



College Broadcaster

October, 1989

A Publication of the National Association of College Broadcasters

*Beaming in Programming
Satellite Programming Services*

Spiral Jetty Interview

Music Licensing

U•NET on the Air

*Expanded College
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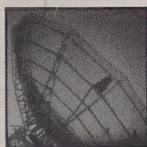
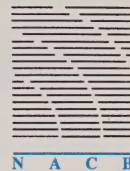
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College Broadcaster

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The Age of Satellite Programming.....7

An explosion of programming for colleges and their television and radio stations has hit the market. Much of it comes for free--if you can tape it from the feed off a satellite dish. Here are all the details in black and white.



Music Licensing.....8

Recorded music. Whether it's a DJ shift on a college radio station or a music video show at a college TV station, music is indispensable to producing the program. But it's illegal to air anything without the broadcast rights. Do you know how music licensing works?



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The alternative trades agree they released one of the best yet most unrecognized albums of the year. We caught up with the band recently and talked about one of their favorite subjects: college radio.



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NACB Membership Form & Survey.....17

So many stations have called us asking how to join the National Association of College Broadcasters and help our research on college radio and television that we thought we'd handle both requests at once. Here's the handy form to cut out and send in.

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NACB is a trade association for college radio & TV stations and related organizations.

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Cover photo of satellite receiving dish at the ground station of Brown University, Providence, RI, by Doug Liman. Inner magazine graphics by Eric Olson, R.I. School of Design.

EDITORIAL

Communications Trade School vs. College Education

Thousands of mass communications and broadcasting majors thinking they are headed for high-powered media careers may be in for a shock come graduation time. Their preparation might prove inadequate.



Glenn Gutmacher

When the communications curricula were first being developed at most colleges, the focus was so theoretical that if the students didn't take the initiative to work at the campus station or in an off-campus internship, they'd never get any hands-on experience at all.

Now the pendulum's swung the other way. The dominant trend is to emphasize heavily the hands-on production aspects of communications. The instructors and program administrators think they're preparing their students better in that way for careers in the real world and life in general.

Broad Preparation to Avoid "Square One"

On both counts, nothing could be further from the truth. First, most colleges can't afford to keep purchasing the latest technology for their production

facilities. So when their students—who only know how to operate the equipment of the one system their school uses—graduate, hoping to land production jobs, they come into commercial facilities which are state-of-the-art and they have to re-learn everything, virtually starting from "square one."

But there's another starting-from-square-one problem of far greater proportions. The communications theory that students do receive is often based on textbooks of years past. Technologies change rapidly, and theories with them.

Even the theory based on up-to-date writing may be doing a disservice to students entering the media work world if it is over-emphasized. These theories often leave their students thinking they understand how the media works, just as business majors think they understand the world of business. But the fact is that most companies want new employees who don't harbor strong preconceptions about how the system should be. An open mind is one of the best qualities a new employee can bring to his or her job.

A college should help prepare students for life, not just for a first job. Second only to motivation, what will take an entry-level employee up the corporate ladder fastest are the general skills of critical thinking,

adaptability and the capacity to analyze and act upon a situation—the skills that a liberal arts education is best able to provide.

The communications faculty are so concerned with their graduates' job placement percentages, giving students the practical production skills they think will get them that first job, that they forget more important issues. Concentrating too much on production creates trade school technicians with limited futures instead of well-rounded individuals whose liberal arts education allows them to fully maximize their potential. Who cares if they understand the subtleties of Shakespeare, you ask? Well, the ones that do will write, produce and make the deals for the programs that the ones who don't will hold the cameras for.

Liberal arts majors are the ones being scooped up en masse by companies in general, regardless of the field. Business majors, advertising majors and even communications majors have no inherent advantage in getting a job in their respective fields.

Comprehensive Balance is the Secret

The secret is to have a balance, with deep, broad experience in coursework, hands-on opportunities, such as at a college station, and real-world internships. Communications program administrators and faculty should encourage students to take the full range of liberal arts courses that comple-

ment their radio and TV production work.

Extracurricular work at the campus station deserves more credit, too. Students can become involved in any and all aspects of broadcast operations at a college station—an incredible experience they'll never get anywhere else. But because these are largely student-run operations, instructors should make themselves available to evaluate and provide constructive criticism to student station productions.

The school should also develop relationships with area employers for media internships. The best ones, as this issue's Faculty Advisor column points out, result from a detailed search. Making the internship worthwhile takes another major effort.

The students must share the burden, however. Benefiting from the multiple hands-on work opportunities at a campus station requires more than announcing behind a mike or camera during lunch time between classes once a week. As for course selection, the lazy approach is to stay within one's major. Strangely enough, students find their most worthwhile courses were those that they "busted their butts" on and which exposed them to areas they found alien at the beginning. So developing the skills that a liberal arts education is famous for really depends on the students' effort. Hard work in conjunction with a broad, multi-faceted education is the best recipe for success.

College Broadcaster magazine is published in large part thanks to a generous grant from the

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Write a guest editorial or an article about something important to you in the area of college broadcasting. Our readers want to know.

Send to: NACB, Box 1955, Brown U., Providence, RI 02912

Corrections from September issue...

In "Station Promotions & Appointments," KAMP was mislabeled as FM. It is a carrier-current AM radio station...In WREK's playlist, Jason & the Scorchers' album should be entitled "Stealing Fire"...The articles on "Black College Radio" and "Training Programs" scheduled for this month have been postponed.

There's so much you can talk about with Spiral Jetty. They're articulate, and their conversation with our editor, just before their August gig at The Rocket, here in Providence, covered a lot of ground. NACB picked a few subjects of particular interest.

Background: Spiral Jetty was formed in 1980 by main songwriter/lead singer/guitarist Adam Potkay, bass player Andy Gesner and drummer Dave Reynolds. Confining themselves to the states of New York and New Jersey, things built slowly until Gesner broke his back and both ankles falling off a ladder while washing windows. They re-established in 1984 and have recently added Eddie, another guitarist. Their last album from earlier this year, Dogstar, is on the Absolute-A-Go-Go label (available through Rough Trade Records) and is highly recommended.



