Courtesy of Rockpool, 83 Leonard St., 2nd fl., New York, NY 10013. 212/219-0777.

MUSIC REVIEWS



If you or someone you know is affiliated with a record label or band that depends on college radio/TV airplay, send all new releases to College Broadcaster for possible review here--the only magazine reaching every college station in the country.

Hex

Hex

First Warning

212/925-7220

This album, a musical experiment between Steve Kilbey, bassist and main songwriter for *The Church*, and singer Donnette Thayer, offers a mystically hypnotic sound reminiscent of a mellow psychedelic journey.

The leading track, "Diviner," typifies the overall tone, with "Ethereal Message" extending it a bit further to an almost hypnotic level. While the tones and themes lend themselves to complex instrumentation, the arrangements are all fairly simple and crisp. Kilbey, who also produces the LP but is not a veteran in that trade, may not have been confident enough to try anything more elaborate, given that he plays virtually all the instruments on the album and he's probably got his hands full mixing the tracks he has.

Thayer sounds like Suzanne Vega but her voice is produced with more psychedelic audio processing, thus removing the bare-bones folksy sound typical of Vega's recordings. Lyrics seem to indicate the duo's personal thoughts about their observations of life around them. Unfortunately, they often feel that one line is enough to carry a song, which is rarely true. The track "Mercury Towers" is basically a repetition of: "I live in a tower / It's only an hour away from here," which is about as much insight as the song offers.

For variety, Hex tries a more experimental sounding "Out of the Pink Sky," while "Fire Island"—in the same vein as the lead track—would probably alienate the yuppie partiers on that island retreat.

This album doesn't quite arrive anywhere. If the duo can boost their substance, however, to match their already-individual style, Hex could work.

Various Artists

Gumby

Buena Vista

818/972-3300

What's the rage with *Gumby*? The flexible clay animated cartoon character of TV fame during our childhoods is back. (My girlfriend even has *Gumby* earrings.) Buena Vista, the record label under the Walt Disney Company, thought it was worth recruiting a variety of performers to record songs for a *Gumby* album, mostly originals by the invited artists. And it mostly works.

Jonathan Richman's mild rocker contribution, "I Like *Gumby*," fondly recalls his growing up with *Gumby*. Describing different things he experiences in his life today, he concludes that it's "Just like something in a *Gumby* episode." He tinges the song with humorous sarcasm: "I still remember the spooky part," with the background singer echoing "he still remembers."

"The Ballad of *Gumby*" is a western tone story song loyal to the musical genre, but with *Gumby* as the

subject, it's hysterical. Describing a showdown with a character who "used a rattlesnake bullwhip for floss...he aimed to show *Gumby* who's boss," followed by the stylized chorus "little Green *Gumby*."

Flo and Eddie from the 1960s superstar group, *The Turtles*, return from semi-retirement to record "We Are All *Gumby*" for this album. Musically and lyrically it's a creative parody of *The Beatles*' "I Am The Walrus" from start to finish. Lines such as "I'm not green / and you're not green / but

MUSIC REVIEWS
Continued on page 23

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virtually guaranteed college airplay "even if the record sucks." The panelists and audience loudly agreed this was bad, but Cosloy advised that college radio stands a better chance of introducing a larger public to true new music if radio stations mix in such offerings with old "dinosaur" bands that the general public likes.

This is the program format that most alternative commercial radio stations employ. It is also evident at WBRU-FM/Brown University, a college-commercial station. Using a professional consultant, they underwent a format change a few years ago

to reverse the trend of a dwindling number of new DJs who were of a new musical generation unsatisfied by WBRU's previous mix of progressive/AOR tracks from the 1960s and '70s.

Stretching the Definition of Alternative

Alternative rock clearly dominated the talk at NMS's College Radio session until Chris Washington, the general manager of WHBC-AM, Howard University's student carrier-current station, spoke from the audience. "I haven't heard rap, house and R&B talked about yet," he complained.

Homestead's Cosloy was sympathetic. "How can we better integrate this music into regular rotation, when it's usually [only] in specialty shows?," he asked rhetorically. Washington responded that it was mostly a problem of college stations not having access to what's out there. "MDs [music directors] aren't being aggressive enough. I found out and wrote all the little R&B labels and I got a lot of music," he said. Music directors are cautious and check other charts before they add something to their rotation, Washington felt.

Another problem may be the alternative charts. According to Tom Hoffman of WRCT-Pittsburgh, the main listing compiled by the publication *CMJ New Music Report* is perceived to be an alternative rock chart. *CMJ* has other, separate charts for different music categories, Hoffman maintained. Because the "Beat Box" category exists, for example, music directors perceive that *CMJ*'s chart "isn't supposed to have" rap in it. This argument is made against other alternative trade magazines as well.

One audience member said that when record companies or others call his station

asking the format, "I say kamikaze," which in his case includes jazz, blues, hip hop, rap, rock and much more. By maintaining such freeform programming that defies format labelling, however, college radio is fighting a trend by the music industry to categorize and segment musical genres. Labels' releases and magazines' charts are narrowly defined because commercial stations feel they must format themselves narrowly in order

to better isolate the audience demographics that advertisers want to reach through on-air spots.

Because college radio most often operates on a non-profit basis, it need not be a slave to the almighty dollar — it can ignore advertising concerns. CBS

Records' Steve Tipp received applause when he said "DJs should have fun doing radio shows; they shouldn't feel pressured" to play any particular music. One way to avoid narrow programming, the panelists agreed, was to make as much music available to each DJ as possible. However, disagreement arose as to how DJs should be introduced to different varieties of music. While Cosloy from Homestead Records suggested the music directors could be mentors, guiding DJs to new music, an audience member said her station's music director just transfers music straight from the mailbox into the rack. At the end of the reporting period, he compiles the playlists. The music director doesn't tell the DJs what to do. "I don't think it's the function of the MD to be doing that," she said.

"As we enter the '90s," said one audience member from college radio, "there are so many types of music, all we can hope is to provide a diversity." With over 250 bands showcased at clubs around the city during the convention's five nights, New Music Seminar can't be blamed for not supporting that goal. Can college radio do its part?

If you couldn't make the Second Annual National Conference, or if you did but would like to participate again closer to home, get involved in a NACB Regional Conference.

Those already scheduled for early next year include: Rocky Mountain, Southeast, and West Coast, with others tentatively planned. To find out about one in your area, call NACB: 401/863-2225.

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by Glenn Gutmacher

In 1946, the same year network television began, the Academy was also founded. Best known as the organization responsible for television's prestigious Emmy Awards, it is the Academy of Television Arts and Sciences, based in Burbank, California, the heart of Hollywood. Though ATAS' mission, according to its newsletter, is "to the advancement of television's arts and sciences and to fostering creative leadership in the television industry," only in the last several years have ATAS' educational programs made major leaps, especially in support of college television.

Price Hicks is a veteran TV producer of over 20 years. She was hired as Director of ATAS' Educational Programs and Services four and a half years ago. Under her guidance, college student-oriented services at the Academy have been boosted significantly. Arranged with the cooperation of NACB's Associate Director Steve Klinenberg, Ms. Hicks recently came to Brown University as part of her tour of colleges around the country to talk about the Academy of Television Arts and Sciences and its services. *College Broadcaster* attended her presentation.

Internship Program

The Academy's *John H. Mitchell Student Internship Program* is probably the most comprehensive program offered in the television industry. Named beginning this year to honor a past ATAS president and Columbia Pictures Television and Screen Gems president, the internships are open to college students seeking television industry careers. Interns are paid a stipend of \$1,600 each for the eight-week period plus a travel allowance for those residing outside Los Angeles county.

Virtually all of last year's 24 subfields will be offered again, with one to two internships offered per category. Such areas as Animation Production, Broadcast Promotions, Episodic Series, Movies for Television, News & Documentaries, Directing, Scriptwriting and Videotape Post-Production are among those included.

What makes ATAS' program stand out versus most Hollywood internships,

College TV Meets

according to Hicks, is the amount of work time interns actually spend. Unlike glitzy internships where "you work an hour a week," Hicks said, ATAS' sponsoring companies involve their interns deeply in their specific subfield, working a full 40 hours per week.

"I think I would have killed for one of these internships," Hicks confided to the group. Though such an internship program didn't exist when she was starting in the business, Hicks appeared genuinely concerned with insuring that today's promising students get the chance.

The program may take on an international flair this year as a new exchange internship with television in the Soviet Union is being negotiated for next summer, though it is still tentative.

With 657 applicants last year, the program is highly competitive. Hicks urged students to apply despite the apparently overwhelming odds, including those from schools without radio/TV/film departments. She acknowledged the existence of "so-called star film schools," such as NYU, Columbia, USC and AFI, but downplayed any advantages they might have. "You should never feel you can't compete," she encouraged. "Television facilities are relatively new around the country. Very few have top-flight facilities."

"We don't want this to turn into an elitist competition, and so far it hasn't," said Hicks. Past interns have come from all over, just as top producers are emerging from towns like Pullman, Washington and Lansing, Michigan, according to Hicks, and not just the New York-Los Angeles hubs.

In response to students' concerns at



ATAS summer interns, 1988

the session that their qualifications were minimal, Hicks acknowledged that "obviously it's rare to have any real experience" in areas like development or casting. However, she summarized what she felt were the keys to winning one of the internships. "Do a lot of reading. They [interns] see the faults [of the medium] but they also see the possibilities. Have a good sense of the market-

place and have a real passion for television. That's the one thing the student interns share," said Hicks.

"It's good background watching a lot of productions," Hicks added. "I'm amazed at people who want careers in television who don't watch television."

Hicks clearly harbored strong feelings against academicians and others who look down on the industry. "I don't understand what the snobbery is all about towards television: That's not serious work." I know that's how people react psychologically to television. They don't know how bright you have to be, how good you have to be, to make it in this business."