On College Radio

Dave: One of the reasons maybe why it's so conservative, it's hard to break stuff in the U.S., it's like, take college radio, it's gotten to the point now where the most influential part is the northeast. And everyone sort of follows that—northeast and the west coast. Everybody else follows their lead. Everyone who works in college radio in the northeast or the west coast, the main thing they're concerned about is they want to get a nice, cushy job at some label.

Andy: That's right, that's exactly true.

Dave: That's why they're doing it. And they pretty much set the example for the rest of the country.

Andy: I don't think Glenn agrees with that.

I think most people going into college radio are doing it to have fun. I don't think most of them want to get jobs...

Dave: Especially I think around the New York area.



Band members (l to r): Eddie, Adam, Andy, Dave

Andy: Music directors are always looking. In fact, most of the music directors that have been at 'RSU [WRSU-FM, Rutgers University, New Brunswick, NJ], they all work in New York.

It may be unusual because the New York-New Jersey music scene, as far as independent labels, is a lot stronger than in most other parts of the country, so they're more clued into the jobs that might be around if they

stayed with it.

Andy: Like the guy at Tufts [University] yesterday [WMFO-FM, Medford, MA] was saying how Columbia [Records] had just started servicing them again. They had stopped a couple years back because 'MFO, the station, wouldn't send them playlists. So they just cut off service. Don't you see that with college radio? The big stations like PRB [WPRB-FM, Princeton University, Princeton, NJ] and...They don't give a hoot about 'TSR [Towson State University, Baltimore, MD], that's only, whatever it is, 1,300 watts. Or even 'RSU for that matter, but Princeton and 'YBC [WYBC-FM, Yale University, New Haven, CT]. I mean, they treat those stations like God because they realize if they don't get their stuff played on those stations...at least 'PRB is pretty prestigious as far as the labels are concerned.

Dave: You know, we're in a position to really embarrass seriously some people at some point. Because there are people we have known who have advanced their careers in the music industry by two ways: One, sleeping around, sleeping their way to the top; and number two, by being sure to be on top of what the next hip thing is. Some of these people are going to be very, very embarrassed if we ever break and become the next hip thing. They're going to have a hard time explaining the fact that they

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SPIRAL JETTY
Continued on pg. 12

To the
Editor...

Letters

...And to
NACB

In 1989, for the first time, the Broadcasting/Cable Yearbook included an index of college and school-owned radio stations. Though it is a great resource, it unfortunately contained many errors. Thanks to NACB's comprehensive database, our staff sent corrections to the Yearbook. However, station specifics (e.g., your current managers' names, station format) were not submitted. Check your station's listing in the edition in your library's reference section and send corrections to them (broadcast TV stations also). Then everyone in the media world will have your station straight.

Dear NACB:

Thanks for your letter providing the accident report on our listings of school-owned radio. I'll have an editor go through our database and make necessary corrections. It is always good to get help and feedback from experts in the field—we can never rely on total cooperation from the stations themselves, and information such as you provided is invaluable. Thanks again.

By way of explanation, we added the capability to produce the school-owned cross-directory about two years ago and used it for the first time in the 1989 edition. Accepting that such a list can never be perfect, it usually takes a few years to eliminate most of the dings. We greatly appreciate the head start you have given us in accomplishing this task.

I was also glad to see [NACB's expanded] listing in the National Associations directory for next year's Yearbook. We get a significant amount of mail from students seeking information on breaking into the industry, as well as from active college broadcasters facing some of the issues which were addressed in your magazine (thanks for including the copy, by the way—I found it very interesting). If you do not have any objections I will begin referring them to your organization.

We'll see if we can add the [college and school-owned] TV cross-directory [to 1990's Year-

book]. I can't see it being that much of a problem.

Thanks for your interest in our publication. We will certainly take you up on your offer to use you as a resource when questions come up in this area. Best of luck.

David P. Seyler
Manager
Broadcasting/Cable Yearbook
Washington, DC

When a college station contacts NACB for help with a problem, as WIUP-TV did recently, we do whatever we can. This is what that station had to say about their situation.

Dear NACB,

As I read the editorial in the September issue of *College Broadcaster*, I felt compelled to write and express the situation our station has experienced recently and the support NACB has given us.

This summer the administration at Indiana University of Pennsylvania came to the conclusion that the image WIUP-TV [programming] was portraying was inconsistent with that of the University. They contended that WIUP-TV programming lacked in technical quality and overall content. Their suggestion was that we begin subscribing to more highbrow, educational programming, thus reducing student programming to a bare minimum. As the Program Director and as a student, I felt particularly disturbed over this suggestion.

Particularly disturbing was that the discussions [about station programming changes] that took place over the summer did not include the students in any way. This was insulting, since it is the students who produce the 14 shows weekly, and keep the station running.

It was also frightening to think that, although the students completely run the station, the administration can come in at any time and make these sorts of suggestions. And the administration truly believes that they are knowledgeable as to what college television is and what it should be, and have the insight to judge the quality of WIUP-TV.

However, things are not totally dismal for WIUP-TV. We have compromised, for the time being, the number of programs we will be producing. Meantime, the administration has come up with the money for some new equipment. And since this has happened, we have, through letter writing and meetings, begun to make the administration and our department aware of the strength of college television and the quality of WIUP-TV.

NACB has helped us considerably with this. NACB was quick to respond to our problem by writing a letter in support of WIUP-TV and college programming in general. The letter was strong and it raised pertinent issues for the administration to consider. I was also impressed with the sincerity in which NACB listened to the problem WIUP-TV was facing and the thoughtful and insightful advice that they offered. It was a comforting and secure feeling to know that as a Program Director, I could turn to someone for support, even when our own [university's communications] department was not there for us.

I would also like to offer some advice to those of you who work at a college station—television or radio alike: Keep an open line of communication between your administration and [communications] department. It is your responsibility to never let the administration forget what college television is and its role on a campus.

Bonnie Baxter
Program Director
WIUP-TV
Indiana University of PA
Indiana, PA

Dear NACB,

Thanks for everything. It was great to see you and [we] look forward to your upcoming magazine.

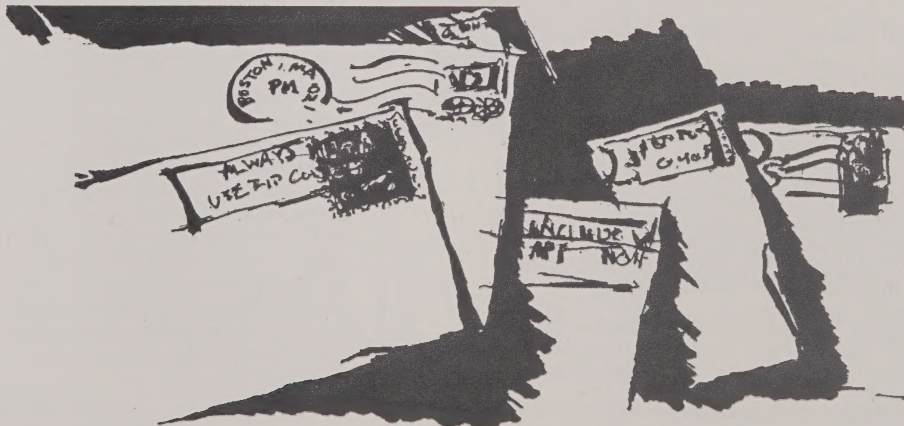
And thanks a whole lot for the couch and breakfast.

Adam [Potkay, lead singer/guitarist]

Andy [Gesner, bass player]

Spiral Jetty

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THE AGE OF SATELLITE PROGRAMMING:

WHAT SERVICES ARE AVAILABLE TO YOUR STATION/SCHOOL?

Ten years ago no one would have imagined it. Except for obscure journals and small conventions attended by a scholarly minority, colleges had no effective means of sharing ideas over great distances. As satellites started to appear, some colleges took an interest. But in recent years came an explosion. The combination of plummeting costs for the equipment, exponential increases in programming and the development of many applications of the technology oriented to educational institutions have made it nearly impossible for colleges to avoid participating in the use of the most influential, new communications technology next to the computer. Satellite programming is here to stay. As a teaching tool for college telecourses or as imported college station programming, you could be taking advantage of satellite programming right now.

Filling a 24-hour programming schedule based on the same cost per hour using volunteer staff is a major challenge. If your college has a satellite receiving dish, however, your station could be closer to that 24-hour goal than you realize. According to the PBS Adult Learning Service, over 1,200 colleges now have that capability. Yours may be one of them. There's an enormous amount of programming being distributed recently by various satellite services. Much of it is geared to educational institutions and free.

Admittedly, most of it is made for television. If you've ever compared college television and radio station operations, however, you know that it's harder to fill hours on TV anyway. Most college radio programming is music, professionally produced and sent free by the record labels on ready-to-use CDs, vinyl or tape to the stations. College TV has yet to find such generous sources of programming.

Though there is undoubtedly more programming available than we profile here, this article should help both the TV stations and the instructional departments that utilize TV programming in teaching. No, we haven't neglected college radio stations that have difficulty finding

volunteers to fill overnight air shifts either. What outside programming is available for television and radio operations at colleges? In no particular order...

SCOLA

Lee Lubbers, S.J., professor at Creighton University in Omaha, NE, started a special kind of campus cable system in 1982. Besides the standard channels, dormitories and classroom buildings also get international programming. By 1983, interest at many other schools led to the birth of SCOLA (Satellite Communications for Learning), a non-profit consortium with the goal of "importing live news from the critical foreign language countries of the world," said Lubbers. "Getting things to North America that we could otherwise not receive [is what] colleges demanded,

not individual stations. Colleges must subscribe to the service, after which all programming is free. The cost is based on number of students at the school. For example, it's \$1,265/year for a 1,000-student college; \$8,300 for 20,000 students, and for state or college consortiums of 100,000 students, \$16,000/year.

AP Network News/TV Direct

Some 1,000 commercial and college radio stations already use AP Network News, the satellite generation's version of the newswire feed from the not-for-profit Associated Press cooperative that many stations and newspapers have used for years. Many music-oriented stations switch live to the feed during its five-minute news summaries at the top of every hour. As it is a complete news network, actualities and other

stories come in continuously, which can be taped for later use or incorporated into locally-produced stories. Features on such issues as health, raising children and computers hosted by how-to experts are also included in the service.

TV Direct is a newer service, comprised of raw video footage, graphics and stand-ups (reporter story packages), rather than a full network like AP News. However, it can make a local TV news show look quite professional.

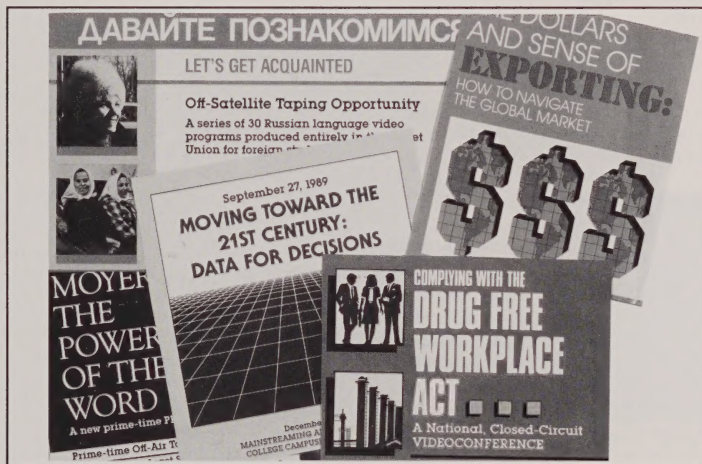
Though currently using analog transmission, both services will go digital in 1990. AP is mainly car-

ried on Spacenet 3-R, though it's also uplinked to Westar IV for the convenience of some west coast stations. Affiliates must be radio or TV stations.

As for fees, various factors such as market size and station strength go into the calculations. "We don't publish our rate formula," said AP network spokesperson Pat Hazan. However, they will calculate the fee your station would pay as an affiliate upon request.

Deep Dish Television

Deep Dish has been picked up by a wide range of public access stations and other receive-



so we formed the consortium since no one school could do it itself."

Regular programming comes from Japan, China, Israel, Iran, Turkey, Spain, Mexico, Italy, France, West Germany, the Soviet Union (SCOLA rents schools the equipment to track the USSR's *Molniya* satellite system as well) and several other countries rotated in during an "alternatives" half-hour slot. Schools have used it in language and political science classes or even in advertising classes studying foreign-produced commercials, just to name a few examples. SCOLA also holds an annual conference and operates a computer bulletin board system.