Students' reactions to the internship experience vary widely, according to Hicks. "Sometimes they decide I don't want this business." Or they switch to another side of the business. "That's not uncommon at all," she said. In an internship such as Business Affairs, tasks are included that don't seem to relate much to TV because the parent corporations of the networks, such as General Electric, have interests larger than their media holdings. Thus interns may be exposed to elements of television work that they wouldn't have imagined were a normal part of the job.



Faculty Seminar program participants

Students' applications are judged by a broad array of leaders of the Hollywood community who are experts in the internship areas they evaluate. Application forms for the internship program are available at ATAS' offices. The deadline is March 31, 1990.

College Television Awards

For the 11th year, ATAS will administer the *Frank O'Connor Memorial College Television Awards*, sponsored by the Mobil Corporation. The prestigious national competition awards over \$27,000 in cash prizes to both national and regional winners in six areas of program production, comprised of the *Documentary*, *Education* (promotional, corporate, instructional), *News & Public Af-*

the Academy

fairs (features, magazine segments, sports, interview), Drama, Comedy and Music (music video, dance, concert, musical comedy, musical revue) categories.

Entries are judged on the basis of "overall excellence of conception and execution" by ATAS members at the Academy's offices in Burbank. A total of 366 entries came from students at colleges in 38 states last year. Many of the winning programs have been rebroadcast this semester in the "From the Academy" series on U-NET, NACB's satellite programming network.

During Hicks' presentation, a montage of clips from last year's winning entries was screened. Audience reaction focused on the superior quality of the programs, and the concern that their time, budgets and schools' facilities prohibited them from doing work with such high production values.

Hicks offered some consolation, referring to a colleague's statement about what makes a great production, stressing the quality of the script. "The first thing is to tell a great story, then tell it as well as you can." She then related two stories at opposite extremes to show that production budgets shouldn't be a central concern: "Something last year from Montana State. Low budget and basic production values [but] it was so original, so fresh—the one student directed, produced, edited, starred in it, a great piece of music—and won." On the other hand, "one girl was a rich kid who got \$75,000 from her father to do a show," Hicks recalled. She submitted it to the ATAS awards. "She was destroyed that she didn't win anything, couldn't believe she had n't [won]. It simply didn't meet

"I think I would have killed for one of these internships."
--Price Hicks, ATAS

the competition's standards for quality. "We're the Academy of Television Arts and Sciences, after all," Hicks said.

Nevertheless, she admitted, the O'Connor Memorial competition is the producers' awards, and production values obviously figure in. For example, *The Promised Land*, a musical comedy that was a first place

winner, though shot over only four weekends, took over two years to edit at UCLA. Using no outside production facilities, the total budget was \$15,000. "That's considered to be a modest budget at film schools," Hicks said. Maybe to her, but not to most student producers.

Hicks responded that many of the resources that student producers need are all around—*free*. "You have everything you need here," she said. "You have a community you can tap." She referred specifically to the local Providence, R.I., area from which the Brown University and Rhode Island School of Design student audience came: "Actors from Trinity Rep [and the] Providence Players who are out of work will contribute time," Hicks said, especially for a production tied to a good school like Brown or RISD. She then suggested another cost-saving measure, though quite nervy. "Students nag owners of commercial post-production facilities until they can get in there"—at no cost, after hours.

Still, one should be realistic. "You might want to avoid entering entertainment categories if you don't have the [\$15,000] budget," Hicks advised. "Go for the news [awards category] and shoot and edit on videotape rather than [on] film. Most entries now use videotape as the original medium [anyway]," she said.

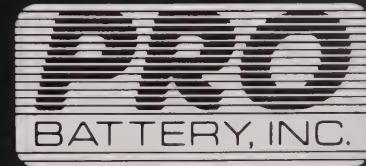
According to Hicks, many students entering the entertainment categories will work on their projects for a year or so, then let the project sit a semester while they earn enough money to afford to go back to school and continue working on it.

This might at first seem ludicrous. However, by the rules of the competition, the productions cannot be made solely for the awards program. All entries must have first been submitted as student work and received course credit. Thus the projects are primarily geared to fulfill academic requirements, and then submitted as entries. At big film schools, such projects often constitute an entire course requirement or may be the ticket in a student's portfolio that lands them their all-important

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College Radio: The Dinosaur

In this provocative guest editorial by Brian Long, Assistant Editor and Independent Label Director of Rockpool, we discover a major reason why he is cynical about college radio.

College radio has become what it once was an alternative to: a dinosaur. Bands such as REM, The Replacements, The Cure, Talking Heads, XTC, etc., always have and always will dominate college airwaves. No matter how much mass/mainstream acceptance these bands achieve, college stations will continue to cling to them like Linus clings to his blanket.

Why has college radio become so institutionalized? The format didn't really gel into shape until the late '70s, with the beginnings of alternative music trade magazines. These magazines created a perceptible structure to the seemingly free-form medium, i.e., radio charts. This gave all concerned a flagpole to see how "popular" a record was. Something tangible could be given as proof that a record was doing well.

Jump to 1989. College charts have become an institution. The chart-topping bands are also considered as such. The influence of charts is profound, felt in many facets of promotion: booking, retail, hype, etc. It also gives a yardstick by which college stations feel they should measure against. The charts are by no means the overriding reason for the homogenization of college radio, however.

By the nature of college radio, there is always an influx of new blood. Most of the new DJs, and even many Music Directors, are fairly unsophisticated in their musical tastes. Thus, they play/program artists that carry name recognition. Young DJs have gained the majority of their information about the college for-

mat by watching MTV's "120 Minutes," reading the college album chart printed in *Rolling Stone* (even though half of the chart's reporters are not college stations), and listening to those college radio stalwarts that receive equally-heavy commercial radio airplay.

Every college radio convention brings exasperating questions of how to get DJs interested in playing records by unknown artists. It's tough. DJs with a lack of alternative rock knowledge will play things with which they are comfortable and to which their buddies can relate. Call it fraternal radio bonding, or whatever; most young college radio DJs don't want to play music that may be considered daunting by their friends. A young DJ wants to impress and be accepted.

Music Directors also want to impress and be accepted. They



Rockpool's Brian Long

want to fit into the industry. They're impressionable and malleable. Perfect putty for a promo rep. (Those *Public Enemy* Uzi water guns sure are cool.) Because college radio has gained a track record for breaking alternative bands into the mainstream, label reps browbeat DJs into believing it's their responsibility to break bands. A silly notion when the vast majority of stations don't even break 1,000 watts. Yet the MDs believe the

hype. Too bad it wasn't until R.E.M. hit with 1987's "The One I Love" that they really broke into the mainstream. Hell, if college radio breaks bands, "Radio Free Europe" would have done it in 1983.

A recent development has

Hell, if college radio breaks bands, "Radio Free Europe" would have done it in 1983.

cropped up that will no doubt become a major inhibiting factor. *Billboard* and *Radio & Records* have joined the alternative rock fray by allowing certain college stations to report their playlists. Unfortunately, they only accept reports on the most-played songs. It doesn't take much more than a koala's brain to figure out that a mass-conforming consensus on a certain track must be made before a record can chart.

WCDB in Albany, NY—an alternative AOR college station—is one of the reporters to *Billboard* and *R&R*. Music Director Jim McNeil has a hard time working with those reporting restrictions. From WCDB's top 50 albums, Jim chooses the emphasis track from each album, figuring that at least it will help those albums he reported. His major complaint is that "the tracks are dictated by record companies and never are a true reflection of what we are playing." Jim also points out that independent labels are shut out. "Most indies don't have a rep emphasizing a specific track, nor is their emphasis put on a specific track." Even though WCDB's playlist has many indies in their top 50, they won't be represented in the charts because other stations that are reporting the same indies are probably reporting a different track.

It seems fairly obvious that as more companies vie for position on these charts, they will

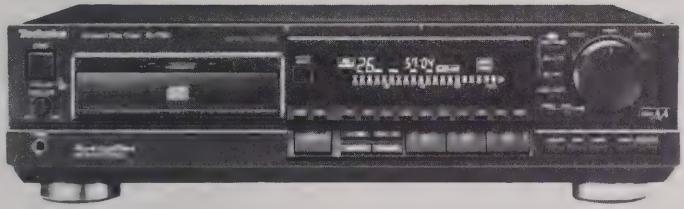
start emphasizing certain tracks. One of the great aspects about non-commercial college radio is the pluralism per album. One single cut isn't drilled into the ground. College radio is in danger of becoming like Wonder Bread—processed and very unhealthy. If *The Police* were still together, they would be clogging college airwaves just like U2 does upon each new release. You can bet that college radio will play-to-death a *Police* reunion album. It's interesting that *Wire* and *Pere Ubu* are more popular than ever after reforming. Name recognition or simply genius music?

There is currently plenty of back-patting about the mainstream success of various "college radio" bands. Developing bands in college radio has become the modus operandi. Many MDs get suckered into believing they are an important cog in the wheel. Industry-induced self-importance begins to overshadow the purity of college radio education, musical freedom and enlightenment. It becomes okay to put lots of importance on the new *Love & Rockets* record. It's good for the band because it will "help them build their base even stronger." As if substantial college radio play will move them a few points higher in *Billboard's* Top 40.

The yuppieification of the college radio format is pretty much in place at this point. Thus, what can be done about those bands who have outgrown college radio? Should anything be done?

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COMEDY Continued from page 5

The platform concept characterizes what cable has done for the entertainment industry as a whole. Just as the proliferation of comedy clubs brought stand-ups to a larger and more appreciative public, cable will increase the size of that public through a dedicated medium.