Only actual schools can become affiliates,

SATELLITE
Continued on page 14

MUSIC LICENSING

by Glenn Gutmacher

"We've had field people beaten up, chased [and] shot at...in the course of this business."—ASCAP

"Insiders in the music business have known for years that college airplay has been vitally important in breaking new acts. But when it came to songwriters royalties for college airplay, something was missing."

"We've made a commitment to distribute performance royalties...based on college radio logs, BMI will pay out far more dollars to college radio performances than the other performing rights organizations combined..."

Those words, from two advertisements run by BMI—Broadcast Music, Inc.—in one of the alternative music trade magazines less than a year ago, signaled a potentially major development for underground, alternative artist/songwriters. It also points to a subject that significantly affects both college radio and TV stations but which few seem to know anything about: music licensing.

Performance Rights

Music licensing focuses on two major areas—performances and recordings. Royalties are paid to songwriters, publishers and artists for music performed and recorded. "Mechanical royalties," money that's an actual percentage of sales of recorded or sheet music, "has become a small part of artists' income," said Paul Adler, Director of Membership and Distribution at ASCAP, the American Society of Composers, Authors & Publishers, the big-

gest of the three music performance licensing organizations. Synchronization, or "synch," rights is another category aligned with the recording side of the music business.

College radio and TV stations should be most concerned with performance rights, however, as it is the type that represents the greatest amount of the product they broadcast. It is also the area in which songwriters should be most interested: "Performance rights have become the bigger element in [artist/songwriter] income," Adler said, as opposed to royalties on record sales.

So how does music performance licensing work?

When a song is played on a station, heard in an ice skating rink, bar or dance club, as background music during a TV or radio show, or even when a business phone

is put on hold, that's a music performance and it's legally required for the user to have licensing rights to it. Obviously, it would be overwhelmingly time-consuming to arrange rights to broadcast every song individually

and determine royalty payments on that basis. Therefore, music licensing organizations have emerged to handle the administrative burden in what has evolved into complex systems.

"In other countries," said Gloria Messinger, ASCAP's Managing Director, "only one organization handles music performance rights." Started in 1914, ASCAP was first, and might still be the only one, if not for United States anti-trust laws which forced the creation of alternate vehicles for licensing. Now ASCAP shares the scene

with BMI, effectively owned by the broadcast industry, and SESAC, Inc., a private, family-held company.

SESAC

In terms of size, SESAC is clearly the baby of the three. Its accounting system to determine songwriter royalties is also the simplest. "We have a chart payment system," said Linda Lorence, SESAC's Affiliate Relations Representative. "Being the smallest of the three organizations, we don't have the staff to monitor [individual

stations]," she said. "We use *Billboard*, *Cash Box* and *R&R* (Radio & Records). If the song charts in one of those three, the artist is paid," she said. "A number one Adult Contemporary song can generate as much as \$150,000 in performance money just from airplay. Longevity bonuses and carry-over and cross-over bonuses kick in, too. It's a fairly simple system. Affiliates [member songwriters] like it because they can easily determine what they'll be paid," she said.

MUSIC LICENSING

Continued on page 15



BMI's Mark Fried

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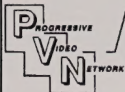
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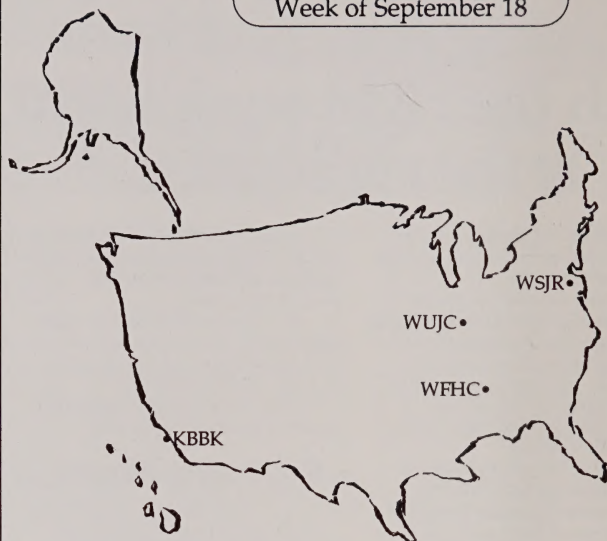


1. Manufacture, *As the End Draws Near*, Nettwerk
2. Grapes of Wrath, *Do You Want to Tell Me*, Capitol
3. Alpha Blondy, *Banana*, Capitol
4. Boris Grebenshikov, *Postcard*, CBS
5. Youssou N'Dour, *Shakin' the Tree*, Virgin
6. Bauhaus, *Telegram Sam*, Beggars Banquet/RCA
7. Wire, *In Vivo*, Enigma/Mute
8. Billy Pritchard, *Tommy & Co.*, Nettwerk
9. John Paul Gaultier, *How To Do That*, Polygram
10. Rascal Lords, *Code Blue*, TSE
11. The Pogues, *Misty Morning*, Island
12. Deacon Blue, *Real Gone Kid*, CBS
13. The Godfathers, *Lost*, Epic

As of September 8. The PVN list includes songs rather than albums.

Station Sampler

Week of September 18



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!

KBBK-AM, Biola University
La Mirada, CA; 213/944-0351, x3343

1. Altar Boys, *Forever Mercy*, Alarma/Word
2. Peter Case, *The Man With The Blue Guitar*, Geffen
3. Famous Last Words, *Famous Last Words*, (self-released)
4. Van Morrison, *Avalon Sunset*, Mercury
5. U2, *Rattle and Hum*, Island
6. The Choir, *Wide Eyed Wonder*, Word
7. Brighton, *Slay With Me* (12"), Myrrh
8. Swirling Eddies, *Let's Spin*, Alarma/Word
9. Uthanda, "You Groove" (from untitled demo), (self-released)
10. Breakfast With Amy, *Breakfast With Amy*, Refuge
11. Jacob's Trouble, "Psalm 151" (from *Frontline New Music Sampler*), Broken/Word
12. Jeff Johnson, *Fallen Splendor*, Ark/Sparrow
13. If Tomorrow Comes, *Tears* (12"), (self-released)

For information about getting the harder-to-find releases above, or about alternative Christian rock generally, call Chris at KBBK.