According to some analysts, the phrase "Everybody's a comedian" will ring increasingly true in the coming years thanks to higher demand and more outlets. Cohen believes that some of the frustrated comedy writers who five or ten years ago had to settle for, say, a copywriting job in advertising, may now be able to find work in comedy. However, the glut of comedians may produce more Jake LaMottas than Robin Williamses. As Cohen says, "It's like the NHL—when it expanded, the players weren't as good." Presently, the primary basis of many cable networks is syndicated reruns and cancelled series that could only survive on cable. The new comedy networks have the choice of two paths to follow: to rely on tired, discarded broadcast network series, or to adventure into the risky realm of unproven but original programming.

WHJY's Carolyn Fox agrees that this could be the best time to get serious about comedy, but warns that the comedy business is a brutal one with prerequisites such as "brass balls." To make it in comedy, Fox advises, aspirants need to "be funny, have tenacity and cleverness and send lots of gifts."

Art Bell confirms that the comedy game is a tough one: "The hardest thing to do is to make people laugh," says Bell. Discussing the difference between other types of broadcasting and comedy, Barry Kluger, Vice President of Corporate Communications at MTV, eloquently explains that "comedy programming is funnier." Kluger, after manifesting his own comedic talents, did add that comedy takes extraordinary sensitivity and especially warned against the dangers of overkill:

"A good joke is a good joke once—not a hundred times," but the big question will be whether or not MTV will be able to adhere to Kluger's philosophy. Will HATV merely dedicate a format to a few hundred viewings of *Gilligan's Island* and *Get Smart* or will they take advantage of the Mark Cohens springing up all over the country? Right now, the odds don't look too good for the discriminating viewer.

Both HBO and MTV seem to doubt that the comedy boom, whether real or imagined, can create enough demand for two networks—"It's not a two-comedy channel world," says Bell—and each has gambled that their distinct format will give them the edge.

The Comedy Channel's short-form approach will, according to Vice President of Original Programming Julian Goldberg, provide a real alternative: "There is so much comedy in long-form around. Just tune in anywhere." The studio and the hosts will also distinguish the channel from run-of-the-mill, long-form comedy, hopes HBO. The hosts, sporting names like the "Higgins Boys and Gruber," will do short bits in a buzzing combination studio/office. "There won't be any of the silence of a regular TV studio," says Goldberg, explaining why he fused the Comedy Channel's set with its group's office. "We'll have filter-in sound and glass partitions so that you can see right into the offices. It will have a factory feel." Sounds like a news set.

HBO's executives also hope to lure viewers with innovative programming such as Joel Hodgson's *Mystery Science Theater 3000*, a program in which Hodgson plays a janitor who, after being shot into outer-space, passes his time making wisecracks while watching Grade B sci-fi flicks. As Bell says, "It'll be like watching a movie with your buddies."

Bell was also quick to point out that although the main target audience may be young

COMEDY
Continued on page 19

Engineering

Tips Given...
Questions Answered...

Send your engineering questions to Mr. Sibley, c/o NACB, and we will have him answer as many as will fit.

Some Ideas on Studio Wiring:

Part One

by Ludwell Sibley
WCVH, Flemington, NJ

At WCVH, we had to move the production and main studios into a new building three years ago. This was naturally a lot of work, but it made possible the introduction of some technical features missing from the old layout. A few of these may be helpful in your next studio rebuild.

The Ground System. The old ground system, which had replaced our original 1974-vintage construction in a different room, was a satisfactory job. It involved one central point (a ground plate mounted just below the console in the main studio, with heavy lugs for the outgoing leads), connected by No. 6 wires radiating out to the equipment rack in the same studio, to the rack in the production room, and to a 3-inch power conduit.

The new system duplicated this arrangement, except that the bus plate is actually bolted to an I-beam in the building structure above the hung ceiling. Within the wood studio furniture, a length of 3/8" tinned braid from the central ground point provides a reliable ground bus for consoles, turntables and built-in rack brackets.

Lightning Protection. Both the old and new sites are one-story buildings with antennas (FM monitor, EBS receiver, satellite receiver) at modest heights above the roof. These cause an exposure to lightning. The chance of a hit is slim, but if one did occur, we could expect 50,000 amps coming down the shields of the three RG-59 feedlines. So, at the point where the cables enter the wall, bulkhead fittings are mounted to an aluminum window frame solidly grounded to the building steel. That steel is the same I-beam where the main ground plate is attached; if it weren't identical, it would have been necessary to run another No. 6 bond wire to tie the two solidly together. These lightning grounds are run without sharp bends or metallic conduit, and are not encircled with steel clamps. With a lightning surge, the danger of a large voltage drop comes mainly from the inductance of the wire, not the resistance. Any of those installation methods raises the inductance to a point where the ground is almost an open circuit. The result is that the whole station is tied together ground-wise, avoiding circulating

ground currents and insuring personnel safety.

Indicently, in removing the 1974 installation, it was discovered that the builder of the original station had bonded the neutral wire of the incoming power feed to local ground. Good initiative, bad judgment: the National Electrical Code requires only one ground on the neutral, back at the main switchboard. This is for safety reasons—to keep power currents out of the ground wiring in case the neutral should become open.

Power Feeds. The distribution of AC power within the studio can be a mess if not planned. In our case, there is a single master switch—the kind that includes a neon lamp in the handle—to energize all equipment except the always-on items such as the transmitter remote control and clock. Within the equipment rack and the studio furniture, generous lengths of Plugmold bring outlets close to the equipment. Within the rack in the production area, a piece of this molding

up each side of the rack, using the version having outlets on 6-inch centers, means you'll have an outlet on average for every three inches of height. Thus power cords for the rack-mounted gear go directly to the source rather than suffering from piles of tangled cord.

Surge Protection. Voltage surges on the power line are a concern regarding the microprocessors in CD

players and remote-control systems. To avoid any mysterious misbehavior of these units, each studio has a three-wire surge suppressor. These suppressors are the permanently mounted kind used to protect the main power boxes in houses. It will bolt into a knockout in a junction box. These are \$25 parts, but are much more rugged than the

We could expect 50,000 amps coming down the shields of the three feedlines.

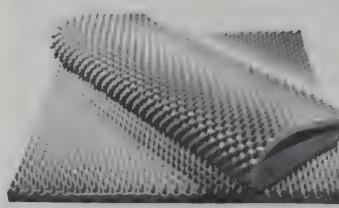
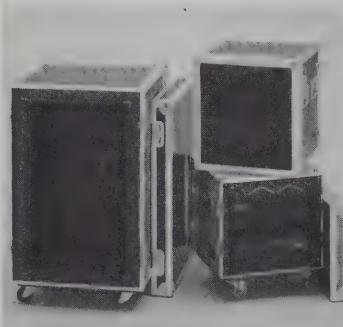
little varistors normally used to protect computers.

These techniques gave WCVH better and simpler new studios. When planning your next studio rebuild, they may save you some trouble as well.

(More studio rebuild tips from Mr. Sibley will appear in Part 2 of this article, next issue.)

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primarily be running what they call non-exclusionary programming. "It won't be like watching heavy metal," says Bell, seemingly referring to his competition's parent network, and adds that a wide range of tastes will be accommodated whether through Borscht-belt comics like Jackie Mason or through more "cartoony" programming in the afternoon.

With clips comprising such a large chunk of the programming, it is not surprising to learn that the Comedy Channel employs two full-time clippers who cull two- and three minute gems from classic sit-coms like *Love, American Style* and films such as *Blazing Saddles* and *Stripes*. The beauty of clips, according to Bell, is that, unlike acquiring the rights to a movie, the Comedy Channel actually works in conjunction with the supplier. The clips are promotional, and as Bell says, "Promotion is a bigger and bigger part of the entertainment industry."

Promotional clips in short-form television were certainly pioneered by MTV itself, via promotional clips for records. "Why didn't MTV do it?", Bell asks himself. "I have no idea."

Fortunately, MTV does. Kluger, denying that MTV has bred a generation with a two-minute attention span, claims that there is still room for long-form programming, noting the success of HBO itself. "The short form works with video, but we don't think it will work with comedy. Comedy needs time," says Kluger. Beece agrees, adding that comedy needs an "emotional bang" and a character development that a three-minute short just can't provide. According to HA-TV executives, it is too early in the game to reveal exactly which films and sit-coms will be shown, but they did say they plan to avoid confining the programming to one era.

HBO's Art Bell charges, however, that with so much long-form comedy around, HA-TV

won't be in direct competition with the Comedy Channel but will instead be battling Nick-at-Nite, Turner Broadcasting System and prime-time network sitcoms. To distinguish itself from such formidable competition, HA-TV plans to have MTV-like "slick packaging," but what exactly that entails has yet to be fleshed out.

To help them decide such issues and to forge their own niche, HA-TV has hired former network bigwig Fred Silverman as a consultant. Silverman has directed programming at all three major networks but has never ventured into cable.

Whichever format fares better, both networks admit college-age audiences will make up a significant part of the audience but neither has explicit plans to go to the campuses for produced material. "The Comedy Channel," however, in an effort to include its viewers, will be sponsoring contests such as the one that asks contestants to film their favorite scene from *It's a Wonderful Life*.

Underground Comedy

A more direct outlet for "disenfranchised creative people" with a comic bent—



The Higgins Boys and Gruber, hosts on HBO's new Comedy Channel

whether they be college students or independents—is provided by Mark Cohen's *Underground Comedy*. The half-hour show will consist of submitted segments that include political satire, sketches and animation, but not stand-up. Cohen, who is in negotiations with two major cable companies and one major

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network, will produce the show in conjunction with the Boston-based company Editel and will have it hosted by WHJY's Carolyn Fox.

With regard to the submitted material, Cohen says "some of it stinks. I feel like writing these people and saying 'Change your major. Take a typing course or something.'" But among the chaff, Cohen has found some wheat. He cites some material given to him by one of the original animators of *Popeye* as well as a piece from some Ohio State students about the "Cute Police" who dispose of those things they deem too cute in "a rather violent manner."

Cohen, who recently sold his own film and video production company, Video Craft, to devote more time to this project, sent out thousands of letters to college stations and independent artists in late August informing them about *Underground Comedy*. The response was far from disappointing—Cohen claims he receives as many as 45 tapes a day for his efforts.

Carolyn Fox, who will host *Underground Comedy* from her own "dark, gloomy and funky" basement, has already cut a spot for the show. Television comedy is something she would like to pursue, but she has no current plans to stop doing radio.

Six Months Till Judgment

You won't have to wait too much longer to see whether or not these programming efforts survive. The next six months will prove if the American public is ready to accept two full-time channels dedicated to comedy. HBO's Comedy Channel seems to have the advantage by premiering three months before HA-TV, but both networks have had extensive experience operating specific-appeal channels. HBO cut its teeth on the failed Festival channel (a family viewing channel which died after two years in 1988) and Cinemax. MTV Television Networks has

STATION PROFILES

Three colleges "were instrumental in getting us started," said Bill McCarthy, Creative Manager at WCBB-TV Channel 10 in Lewiston, ME. Though this station is now a separately-incorporated PBS affiliate, its call letters represent those three schools that still co-own it and whose presidents sit on the station's board of directors: Colby, Bates and Bowdoin Colleges. The school affiliations are mentioned in the station's IDs, but that's it. The schools' annual financial input has also dwindled over the years to a mere few thousand dollars each.

As at most school-owned PBS affiliates, students comprise a small proportion of the staff and have limited work roles. WCBB usually employs two to three student interns per term. They are unpaid, and generally the internships do not even carry academic credit. "Students work strictly for the experience," said McCarthy, although during the "short term" (the mini-trimester in February), some students have managed to arrange course credit over the years.

McCarthy attempted to explain



"The managerial setup is unique...probably a key as to why we were Black College Radio Station of the Year" in 1988, casually boasted Ed Turner, full-time Station Manager of WNSB at Norfolk State University/Norfolk, VA. The General Manager is the Mass Communications Department chairperson at Norfolk State, though Turner runs the day-to-day station operations. "One professor gives half-time to the station; half-time to production courses," added Turner.

That doesn't mean the students don't learn management. "The P.D. on down to traffic managers are students," Turner explained. In addition, "an Assistant Manager for each position is groomed and ready to fill in" when the inevitable turnover occurs. According to Turner, some 35 students are involved in the station per semester, a significant jump over the 20 or so average in past years.

Though he isn't quite sure why NSB has suddenly gained student staff—"the campus is more into rap music, that's what they enjoy; I don't knock that"—Turner knows why the community off campus likes the station: "We surveyed the

marketplace before we chose our format to find a unique niche. There was no station committed to jazz music. It's paid off. We've done well." That's in terms of audience. Birch has rated the station as high as #5 in morning drive's 25-54 demographic, according to Turner.

"We also play innovative jazz," he said. "Purists out there say Grover Washington, Najee and Kenny G aren't jazz...[but our] announcers usually come from an R&B background so they're predisposed to playing that kind [of jazz]." Turner has found the

WNSB was Black College Radio Station of the Year in 1988

compromise. "We have a color-coded clock—you play from different music categories: avant garde, mainstream, fusion," he explained. Once you get the students used to the formula, Turner explained, they start liking other jazz subgenres.

WNSB celebrates its anniversary

the low number of students. "Student schedules are pretty busy," he believes, and two of the three schools are too far away to be practical for students to commute. "The majority of students come from Bates, because that's in Lewiston," he said. Not every student who applies is an

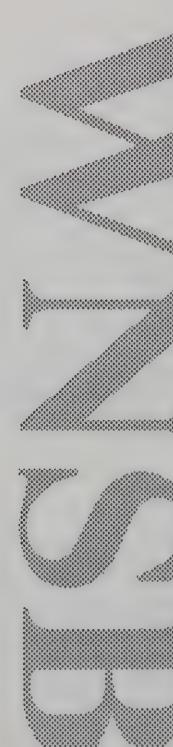
resident on their knowledge of Maine. "We go on remote to state fairs, put up sign-up sheets," described McCarthy, in order to acquire contestants. Student interns gather questions, call contestants and set up the studio on production day. Prizes are products from Maine—"could be a bag of potatoes," said McCarthy. "No cars or houses here," he laughed.

Though it's never quiet around WCBB, the studios are busiest

during fundraising periods. "When we need help fast, we call Bates. Many more volunteers come then," McCarthy said, though they are not interns. Because of the strain on personnel during on-air fundraising broadcasts, student interns may even run cameras and help on remotes.

In Promotions, which is connected to the Art Department, interns work the dark room, help in copywriting and paste up in ad design.

Could these opportunities be expanded if the colleges had student-staffed cable TV facilities of their own? "There are no cable systems on the campuses," said McCarthy, "but that's a neat idea."



every year. Last February they did a live remote from Waterside, Norfolk's downtown marketplace, and invited local celebrities such as the local TV anchors. "I enjoy it when the students' heroes come down and talk to them," Turner said. "They tell the student DJs 'you're doing a great job.'"

If they are, it's probably because of the formalized, well-structured training program in place, which will be profiled in depth in a *College Broadcaster* article on training programs early next year.

WNSB's 10th anniversary is three months away. "I'd like to do a real big thing then," Turner said. He feels the market—and even other area stations—would cooperate. He'd use the proceeds to establish a WNSB Scholarship Fund. The only obstacle would be the school's Development Office, which has killed several previous ideas at WNSB to raise funds for fear of competing with prospective donors already solicited by Norfolk State. This one, however, Ed feels clearly benefits the school over and above the station. Here's hoping it happens, along with a happy 10th birthday for WNSB.

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first job in their media careers.

The Academy rules also prohibit any part of the production to be done by professionals. However, use of professional facilities by students or professional actors is allowed. Of course, all else equal, those students in the New York or Los Angeles areas would have greater access to such resources.

Those attending Hicks' presentation found the situation unfair. Production budget limitations was one issue, but the other more pressing concern in this audience was the course credit requirement. "I don't think it should be required to have academic course credit [for entries]," later said Maggie Malina, a student producer at BTV, Brown University's closed-circuit cable TV station.

The problem is that many colleges have an American culture-type department, whose TV focus (if it exists) is more oriented towards mass media theory and analysis than television production. The college station is not recognized academically by such departments. Similar to most students who find themselves in this situation, however, Malina has no desire to see BTV absorbed into the Brown University curriculum. "My complaint is more with the contest than the university," Malina said. She feels submissions to the ATAS competition from college TV stations at schools with no communications or radio/TV/film department should be accepted. "Why does it need to be for course credit? It's an unfortunate situation."

NACB has supported this argument in negotiations with ATAS, which had not considered this subgroup within college television previously. Though the rules are

already in place for this year's competition, Hicks will soon meet with ATAS' Educational Programs and Services Committee to discuss the possibility of opening the competition to non-academically affiliated college TV stations as well.

Hicks' major problem with the request is accountability.

"How do we [at ATAS] protect ourselves?" she asks. The instructor serves to verify that no professional input went into the production; whereas a student work produced through a college TV station unaffiliated with an academic department would have no such control mechanism. "It's a major change in Academy policy, but we don't want to limit good student work," Hicks said. "We're going to talk about it when I get back."

The 11th Annual College Television Awards deadline is December 15, 1989. For application rules and forms, contact your college's communications department or ATAS.

Faculty Seminar

For the second year, the Educational Programs and Services Committee will select 22 faculty members for a three-day conference focusing on the Hollywood production community. The program was founded partly in response to similar programs established by the International Radio and Television Society in New York and the Annenberg Foundation in Washington, D.C. Be-

cause nothing had been held on a regular basis to introduce communications faculty to members of Hollywood's creative community, ATAS felt it was time to take the role to organize such a program.

Participants tour studios to see editing and sound mixing, and view the taping of a major television production (the *Johnny Carson Show* last year).

The seminar features discussions with and presentations by top programming and production people at major studios and production houses. Topics include: production company development—beginning with where ideas come from and all the way to the network pitch; state-of-the-art technology in post-production; the program decision-making process at networks; and student employment in the industry.

Other Features

The Academy offers student membership at \$25/year to full-time college majors in television, film or journalism. Benefits include admission to many ATAS-sponsored seminars with television industry professionals, free screenings of recent feature films and a subscription to the house publication, *Emmy* magazine. Unfortunately, students not based in the Los Angeles area have little access to most of these benefits.

ATAS is also involved in a number of other projects, including a planned expansion of its television library timed to coincide with the Academy's move to its new headquarters in 1990. Thousands of scripts and over 25,000 prime-time program videotapes form the core of the collection, along with many television periodicals and still photographs. The library is open to the general public at no charge on weekdays by appointment.

Making Progress

The educational programs and services of the Academy of Television Arts and Sciences have made great strides in the last several years under Hicks. Though the department's staff only consists of Hicks and an assistant, their energy—notably Hicks' national tour promoting the internships and awards—makes the difference. Fortunately, ATAS has mobilized the support of companies and individuals in the Hollywood community who also believe in what they are doing in television arts education.

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ference are already underway. This conference is scheduled for mid-March. Last spring's conference was a highly regarded event, featuring major figures from the Los Angeles media community. To be part of this fun and productive learning experience, please call Julie Wilson at 714/447-0147 or NACB.

T-Shirt Contest

This is the final notice for NACB's National College Station T-Shirt Contest. The most creative entry, as selected by NACB's staff, will be seen nationally in *College Broadcaster* magazine in full color. In addition, the winning station will receive ten NACB beefy T-Shirts.

All shirts entered will be used as part of NACB's booth displays at trade shows around the country. The competition is open to all NACB member stations and to those which intend to become members during the 1989-90 school year. Send entry to: NACB, Sciences Library, 12th floor, 201 Thayer Street, Box 1955, Brown University, Providence, RI 02912. Postmark deadline: Nov. 30, 1989.