WFHC-FM, Freed-Hardeman College
Henderson, TN; 901-989-6691

1. Buck Clayton, *A Swinging Dream*, Stash
2. Houston Person, *Basics*, Muse
3. Stanley Turrentine, *La Place*, Blue Note
4. Howard Alden Trio, *Howard Alden Trio*, Concord
5. Pat Metheny, *Letter From Home*, Geffen
6. Eliane Elias, *So Far So Close*, Blue Note
7. Ken Peplowski Quintet, *Sonny Side*, Concord
8. Kirk Whalum, *The Promise*, Columbia
9. Ray Obiedo, *Perfect Crime*, Windham Hill
10. George Shearing/Hank Jones, *Spirit of 176*, Concord
11. Earl Klugh, *Whispers & Promises*, Blue Note
12. Joe Sample, *Spellbound*, Warner
13. McCoy Tyner, *Revelations*, Blue Note

WUJC-FM, John Carroll University
University Heights, OH; 216/397-4437

1. The Godfathers, *More Songs About Love and Hate*, Epic
2. The The, *Mind Bomb*, Epic
3. Lemonheads, *Lick*, Taang!
4. Red Hot Chili Peppers, *Mother's Milk*, EMI
5. The Cure, *Disintegration*, Elektra
6. Camper van Beethoven, *Key Lime Pie*, Virgin
7. Pixies, *Doolittle*, AAD/Elektra
8. Pere Ubu, *Cloudland*, Polygram
9. Depeche Mode, *Personal Jesus* (12"), Sire
10. The Alarm, *Sold Me Down the River* (12"), IRS
11. Pop Will Eat Itself, *This is the Day...*, RCA
12. Heretics, *A.D.*, Island
13. Big Audio Dynamite, *Megalop Phoenix*, Columbia

WSJR-AM, St. Joseph's University
Philadelphia, PA; 215/660-1082

1. The Cure, *Disintegration*, Elektra
2. B-52s, *Cosmic Thing*, Sire/Reprise
3. Hoodoo Gurus, *Magnum Cum Louder*, RCA
4. 10,000 Maniacs, *Blind Man's Zoo*, Elektra
5. Pixies, *Doolittle*, AAD/Elektra
6. Ocean Blue, *Ocean Blue*, Sire/Reprise
7. Black Velvet Band, *When Justice Came*, Elektra
8. Beastie Boys, *Paul's Boutique*, Capitol
9. The The, *Mind Bomb*, Epic
10. The Pogues, *Peace and Love*, Island
11. Maria McKee, *Maria McKee*, Geffen
12. Love & Rockets, *Love & Rockets*, Beggars Banquet/RCA
13. Indigo Girls, *Indigo Girls*, Epic

CMJ New Music Report: College Radio

1. Red Hot Chili Peppers, *Mother's Milk*, EMI
2. Pogues, *Peace and Love*, Island
3. Hoodoo Gurus, *Magnum Cum Louder*, RCA
4. Various Artists, *The Bridge: A Tribute to Neil Young*, No. 6/Caroline
5. B-52s, *Cosmic Thing*, Reprise
6. Pop Will Eat Itself, *This is the Day...*, RCA
7. The The, *Mind Bomb*, Epic
8. Stone Roses, *Stone Roses*, Silvertone/RCA
9. The Fall, *Seminal Live*, Beggars Banquet/RCA
10. The Pixies, *Doolittle*, AAD/Elektra
11. The Cure, *Disintegration*, Elektra
12. Fetchin Bones, *Monster*, Capitol
13. Ziggy Marley & the Melody Makers, *One Bright Day*, Virgin

Week of Oct. 1. Courtesy of CMJ New Music Report, 830 Willis Av., Albertson, NY 11507. 516/248-9600

Rockpool: College Radio

1. Red Hot Chili Peppers, *Mother's Milk*, EMI
2. Various Artists, *The Bridge: A Tribute to Neil Young*, No. 6/Caroline
3. The Pogues, *Peace and Love*, Island
4. The Fall, *Seminal Live*, Beggars Banquet/RCA
5. Pop Will Eat Itself, *This is the Day...*, RCA
6. Stone Roses, *Stone Roses*, Silvertone/RCA
7. Hoodoo Gurus, *Magnum Cum Louder*, RCA
8. Fugazi, *Margin Walker*, Dischord
9. Half Japanese, *The Band That Would Be King*, 50,000... Watts
10. The Fluid, *Roadmouth*, Sub Pop
11. Swell Maps, *Collision Time Revisited*, Mute/Restless
12. Buffalo Tom, *Buffalo Tom*, SST
13. Nirvana, *Bleach*, Sub Pop

Week of Oct. 1. Courtesy of Rockpool, 83 Leonard St., 2nd fl., New York, NY 10013. 212/219-0777

MUSIC REVIEWS

Adam "Flash" Gordon,
Music Director, WUFI-AM
Florida Int'l. University, Miami, FL

to give the songs a little bite. The pleading of Neo Plastic's vocals recall **Jim Morrison**, though his range extends to the powerful driving force of a **Roger Daltrey**.

interpreted and integrated by the band in helping shape their unique sound. A band with such stunning intensity as **Floors** is unlikely to remain undiscovered for very long.

In "Blackout," the album's stunning centerpiece, Collin sings: 'I yield to the roaring that's been coursing through my blood...'

The vocals and song-writing on this demo are a little rough around the edges, but the potential of this band can still be clearly

heard. With a musical mix of older rock influences and the intensity of today's bands, the band comes up with something worthwhile.

Chemical Wedding is presently working on a 12" and should have it ready for release by the end of the month. If your station wants to stay on the "cutting edge" of alternative radio (whatever and wherever that is), you should make plans to attend the **Wedding** as soon as possible.

This New York-based group has a four-song, self-titled demo tape out. From the first guitar strum of "Mr. Time" through the last bars of "Connecting the Dots," this tape grabs you and refuses to let go.