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Further details will be presented at the Second Annual Conference of College Broadcasters.

MUSIC REVIEWS

Continued from page 11

he is green / and plasticine to boot" have to knock you over.

Frank Zappa's kids Dweezil and Moon Unit provide the hardest rocking song of the album, though otherwise not very noteworthy. Zydeco, the musical rage in New Or-

leans' Cajun country, is well-represented in *Brave Combo's* "Zydeco Gumby Ya Ya," though the band's "Polky's Polka" is a wasted track, just put in to represent another musical genre out in left field.

Among the 10 tracks, there's even a full orchestra version of the Gumby show theme sung by *Frank Sinatra, Jr.*, and semi-gospelized vocals featured in covers of '60s classics "Bend Me, Shape Me" and "Concrete and Clay."

This album unabashedly exploits the Gumby concept, reportedly a strong fad on college campuses particularly. The question is whether or not college radio wants to jump on board.

ATAS

Continued from page 22

There is still a long way to go, however. Obstacles — such as prohibiting college television awards entries from college TV stations at schools without mass media departments and providing student memberships with little to offer those outside Los Angeles — still exist. As college television grows as an industry, mimicking college radio's stunning development, ATAS will undoubtedly be among the first to respond.

Even at this point, ATAS' educational programs and services already deserve investigation, and not only by students aspiring to mass media careers, but also by professional media organizations which are seeking to develop more creative programming for their audiences and a better-trained staff for their companies' future.

For more information about any education-oriented programs at ATAS, contact the Academy of Television Arts and Sciences, 3500 West Olive Avenue, Suite 700, Burbank, CA 91505-4628 or 818/953-7568.

COMEDY

Continued from page 19

gained experience running Nickelodeon and VH-1, both of which have been molded into strong channels now firmly established in most basic cable packages. The success of these channels could mean an increase in opportunities for a college broadcasting community on the verge of entering the professional world. For those interested in producing programming, the comedy channels may offer a platform that could provide new and innovative programming with a place to hangout.

A.J. Jacobs is a senior at Brown University. He is currently writing a book on nightlife in New York City.

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BOOK

REVIEWS

This month we review two books about educational broadcasting with the student and faculty researcher in mind.

Bibliography on Educational Broadcasting by Isabella M. Cooper. (1971: Arno Press, New York, reprinted of original 1942: Univ. of Chicago Press, Chicago, IL) now available from The Ayer Company, 50 Northwestern Dr., P.O. Box 958, Salem, NH 03079-0958. Price c/o publisher.

This is one of many books in the acclaimed "History of Broadcasting: Radio To Television" series re-released in the Arno Press/New York Times Collection of the 1970s. Ayer has taken over publishing many of these titles.

This course of events points to exactly why this book in particular is so uniquely valuable. Most works on early broadcasting have gone out of print, with relatively few being picked up for reprinting and wide academic distribution. Thus it's usually a nightmare for any students or professors doing research in this area unless they're based at a school with top library facilities.

The large collection of the National Advisory Council on Radio in Education (NACRE)—an active body throughout the 1930s—served as the basis of her source material. Cooper compiled this book in the early '40s, when such material was plentiful because the field of educational radio was the rage: its potentials for instruction were still largely untested and closed-circuit cable classroom television was a technology not even dreamed of yet.

Her arrangement of sub-headings is blessedly clear and logical, yet remains extremely comprehensive. The annotated bibliographic entries for each source are concise yet fully de-

scriptive. She did not shy away from brief editorial comment on the value of a source occasionally—a questioned practice today, but because it is tastefully handled in this case, it serves as a helpful tool.

Sections such as "Broadcasting Propaganda," "Censorship," and "Legislation" will obviously lead to a multitude of sources that will enrich any historical analyses on these subjects, while areas such as "Schools of the Air," will lead to source material on subjects for which nothing is being written today.

Over 1,800 annotated bibliographic sources are included, ranging from books to periodicals to specific articles. A selected rundown of titles of some of the 61 sections indicates how broadly useful this bibliography can be: adult education; agriculture and rural life; broadcasting control and operation; news; public opinion; psychological implications; commissions; educational stations (and seven other sections under "educational broadcasting," though virtually every section relates to the subject); manuals, guides, handbooks for broadcasters, listeners, students, teachers; music—instructional, cultural; religion; research; techniques; training; vocational; and writing for radio.

The two indices are also superb. The first is an index to "names, organizations, government bodies and acts, important occasions and events," which effectively translates into a subject index. The second one indexes titles of individual entries in the bibliographies or titles appearing within entries representing groups of articles, papers or discussions, which is also almost as good as a keyword index.

For anyone concerned with broadcasting in the 1920s and '30s, whether an instructor of a history of telecommunica-

tions course or a student doing a course paper, this is an indispensable sourcebook.

Evaluating Educational Television and Radio, edited by Tony Bates and John Robinson. 1977: Taylor & Francis, 1900 Frost Rd., Suite 101, Bristol, PA 19007. Price c/o publisher.

This book is a compilation of some 90 articles edited from selected papers presented at the first international conference devoted exclusively to the evaluation of educational television and radio in 1976. Hosted by the Open University in England, a school which uses broadcast media heavily as a teaching tool itself, 230 participants attended from 29 countries.

Why review a 1977 book? Because we have yet to see a serious discussion since then about educational radio and TV specifically with papers covering as broad a range of topics and with as international a flavor as this. Though papers on the United Kingdom and the United States dominated because those countries' attendees comprised the vast majority of those attending the conference, case study comparisons are possible thanks to papers evaluating projects from countries ranging from Sweden to Peru to Iran.

The three themes stressed at the conference, and thus in the articles, were: evaluation and research findings; methodology; and the relationship between research and decision-making. Have no illusions: this will be dry reading for all but the most engrossed academicians in this field. However, more important than the content of any one article is the overall sense one gets from the writers: they are struggling to get program producers to appreciate educational broadcasting research as a useful tool.

It's funny, as even today

this remains a major issue. The 10/16/89 issue of *Current* reported on a qualitative study funded by the Corporation for Public Broadcasting to evaluate eight public radio series. Though the depth of the analysis was unprecedented, reactions of the series' producers to the quality and value of the results were mixed. Though such research has gained more credibility and more financial backers, such as CPB, since the 1976 Conference, the struggle in both these areas continues.

The last section of the book has retained most of its value over time, specifically the list of questions and subtopics discussed by each day's opening speaker who would introduce the conference theme for that day. The issues raised are ones which should continue to concern educational broadcasting researchers now, but which I fear are often overlooked during the planning of research projects in this field.

Though in many ways this book shows its age, it could be useful to academicians looking for a historical perspective on educational broadcasting research and for techniques used in other countries. Some articles, such as those on broadcast/communications course structure and cost of operations may be dated, but papers on topics like the structure of decision-making in programming or assessing needs of educational broadcasting generally hold their relevance. *Evaluating Education Television and Radio* may no longer be state-of-the-art, but it's a fair starting point for cross-cultural comparisons and broad questions for those in the field to consider—all in one place.

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Government & Industry NEWS



Sony Corporation buys Columbia Pictures: Combining the Japanese manufacturer's array of video entertainment devices with the large movie and TV library of Columbia will make Sony the likely future king of entertainment hardware and software. The \$4.7 billion deal has made many individuals nervous that an important part of America's cultural heritage will disappear. Sony acquired CBS Records in 1987 but no major changes have occurred there. Sony's founder and chairman Akio Morita said: "Not everyone is upset. On American television I saw one lady say: 'Maybe it will be just like the car companies. Maybe the Japanese will make better movies.'" (Source: *New York Times*)

FCC fees and fines could soon rise dramatically. Thanks to approval by Congressional committees, FCC fees were raised about 12% and maximum fines for rule violations from \$20,000 to approximately \$250,000. The increases are meant to help raise revenue to meet Gramm-Rudman-Hollings federal deficit reduction law targets, though many of the fines have not been hiked since the Communications Act of 1934 was enacted. (Source: *Radio World*)

TCI enters the fray to provide cable hook-ups to schools. The nation's largest cable operator offered to install C-band satellite receiving antennas at cost to schools outside its installation reach and will provide TVs and VCRs to disadvantaged schools. (Source: *Current*)

The FCC continues enforcement against indecency as it issued a \$2,000 fine to commercial WLLZ-FM/Detroit, MI, for its 9 a.m. broadcast of "Walk with an Erection," a modified version of *The Bangles*' hit song, "Walk Like an Egyptian."

In an interview on the subject, new FCC Chairman Al Sikes said: "the indecency laws have been on the books. We're simply enforcing the law." Regarding broadcasters' confusion about what "indecency" entails, Sikes said: "I think there's a very explicit definition the courts have articulated... patently offensive by contemporary community standards that deals with excretory or sexual organs." Sikes advised broadcasters to review the FCC definition and the decisions on indecency and "to think." (Partial

source: *Electronic Media*)

The FCC has allocated the frequency 173.075 MHz nationwide for **stolen vehicle recovery systems**. A hidden unit in the car emits a signal which can be tracked by police antenna towers. One test system has produced a 95% rate of recovery. The system can also be used by stranded drivers. (Partial source: *Radio & Records*)

The University of Southern Colorado-Pueblo, licensee of noncommercial station

Conferences and Events

NOVEMBER

5-8: LPTV Annual Conference & Exposition. Las Vegas, NV. Info: Cam Willis, Eddie Barker & Associates: 1-800/225-8183.

16: FCC En Banc hearing on AM Radio issues. Washington, DC. Discuss AM's future, uses of expanded band (1605-1705 KHz), technical and policy improvements. Contact: William Hassinger, 202/632-6460.

16-17: 11th Annual Billboard Music Video Conference and Awards. Los Angeles, CA. 212/536-5240.

16-19: College Media Advisers National Convention. New Orleans, LA. c/o Ed Rogers: 801/673-4811.

17-19: National Association of College Broadcasters 2nd Annual Conference. Providence, RI. Keynote speaker: Ted Turner. 401/863-2225.

19-21: American Assn. of State Colleges & Universities Annual Conference. San Francisco, CA. Contact: Rosemary Lauth, 202/293-7070.

DECEMBER

6-7: National Public Radio (NPR) Board Meeting. Washington, DC. 202/822-2000.

8-10: Annual Conference, Public Broadcasting Assn. of Australia. University of New South Wales-New College. Sydney, Australia. Geoff Carter: 011-61-02-211-3288.

JANUARY: (No relevant listings found.)

FEBRUARY

15-17: 5th Annual Gavin Seminar. San Francisco, CA. Music industry. 415/495-1990.

20-25: National Association for Campus Activities 1990 National Convention. Chicago, IL. 803/782-7121.

If there's an event coming up in your area that might be of interest and is open to *College Broadcaster's* readers, send it c/o NACB in the format above with a description for our files and a contact phone number.

KTSC-TV there, has convinced the FCC to issue a proposed waiver to the metropolitan area freeze rules in order to allot **Channel 66 for noncommercial educational use** in Colorado Springs. If you have comments or questions, refer to MM Docket #89-462 when contacting the FCC.

In an unrelated proceeding, Troy State University, licensee of noncommercial station WTSU-TV 63 in Montgomery, AL, has requested the FCC to **remove the educational status of Channel 63** to allow Troy State to apply for the channel as a *commercial* station. According to the FCC's proposed rule making, Troy State feels it could "offer enhanced service...as a commercial facility." For comments or questions on this, refer to MM Docket #89-448 at the FCC.

Broadcast journalists suffered a setback in their fight for full First Amendment freedoms as the House of Representatives voted 261-162 against abolishing the Fairness Doctrine, which requires giving equal time to opposing points of view on editorial broadcasts. Supporters feel the Doctrine insures fairness in broadcast news and public affairs programming and benefits the public interest. (Partial source: *Radio & Records*)

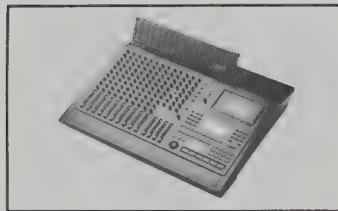
At the request of affiliates on both coasts, NBC has commissioned a study to investigate whether **prime time should be moved back** from 8-11 p.m. to 7-10 p.m. Ratings are the pressing factor, though the scheduling of the Johnny Carson Show at 11:30 p.m. and local news, typically at 11 pm, are two of many repercussions that would require settlement first. (Source: *Wall Street Journal*)

Despite strong lobbying by the U.S., the 12-nation European Community has approved a non-binding **quota limiting imported TV programs** to a maximum of half of each country's programming hours. News, sports, advertising and teletext services are excluded from the quota. The move, tied to the opening of European countries' trade boundaries into a common market in

FCC NEWS
Continued on page 30

Special Audio Engineering Society / Video Expo Edition by Tex McGhieck

College Broadcaster recently went on the road to two major events: Video Expo '89 and the Audio Engineering Society's annual conference. I had the opportunity to test audio and video products first-hand, to talk with company representatives, and to gauge the responsiveness of manufacturers to the college market.



TASCAM 688 Midistudio

Eight-track Portable Studio

Tascam has just introduced the 688 "Midistudio" portable eight-track mixer/recorder. The unit records onto a standard high-bias cassette tape and incorporates dbx Type II noise reduction. Midi and SMPTE synchronization make the unit ideal for college television as well as for radio and music production.

The mixer features 20 mix positions, each with independent gain, pan and effects controls, plus an additional four effects returns. Also included is a 10 x 2 path that can be used as a second mixer feeding into the monitor, or it can become part of the mixer feeding to the main output groups. Eighth microphone inputs are included, all featuring XLR jacks.

Although I did not have the opportunity to tweek the knobs of this complex unit, Tascam does seem to have taken some steps to simplify its operation. Most significantly, the unit can remember specific set-ups. This is an important feature for the college environment where many people—including production novices—will be sharing a piece of equipment. Up to 99 "scenes" can be memorized. An LED meter bridge is used to concurrently monitor recording levels and channel assignments.

The 688 can be incorporated into a complete audio recording or video editing facility using its built-in MIDI-to-tape synchronizer. This allows MIDI tracks to chase-lock to the 688's multi-track recorder. The 688 is also plug-in compatible with

the MTS-1000 which enables the 688 to lock to VCRs as well as to other audio equipment. This makes the 688 an inexpensive audio sweetening deck for complex video productions.

The multi-track recorder section of the 688 offers eight-channel capability on a standard audio cassette by incorporating a staggered-head design, dbx Type II noise reduction, and a precision high-speed (3-3/4 ips) tape transport mechanism.

An auto punch in/out function allows gapless and noise-free inserts and edits. A rehearsal mode engages this function without actually recording. A rotary shuttle control emulates the convenience of open-reel machines. For more information, contact TEAC at 213/726-0303.

Compact Disc

Studer has just introduced the A729 CD System Controller which is designed to work with up to four CD players of the Studer series A727/A730. While the controller is designed to simplify complex on-air and production operations, personally I was unable to get it to simply play back a CD. I say this merely as a word of caution to stations whose staff are less than technically adept. However, for the rest of you, this unit may be ideal.

A master CD recognition circuit enables the A729 to automatically recognize cue memories from a previous session, regardless of the player into which the CD is loaded. Up to 100 CDs can be remembered by the A729.



AMPEX 467 DAT Tape

Features include a cue wheel, fast dial mode, sequential reproduction of preprogrammed time segments, numeric keypad for time input and ON AIR signalization for each A727. For more information, call Studer at 615/254-5651.

Audio Tape

New from Ampex is the 472 Studio Audio Cassette. According to Steve Smith, Ampex's product line manager, the tape was created in response to demand from those who already

use Ampex tapes in other formats. Steve was very friendly and Ampex seems strongly committed to the college market.

The tape comes in both Type I and Type II formats and is available in lengths from five to 90 minutes.

Ampex also introduced the 467 DAT tape. While I feel that there is nothing special about this particular DAT tape, Smith was proud of its case system, the so-called DATpak. While every other equipment manufacturer is miniaturizing their products, Ampex has come up with a way for a DAT tape to occupy 800% more shelf space. All of this extra space in the case can be used for storing track sheets, recording information and/or duplicating instructions. The enormous case cavity stores the DAT tape in a quick release holder. However, the tape is also available in a normal shell. For more information, call Ampex at 415/367-3888.

Denon has introduced the DN-950F CD Cart player. This CD player is ingeniously designed to look and act—but fortunately not sound—like a cart machine. CDs are stored in closed cartridges which protect it from damage. When inserted into the player, the cartridge's shutters open, exposing the CD.

Track selection is done through a dial. As you turn the knob, the pick-up follows instantly. Another useful feature is that the STBY/CUE button returns the pick-up to the last position where play was pressed. Finally, the unit features multiple speed audio search modes.

The unit's most impressive feature is that it was clearly designed for the professional environment, as opposed to other models which seem to be consumer units. The DN-950F supports complete remote control, adjustable balanced outputs, cue level detect switches, and stereo/mono capabilities.

This is an ideal CD player for a college station which is already using cart machines because it can be easily integrated into the same system using the same space and wiring. Although I did not get a chance to hear it, I definitely recommend this CD player based on its design. For more information, call Denon at 201/575-7810.

Miniature SEG

Primebridge has introduced several new battery-powered miniature switchers which are both inexpensive and simple to operate. They are ideal for quick, two-camera set-ups. The PVS-1 Switcher is a three-input/one-output vertical interval switcher. The PVM-1 Mixer is a two-input unit that allows you to dissolve between two sources. Unfortunately, you can't do a straight cut with it. Featuring one knob (a slider control), this unit is definitely easy to use. The PVW-1 Wiper is similar to the mixer except that it supports only video wipes. The unit's design makes it unsuitable for "live" switching. Both units provide a genlock output for the second source.

Primebridge makes numerous other miniature video devices including a video distribution amplifier. For information, call distributor Comprehensive Video Supply at 800/526-0242.

Wireless Microphones

Samson has introduced a new wireless microphone receiver that was the best product I saw at AES. The MR-1 is everything a college broadcaster could want from a wireless mike system. It is small (attaches by velcro to any camera), inexpensive and durable. The unit supplies one of ten channels for simultaneous operation; features dbx noise reduction; has balanced outputs; operates on standard 9-volt batteries, nicads, or an AC adaptor; has an adjustable output level and a headphone jack with its own level control; and is compatible with most of Samson's line of wireless mikes.

Finally, the unit has a great output system. The MR-1 sports a 3.5 mm stereo balanced mini jack. A custom cable, supplied by Samson, attaches the unit to your camera. Because this is a separate cable, one receiver can serve numerous types of cameras including those with XLR, 1/4" phone, and 3.5mm mono audio inputs.

The MR-1 is sold in packages with various types of radio microphones. This is a definite must-buy for stations wishing to improve their outdoor audio. Whether you're using a consumer camcorder or a Betacam, this is an ideal wireless system. Samson is at 516/932-3815.

Remote Control

For all you hackers out there, Brainstorm Electronics has just introduced the TB-4 Communicator. Designed as an infra-red remote control addition to mixing boards for talkback, the unit is ideal for almost any operation requiring remote control.

tral.

The TB-4 is a three-channel system that is easy to interface with almost any application. The receive features three relays that close individually in response to commands from the remote. As a word of caution, the remote does not feature three buttons. Rather, it features one push-button and a slider control that selects which function the button will be selecting. The design of the remote in conjunction with the steep price of the unit, make it less than ideal for the hacker. It is, however, the only device of this nature on the market.