The vocal harmonies on "Mr. Time," reminiscent of **Til' Tuesday**, are seamlessly executed by lead singer Neo Plastic, bassist Michael Ward and vocalist Jana McCulloch. On "Rave on pt. 2," Neo starts off singing and then effortlessly switches into a prophetically imploring voice that screams, "Chaos and order emerge from their corner / embracing in ballets of flame / I turned off my TV / I've watched too much TV / it's time to return to the fray."

Although this is their first effort, the band has managed to establish a sound all their own. The **Til' Tuesday**-flavored harmonies are counterpointed by raw emotion a la **Melissa Etheridge**



The Affordable Floors
Drumming on the Walls
Anthem Records
(Victoria: 412/344-3786)

In Pittsburgh, the home of the weird, wild and different, they drum on everything from the ceilings to the floors. However, it is the *Drumming on the Walls* that should receive your undivided attention. This second release from a local band calling themselves **The Affordable Floors** is riveting from start to finish. The band's mating of African tribal rhythms with strong keyboards and powerful lyrics produces music that is diverse and varied while somehow remaining strangely familiar and comfortable to the listener.

The nine tracks found here each stand out as unique. There is the soft and melodic "Berkley Square" that calls up haunting images of a first, tense meeting between two people and the beauty of a lone nightingale's song on a dark night. There is also "Blackout," the album's stunning centerpiece in which the gravelly-voiced Harvey Collin sings: "I yield to the roaring that's been coursing through my blood / I kneel, give up my ghost and blackout / this is love."

Just as the album speeds up it is slowed down again by "Waiting," an instrumental with eerie background guitars throughout. Other notable tracks include "A 1000 Days" and "Wedding Ring."

The band's sound is a refreshing blend of several notable elements, such as the African sounds and beats present throughout the album. These rhythms give the music that distinctive edge found in a **Peter Gabriel** or a **Johnny Clegg** record. The overall sound recalls a touch of early **New Order**; however, the **Floors** have a better grasp on vocal harmonies than the **New Order** boys did (or do). The best parts of **House of Freaks**, **Bryan Ferry** and **Echo and the Bunnymen** all seem to have been stylistically

SPIN RADIO CONCERTS ARE BACK

Live concerts recorded exclusively for noncommercial radio. Prior SPIN Radio Concerts have included performances by Love and Rockets, Fine Young Cannibals, 10,000 Maniacs, Minutemen, and others. Your college station can be one of 250 to receive exclusive broadcast privileges. To reserve SPIN Radio Concerts for your station call Jon Pernick at 212-633-8200 or write to SPIN Magazine at 6 West 18th Street, New York, N.Y. 10011.

SPIRAL JETTY

Continued from page 5

knew of us for quite a few years and they didn't say anything. That's going to be very rough for them.

Andy: Getting back to college radio. Can I just say one thing? It really has been our grass-roots support. I don't think we'd be as far as we are today if it wasn't for them, because a lot of bands put out records and college radio just ignores them. And a lot of that has to do with the fact that they [bands] don't know how to send records out. They send them out in bubbly packages and they get to the stations broken. But all of the stations we went to yesterday and did an interview, they always have our records. I think a lot of the bigger labels pick and choose the stations that they send to. Like they won't send to [W]MFO because 'MFO doesn't play their records or haven't in the past or they don't send them playlists whereas we send them to everybody. We don't prejudice the station because they didn't play us last time. As you and I know, each year a station's programming can change drastically just by who's the music director, who's the program director.

Dave: If someone is reading this and they're in a band, I'd like to try to knock down some of their little pipe dreams; like you put out a great record, you get it out there, and like wow, everyone's going to flip over it. That's not the case. It's a lot more that goes into it. There are a lot of politics, promotion, and stuff like that. I'm just trying to pass on some experience. You've got to keep going. You really do feel a little bitter, but I can say these things

People we have known have advanced their careers in the music industry in two ways: sleeping around and by being sure to be on top of what the next hip thing is.

[now] sort of in a joking way. It's because I've had to deal with those [problems] and overcome that stuff. That's one of the hardest things in doing this. To put out something you really believe in, you can't do it unless you've got a press agent, \$10,000 for ads and everything that forces people to notice your record, then you give people the impression that this is the

record they'll look really cool if they push it. That's when you'll do something. 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]....A lot of people are surprised that we're still going. That's because we've been able to do that [deal with the changes]. You can't let things like that question your belief in yourself and what you're doing. Now I don't think we're the greatest band in the world, but I think we have some merit.

Adam: I think we have tons of merit.

Andy: I think we're really good.

Dave: ...a great deal more merit than what we've been recognized for so far. That's not an easy thing to deal with. It's hard to keep going.

Andy: We haven't had our moment in the sun yet.

Dave: I'm not debating that, I'm saying there are bands just getting started out there. If this is printed, and my saying this gets one great band to think and realize and not break up when they come to this point, is great. That's all I care about.

Andy: Can I give a message to the college radio programmers out there who aren't playing alternative music? Get with it! I can understand it if you're in, like...

Adam: Boise, Idaho.

Andy: ...Boise, Idaho, and there's not a classic rock station in the area. Yeah, OK, then play classic rock. But some of these stations that are just playing the exact same thing that the local commercial station's playing, what's the use? Why bother?

Dave: It's OK to mix it up. If I was doing a radio show, I'd play Alice Donut, then Zeppelin, and then Madonna. But I'd mix 'em [alternative songs] in there.

Andy: You know what stations I'm talking about. You've posed the question [to college stations]: "How come you don't have any kind of alternative rock program-

ming?" and they probably had very good reasons.

You want to hear some reasons?

Andy: Yeah, I'm curious.



Potkay (l.) and Gesner lead at New York City gig

One is that they may be funded by the student government and they have to play what the majority of the students seem to want or they won't get their funding the next year.

Andy: That bites. [Laughter] That does. Geez.

Dave: Andy knows what he's talking about here, because Andy was a program director...and a D.J.

Andy: And how about these stations that won't put a record into the rotation because they don't personally like it. That's bogus, too. Just because the music director thinks it's a piece of crap that doesn't mean the guy on Thursday afternoons is going to think it's a piece of crap.

Dave: It's as bad as someone booking a club not booking a band even when they're drawing well in the club just because he personally doesn't like them.