Brainstorm is a small company eager to be responsive to college broadcasters' needs. For information, call Barnard Frings at 213/475-7570.

S-VHS

JVC has upped its commitment to the technology with the introduction of a new S-VHS product line. Included are the *BR-S611U edit feeder* and *BR-S811U edit record decks*, the *BR-S411U portable recorder* and the



JVC's 11 Series BR-S611U, BR-S411U, & BR-S811U

SA-T411U TBC/noise reducer. This new line of equipment supports fifth generation video making it ideal for college stations.

Products in the 11 Series incorporate innovations in signal processing technology, mechanical design and video performance. Sophisticated chroma enhancement circuits eliminate chroma spreading even after repeated dubs, and proprietary crosstalk reduction circuits reduce vertical color blurring. A new tape stabilizing drum and an additional impedance roller dramatically reduce jitter. Time code is also supported.

The audio specs rival the video's. The two Hi-Fi tracks feature a frequency response of 20 Hz to 20 KHz, dynamic range exceeding 90 dB, and unmeasurable wow and flutter. The linear tracks include Dolby B. For information about these fine products, call Dave Walton at JVC: 800/JVC-5825.

Preparing for 1990

My last column of the year would not be complete without some predictions for 1990 audio and video:

DAT: Great for portable recording but too expensive to convert an entire station. Wait until 1991 to think about seriously incorporating DAT into your studio.

CD: This is the new standard. If you have not upgraded to CD, do it in 1990. Many manufacturers have introduced new products that make discs an ideal production and on-air

FOCUS ON 1990

format. In addition, on the programming side, virtually all record manufacturers are already phasing out vinyl.

1/4": It is not time to retire your 1/4" deck. It is still the best production format for the money. It will eventually be replaced by DAT, but not in the near future. Meanwhile, think about investing in Dolby SR.

Betacam/MII: Before Betacam can drive MII out of business, they will both be replaced by digital. If you have to choose one, choose Betacam.

Hi8: This is Sony's answer to the industrial video market, and it is a good response. While its specs are the best at this level, it is only an acquisition format. Sony has shown little interest in expanding its commitment to Hi8 because a consumer digital format is just around the corner. Therefore you will have to use another format as well. For those who are comfortable working in multiple formats, Hi8 is a great way to go. If you need a unified format, however, look elsewhere.

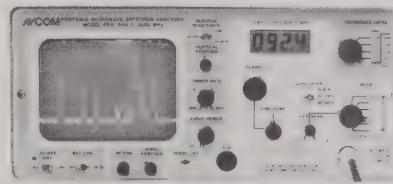
S-VHS: This is the year for S-VHS. This will become the new standard on college campuses within two years. Acceptable fifth generation dubs, great audio, compatibility with consumer equipment, and multiple manufacturer competition make this an ideal format for the college broadcaster.

3/4": This format is currently the college standard and the only industry standard. Because this is the only format that can be found at virtually every station in the country, it will not die for quite some time. Anyway, SP makes the video results quite acceptable—if only they improved the audio.

That's it for 1989. Have a happy new year.

NEW

AVCOM PSA-65A Portable Spectrum Analyzer



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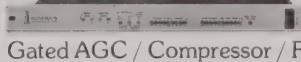
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FACULTY ADVISOR COLUMN

by George E. Smith
Faculty Advisor, WSUP-FM
University of Wisconsin-Platteville

It's the classic Catch-22 situation. You can't land that first job without experience, and you can't get experience without actually working at a station.

The obvious solution is an internship...earning academic credit while working at a media company on a short-term basis. Knowing how internships are structured and the relative advantages and disadvantages of an internship can help you find the one that's best for you. We'll cover those issues as well as how to secure that internship and maximize its short- and long-term benefits for you.

Structure

Most internships occur in the summer, though many schools allow a term off from class with course credit or for a limited number of hours (also called *work-study*). Even a short one over a vacation can be valuable, if only to make industry contacts (also called *externships*). If an internship is primarily instructional (i.e., observation or limited training), an employer can avoid paying the intern. In larger markets where union contracts often preclude operation of equipment by non-union students, internships are often unpaid. Slave labor you're not, however. Federal guidelines prohibit an employer from abusing student interns.

If the student is used as a replacement for a regular employee—even on a temporary basis—the employer is obligated to pay the intern. This is a common use of summer interns who fill in on vacation schedules. Federal guidelines are somewhat loose in defining how much the intern must be paid, since at least a portion of the internship will obviously involve on-site observation and training. If the employer would have to hire another worker—even a part-time temporary—and pay to fill the shift otherwise, then the employer is also obligated to pay the student intern who does the same job.

Advantages and Disadvantages for You

The most obvious benefit to you as an intern is experience. You learn about a career field that you only read or heard about before. Actual involvement in an industry—the mass media in particular—will dispel

MAXIMIZING YOUR INTERNSHIP

faulty preconceptions you've held about it. Much of what you've learned in books about the media will be tossed out the window when you get the real-world view of the media business. What was valuable in your academic communications education will now become clearer and more exciting once you see how your studies can be applied to, and contrasted with, the work world.

At this point in your career, the internship experience may be more important than cash flow. If you want a career in the media, to build your resume in any meaningful way, you may need to forego that soft summer job at your uncle's grocery store in favor of a minimum wage internship in the communications field. If the internship is not in your hometown, you may need to arrange housing with friends or relatives so you can afford to do it.

Since many subfields within an industry interact, an internship can focus students who don't know what direction to take within a broad field such as the mass media. Or it may save you a lot of future agony by helping you determine it isn't the right career field for you at all.

Advantages and Disadvantages for Your Employer

You should also know where your potential employer's mind is at, because if you understand what s/he's looking for, then you can tailor your approach for the greatest appeal.

The primary advantage for employers of interns is staffing flexibility at minimal expense. They know that you will not be with their firms more than a few months, so the standard concerns about employee benefit packages, retirement, etc., probably won't apply to you.

The employer also benefits from your enthusiasm. This internship is a critical career step for you, so you'll want to do your best even though your relationship may be temporary. You can demonstrate more energy and an eagerness to learn than many full-time employees who feel stable in a comfortable job.

Unfortunately, this is still your "paying dues" phase, so many of your initial

tasks may appear mundane. Attack them with commitment and spirit nevertheless; this will show your employer that you want to succeed. Everyone in the business today went through this phase—carrying out waste paper, making coffee, running photostat copies, etc. Doing this will hopefully open the door for additional duties more in line with your career interests and will prove your interest and dedication to your employer.

An internship is also an opportunity for the employer to experiment with a position. For example, broadcast stations that cannot afford to keep a regular member of the sales staff inside the station to coordinate marketing materials or sales promotional packages can afford to employ a student intern in this manner.

Finally, many employers use the internship as a recruiting device. Internships give them the chance to sample potential full-time employees for the future at low risk. The Gannett News Service, for example, does just this in its USA Today Apple College Information Network program. Interns who work well in the firm may eventually be offered full-time positions, while those who fail to fit in with the organization are simply discontinued once the internship period ends. So your performance as an intern may lead directly to a job.

The academic institution also benefits. Media interns allow the communications department to work with area employers, who can prove to be a valuable barometer of program quality. These employer contacts can also produce guest speakers for classes.

Securing an Internship

If done through your college, some will have a fairly formal structure for an internship, consisting of pre-internship forms, weekly reports, midterm and final evaluations by the on-site supervisor, term papers, on-site visitations by faculty and so on. Other schools have a loose structure, with the flexibility built in to accommodate a

INTERNSHIP
Continued on page 29



You'll pay your dues, but a good internship offers invaluable hands-on experience and networking opportunities.

INTERNSHIP

Continued from page 28

variety of employer-student-department relationships.

Some institutions maintain ongoing relationships with employing firms. These companies have built-in internships every semester for that school. Who fills the vacancy is determined by the academic department and the employer.

Virtually all of the large market broadcast stations and networks maintain student internships. But given the number of applicants and the scarcity of positions, these internships are usually difficult to secure. Having a personal contact or finding someone who can help you "get in the door" will help.

While these prestigious internships may seem desirable, don't be fooled into thinking that you will be an automatic shoe-in for a position when the internship ends. These large market internships are often observational positions, with little in the way of hands-on experience.

Do not automatically shy away from small market internships, then. In many respects, a small market station presents an exceptional learning opportunity; you'll end up doing a little bit of everything at the station. Even if the company's departments are more separated and compartmentalized, make the effort to become exposed to other parts of the company—whenever possible. At HBO, for example, production wanna-be's

In many respects, a small market station presents an exceptional learning opportunity...doing a bit of everything

occasionally "hang out" with the production assistants and writer-producers after hours to learn how to produce and edit interstitial video promos. As we said earlier, such broad exposure will help you find out what you like and what you dislike among the many opportunities in the media.

Gain as much pre-internship experience as possible at your campus radio or television station. This will give you at least a basic feel for what happens in a station, and a significant advantage over students with no experience whose only exposure to broadcasting has come in a classroom lecture.

Develop a solid air-check tape for submission to news directors, PDs and others who might want to hear your on-air performance. Ditto for radio and TV production work to show your editing skills to production directors. A portfolio of stories you've written, even as class assignments, also helps if you're seeking a news, sports or copy-writing position. Most employers prefer a resume, although yours may be

fairly brief at this stage of your career. Include in it an abridged list of relevant classes and at least two references.

Because of the supply-and-demand factors in broadcast employment, gaining a position in the field—even an internship—is often a matter of who you know rather than what you know. Visit stations near your school and home, talk with managers, news directors, program directors and others who will be in a position to remember your name and face when a position becomes available. Make it known you would volunteer during vacations and weekends. That indicates an eager interest to potential employers.