Andy: College radio is so political, it's like, insane. At every college station, there are the clique of people who take over, and then there's the people who try to come in and do something new, and they get shunned. I think sometimes college radio should be more open. Right?

Dave: [mumbles] Yeah.

As much as college radio might be co-opted by the larger independents and the major labels, still, you're going to get more new choices from them than from any alternative commercial station, aren't you?

Adam: Of course you do.

Dave: It's great. College radio is still trying to play the newest stuff and be on the cutting edge. It always should be.

Andy: If you're in a band, listening to college radio is good because you're getting to hear what other people are doing....That's important in a lot of ways.

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.

Preserving Audio Quality At A College Radio Station

by Ludwell Sibley
WCVH, Flemington, NJ

There are two ways to ensure a good audio product that retains listeners: A strong DJ training program and quality maintenance of audio equipment. Let's talk about the latter.

One of the constant temptations in the typical college station is to downplay maintenance of good audio performance. Keeping things tuned up, cleaned up, checked up is one of those unglamorous activities that can always be put off another month.

In the old days (five years ago), we had to get the station to pass a yearly proof of performance. Even so, the proof didn't check the major sources of poor audio: turntables, cart machines and other your studio's other equipment.

Turntables are highly exposed to DJ error, not to mention gouged and dirty records. The first line of defense against turntable problems is to keep a spare plug-in head in the studio. When an over-vigorous back-cue bends a stylus, a quick replacement is then possible—not necessarily by the DJ, but by the first technically-inclined person who is available. Do not make the mistake of keeping such an item locked up: it's costly, but constitutes a first-aid kit. Since the

centering and damping parts of a phono stylus deteriorate faster than the tip itself, it is poor economy to keep "good" used styli around.

Alignment of cartridges is fairly critical. In the absence of more specific directions, the following guidelines should help: First, tracking force should be on the high side of the cartridge maker's instructions, both for safety against skips and for better sound. (Record wear is not the main consideration: disc damage is a lot more likely from casual handling than from stylus force.) Second, the cartridge should be carefully mounted parallel to the head shell to avoid a systematic tracking error. The cartridge must be aligned so that the stylus is truly vertical as viewed from the front; otherwise stereo separation will fall off. The arm height should be such as to give a vertical tracking angle of 20 degrees.

Turntables themselves are pretty straightforward if they are of the direct-drive type. With older types, such as puck- or belt-driven turntables, careful maintenance will hold down the level of rumble to some degree. The rubber services of drive pucks tend to glaze with age. They can often be brought back to life by sanding carefully with fine (220- or 320-grit) sandpaper, which exposes a new surface, and cleaning with alcohol.

At WCVH, we have a triple cart deck whose 'no-oil' motor started to rumble four years ago. We avoided buying a \$300 part by...oiling."

Cleaning driven surfaces with solvent (trichloroethane, xylene, etc.) helps the sureness of the drive chain. On these older turntables, backing off the drive tension a bit usually reduces rumble and wear versus adjusting tightly to give 1/8-turn rock-jock song starts.

Cart machines used to be a sort of full-time employment act for a radio engineer. They've gotten better, or less bad, but still require maintenance attention. It is surprising how fast the heads get banged out of alignment with real operators using them. A realignment every six months is the bare minimum; quarterly

would be better in an active studio. If you don't have an official alignment tape, it's reasonable to use your newest cart recorder to make your own carts for head alignment and equalization adjustment. That way, at least, everything in the station will sound consistent. Speaking of consistency, use of one brand and type of tape will give assurance that all machines are lined up for best quality.

Mechanical maintenance for cart machines

is an art poorly covered in the manufacturer's manual. The basic idea is to keep everything clean (use a vacuum cleaner and a 1/2" paintbrush to get dust out) and lightly oiled. To lubricate, oil the bearings sparingly and clean up the excess so it won't catch dirt. Oiling a drop at a time by delivering the oil on the end of a small screwdriver is wise technique. Take tape idlers off their spindles, clean out the bearings with a cotton swab and solvent, then re-oil. If any oil gets on a rubber surface, clean it off immediately with alcohol. The treatment of glazed idlers was covered above. (Of course, there's no harm in actual replacement either.)

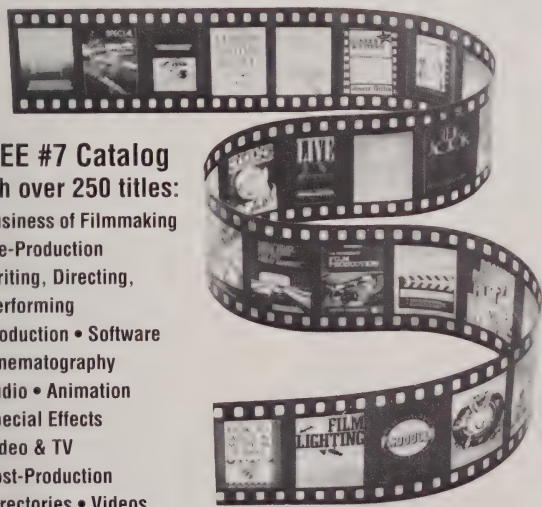
Motors are usually of the non-oilable ("lifetime") type. That's fine in theory. In practice, it means that you can often rescue a dragging motor by disassembly, cleaning and relubing. At WCVH, we have a triple cart deck whose "no-oil" motor started to rumble four years ago. We avoided buying a \$300 part by prying off the bearing seals, oiling, letting the motor run a while before cleaning up the excess oil, and resealing. The machine hasn't had to be oiled since.

Cassette machines and reel-to-reel recorders need the same general treatment as cart decks. The quality of manufacturers' instructions varies widely; fortunately, similar mechanical skills apply to all. The ultimate luxury tool for adjusting brakes on reel-to-reel machines is a torque wrench calibrated in inch-pounds, with an adapter to fit the reel hub that's being measured. Failing that, the old spring-scale and fishline technique is the cheap alternative for setting reel torque. For poorly funded stations with skilled people, it is possible to rebuild noisy capstan motors by replacing the ball bearings if a precision machine parts dealer is in the area.

CD players are a different story. Their maintenance is more a matter for the manufacturer's service station than the college tech staff. One widely held theory is that it's cheaper to scrap than repair CD equipment when it fails.