Once you get an internship, do the same people-networking within the company. With moderate effort, you can amass many business contacts who may one day turn out to be very helpful. You never know when a name from out of the blue will come in handy. If you keep in touch with these people periodically, your name will stand out in their minds when opportunities become available that you weren't even aware of—inside the company and outside.

For specific information on whom to contact when applying for internships, check entries in the latest edition of *Broadcasting/Cable Yearbook*, available in most libraries' reference sections. The *Yearbook* gives you basic information on format, power and network affiliations and other helpful data.

Such listings quickly become obsolete, however, so don't be afraid to call a station and ask the receptionist who the current PD or news director is.

Another source of information on internships is your state broadcast association.

Many of them serve as liaisons for job placement and actually function as clearinghouses for internships.

Summary

Internships play a critical role in your development as a broadcaster. They extend classroom instruction and give you a chance to gain valuable, practical experience before you secure a full-time position in the field. It can focus you if you don't know in what direction you want to go. It can provide the real-world view of the industry you've only examined academically. And internships motivate you to work harder in your communications program since now you know how exciting the mass media world can be.

Though the search process requires a strong effort in order to get a quality internship, the opportunity to get your foot in the door of the world's most exciting industry and the benefits for your career down the line is worth it.

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C • L • A • S • S • I • F • I • E • D • S

Television Awards sponsored by the Academy of Television Arts & Sciences reward college students for excellence in television production. The prestigious ATAS competition includes several categories within "Entertainment" and "Informational" programs. Submit productions created since December 1, 1988 only, 60 minutes maximum length. 818/953-7568

Jan. '90: Nat'l. Press Photographers Assn. Award is presented for the best news stories produced in Spot, General, Sports, Feature, Documentary and mini-doc classes. Contact: Sheila Keyes, 23918 Via Copeta, Valencia, CA 91355.

1/4/90: George Polk Awards are based on discernment of a new story, coverage, resourcefulness in gathering information and skill in relating the story. Categories vary yearly, but local broadcast reporting is customarily included. No forms or fees. Submit two copies of tapes. Keep it simple; no promo packaging. Prof. Sidney Offit, Curator, George Polk Awards, Long Island U., The Brooklyn Ctr., Univ. Plaza, Brooklyn, NY 11201.

1/10/90: Sigma Delta Chi Distinguished Service Awards cover meritorious achievement in the categories of: editorializing, reporting and public service. Split into radio and TV subcategories. Pearl Luttrell, 53 W. Jackson Blvd., Ste. 731, Chicago, IL 60604.

1/13/90: Heywood Broun Award goes to outstanding journalistic achievement during 1989. Philip

M. Kadis, Educ. Off., The Newspaper Guild, 8611 2nd Av., Silver Spring, MD 20910.

1/15/90: Jack R. Howard Broadcast Awards honor a journalistic program or series designed to promote the public good indirectly or directly. Info: 513/977-3035.

1/15/90: Western Heritage Awards (The Wrangler) are made in three TV categories: western documentaries, factual TV shows and fictional TV programs. Marcia Preston, PR Dir., Nat'l. Cowboy Hall of Fame, 1700 NE 63rd, Oklahoma City, OK 73111.

3rd Fri. in Jan '90: Broadcast Designers Assn. Award reward excellence in video design. Entries created in 1989 eligible only. Non-BDA members encouraged to enter. Russ Smith, BDA: 415/788-2324.

2/1/90: Penney-Missouri Awards for Community Leadership encourage local TV stations to spot community problems and do something about them. 1989 projects only. Entry blanks available in November. Karlan Massey, School of Journalism, U. Missouri-Columbia: 314/882-7771.

2/15/90: The Community Radio Program Awards honor station-based and independent productions that exemplify outstanding use of the medium for the best community radio broadcasts. Conducted by the National Federation of Community Broadcasters. Awards announced at NFCB's Annual Conference.

202/797-8911.

Partial source of listings: *Broadcasting/Cable Yearbook 1989*. These are just some of the major awards available. NACB also recommends you contact your state broadcasting association for awards and competitions it runs and *Gadney's Guide*, a book available at most libraries with the most comprehensive listing of awards and grants for the mass media we've seen.

MISCELLANEOUS

ALLIED BROADCAST EQUIPMENT runs a used equipment exchange. 317/962-1471

THE ARCHIVE OF CONTEMPORARY MUSIC is a non-profit music library and research center in New York City. The "Archives" collects, preserves and provides information on popular music of all cultures and races throughout the world from 1950-present. It also collects books, magazines, videos, films, press kits, photographs and memorabilia relating to the history of popular music. 212/964-2296

IF YOU WANT EXPANDED RECORD SERVICE, a list of over 1,000 independent labels with addresses is available free. Send self-addressed stamped envelope to: Declaration of Independents, c/o CMJ, 830 Willis Ave., Albertson, NY 11507.

THE HOME RECORDING CO-OP publishes the Independent Music Catalog, an ongoing pamphlet

series of descriptive listings of unsigned bands' releases. A comprehensive source of lesser-known alternative music. 618/549-8373

WOMEN IN COMMUNICATIONS is one of the nation's oldest and largest communications organizations with over 11,500 members in print and broadcast journalism, PR, advertising, education, etc. Their seasonal magazine and annual Clarion Awards are notable. Student membership available. 703/528-4200

WOMEN IN MUSIC publishes a monthly newsletter with regular features on career advancement, promotions, etc. 212/459-4580

THE GAVIN REPORT will run record service requests *free* for stations in need of product. 415/495-1990

SONGWRITERS GUILD OF AMERICA is a voluntary national songwriters' association run by and for songwriters. Reviews contracts, issues bulletins, conducts workshops and maintains a copyright renewal service. Call George Wurzbach, national projects director: 212/686-6820

INSTITUTE FOR MUSIC AND SOUND is dedicated to the growth, understanding and appreciation of all music as well as exploring the possibilities in music and sound. IMS will provide the forum for communication and interaction between all interested music "participants." Call Gary DePiro: 206/671-9927

FM Translators & Boosters	1,783
UHF-TV Translators	2,179
VHF-TV Translators	2,719
UHF Low Power TV	437
VHF Low Power TV	151

The FCC is the source of all news above unless stated otherwise. For more FCC info, call 202/632-7000.

If your station has a project related to college broadcasting that NACB could help implement, or if you'd like to start a new project for NACB, call 401/863-2225.

WSLO 90.9, St. Lawrence University, Malone, NY
WWER-FM, Tompkins Cortland Comm. College, Dryden, NY

New or Modified Call Signs Granted:
KSJX-AM, Southern Oregon State College, Talent, OR
KTLF-FM, Pikes Peak Comm. College, Colorado Springs, CO
WPOS-FM, Chesapeake Public Schools, Chesapeake, VA
WRVE-FM, State Univ. of New York, Watertown, NY
WUKY-FM, University of Kentucky, Lexington, KY
WVSD-FM, Mississippi Valley State Univ., Itta Bena, MS
WXJM-FM, Washington and Jefferson College, Washington, PA

Remote Pickup Mobile System Granted:
KNLU-FM, Northeast Louisiana University, Monroe, LA
WXRD-FM, University of Delaware, Newark, DE

Satellite Ground Station Granted:
Bellevue Community College, Bellevue/King,

WA
Studio-Transmitter Link Granted:
K39CG (TV), Yavapai College, Prescott, AZ
KCUK-FM, Kashunamuit School Dist., Chevak, AK
KUER-FM, University of Utah, Salt Lake City, UT
WWL-TV, Loyola University, New Orleans, LA

Translators Granted:
K53AR (TV), University of Southern Colorado, Salida, CO
K208BN (FM), Utah State Univ. of Agric., Logan, UT
K219BM (FM), Washington State Univ., Chelan, WA
K285CO (FM), Ricks College, Pocatello, ID
W216AJ (FM), East Stroudsburg Univ., East Stroudsburg, PA

FCC-Licensed Station Totals as of 9/30/89:
FM Educational 1,407
Other FM 4,240
Total AM 4,965
UHF Educational TV 224
VHF Educational TV 122
UHF Commercial TV 538
VHF Commercial TV 547

New Denon
CD Cart Player
Protects your valuable library
Makes CDs play just like carts

College radio is special to LPB.

Because LPB is the college radio specialist.

AM Carrier Current Systems—

- 5, 30, 60 & 100 Watt solid state transmitters
- 30 Watt linear RF amplifier
- "No calculations needed" transmitter coupling units
- RF power splitters and accessories

With over thirty years of experience and over ten thousand carrier current products in the field, LPB is the clear leader in carrier current college radio. Carrier current radio isn't just a sideline with us. In fact, LPB manufactures the only full line of carrier current products, so we can design a no-compromise system using the right components, to give you top performance within your budget.

Our Consulting Services Division has performed hundreds of on-campus college radio system evaluations and designs, each one unique.

Studio Furniture—

- Standard, Premium or Custom

Whatever your budget, LPB studio furniture looks great and helps you do your best work.

Audio Consoles—

- Signature III
- Citation II

Because the on-air staff changes so often at college stations, your consoles have to be simple to learn and extra tough. LPB's Signature III is built extra-rugged to withstand heavy use and it's designed for easy installation, operation and maintenance. No wonder it's so popular at college FM, AM and TV stations. Signature III consoles are available in 6,8,10 or 12 channel stereo and 6,8 or 10 channel mono versions.

The new low-profile linear fader Citation II has the flexibility advanced college broadcasters demand. This brand new console has a ten year track record: It uses the proven circuit design and straightforward internal layout of the Citation I. And it's even easier to maintain. Plus, it's the easiest full-featured console to install. Citation II consoles are available in 10 channel stereo.

Call the people who know college radio best.

Whether it's a single piece of equipment or a complete turnkey installation—FM, AM or carrier current—we know how to get the best sound, the best performance

for college stations. So we can help you deliver a signal that's truly special. For more information on LPB System Solutions, call us at (215) 644-1123.