The maintenance techniques above are admittedly labor-intensive and require a certain amount of dedication, but they form the key to preserving the kind of on-air sound that will keep DJ staff happy and retain listeners.

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STATION PROFILES

College Access Channel 23 is the assigned "college cable" channel on Comcast Cable's Ft. Wayne, Indiana system. As the only college in the city with full TV production facilities, the regional campus of Indiana University-Purdue University at Ft. Wayne serves as the base for Channel 23. However, any college in the Ft. Wayne area wishing to produce programs may do so, with IPFW's Channel 23 staff available to help.

Though only nearby St. Francis College has taken advantage of the offer so far, Kaveh Nikpour, Channel 23's Director, is proud of the station's program diversity. Ranging from *Pro & Con*, Indiana University President Erlich's "discussion program" to *IPFW Mind and Body Workout's* "multilevel fitness program," Nikpour explained that the diversity is necessary. "The signal goes out to the general public, not only students, so we try to have programming for just about anyone. We have the only Russian-speaking program in our area, *Let's Get Acquainted*, distributed by PBS' Adult Learning Service." Channel 23 also downlinks U•NET, NCTV and for the overnight, Univision, the Hispanic network, followed by the morn-

CH 23

About five hours west of Denver on the Interstate until you're almost out of Colorado there's a station on the dial in Grand Junction coming from Mesa State College. "We run ourselves. No problem with the administration," said outgoing Station Manager Kevin LaDuke. "We try to educate people musically...in the staff and also maybe in the public—a little bit of everything. Keep 'em away from Top 40."

"We have an advisor/engineer [who] takes care of budgetary things, getting new equipment and fixing equipment. He usually never gets into programming."

The budget was \$22,000 last school year, satisfactory for LaDuke. "That's not bad for a small college," he said. However, the limited sum inhibits some projects. "We broadcast all home football and basketball games live, but the phone cost is too high to do away games."

Heavy metal and classic rock dominate the schedule, with specialty shows in Jazz, Blues, Reggae, Soul/Rap and New Music. "There's a huge, non-traditional student population at this school. The average [student] age is 27," LaDuke explained, "so we try to put more clas-

sic rock in to work with them."

"Each DJ has his own personality, so it makes it kind of interesting," he said. "The names in the program guide are how they refer to themselves on air." It's obviously a unique station. *Weird Al Yankovic's* last album was #1 at KMSA. Music service is pretty good these days, though it wasn't always. "Before we didn't use the phone a lot," LaDuke explained. "Now we call back record labels and get good service."

Being the only college station in the market, KMSA attracts businesses in the area. "They want the college audience and it's so expensive to get on a regular [commercial] station." KMSA traditionally judges its audience by requests, but had a pleasant surprise when they heard they were in the top half of the Grand Valley ratings survey two years ago. "People always thought we were at the bottom," LaDuke remembered. "A [commercial] station went harder rock for a while in [competitive] response."

Fundraising Week raises about \$500 each year. "It's kind of a begging thing," LaDuke described. "It doesn't get out of control," he said, though he remembered "last

ing electronic bulletin board, until 9:30 "when we start our regular programming."

"With the new automatic videocassette player," said Nikpour, "we'll be able to do a lot more programming during the evening hours." Univision is a "valuable tool in teaching Spanish to a lot of high schools in the area," he said. "But the fact is that this is a college access channel... The purpose of the station is to have programming of a higher educational content, higher-quality content than the typical public access channel.... A lot of programs involve faculty, [such as] two faculty members who produce *Family, Children and Community*. It presents a unique view from a university department, not a general public point of view."

It appears the metropolitan area already appreciates the wide-ranging offerings. "We were judged the most popular access channel," said Gregg Schmidz, the station's paid Production Assistant and part-time student. Through an independently-conducted phone survey of all Ft. Wayne, he said, "we were #1 of the 50,000 subscribers."

"We try to bring together a good mixture of programming through use of student talent here," Nikpour said. "They're not only from the communications department, but

all different departments." Communications students, however, do "get some priority," Schmidz said. "Most of our volunteers are from that department. If it wasn't for our volunteers, we wouldn't survive."

Nikpour relates an all-too-common problem at student TV stations. "A lot of students who come to us think that a television program can be scheduled during a one hour slot and can be done in between two classes." That's not the only obstacle at IPFW. "They can be involved in any aspect of the production they like. When it comes to the fun part of it, they're eager, but when they have to lug equipment to a field location, we don't have as many volunteers."

"They come to our initial meetings, but the challenge is how to keep students interested. I tell them their input makes the station more successful. They have to give something to get something back. Students are waiting at home for a phone call. We only do that for our big productions. To be successful, they have to constantly come forward and show their interest and say 'we're here.'"

Channel 23 faces a somewhat unusual obstacle. IPFW is a commuter campus. "No dormitories, no resident body of students on campus. So we have to work harder to attract students to campus and work here," Nikpour explained.

KMSA

year, we wouldn't shut up [on a mike break] until we got enough pledge dollars—the 'Threat-A-Thon.'" Usually the week consists of specialty shows and taking requests. "We had a call-in talk show once but there's no time delay, so..." LaDuke's voice trailed off. Local businesses cooperate with KMSA's fundraising, offering food and even a refrigerator and a couch to be auctioned off.

Revenue also comes from a new professional-grade mobile dance unit purchased last year and used to DJ at parties. "We're a lot cheaper than the larger stations [so] we got a lot of high school dances." Before, KMSA was using a consumer-grade system. "Our image dropped because of it, but now we'll market to get the dances back."

Professionally-produced bumper stickers work well. "We'd hand 'em out to people in cars on North Avenue. We had a really great response to that." One time, KMSA broadcast live from the roof of the building, which "got a huge response," according to LaDuke.

"Being station manager has been a mind-opening experience," LaDuke believes. "Dealing with so many different kinds of people and new attitudes." That's KMSA.

MUSIC LICENSING

Continued from page 8

If it was truly that simple, it probably would be easy to calculate. However, there are other places where music is heard, which complicates things. SESAC just covers the major ones. "Television, cable, syndication moneys come in from that as well. We do get radio [stations'] playlists and [they] are taken into account," Lorence added. "We will accommodate a writer who gets significant airplay but doesn't chart." Size of the station and time of day are factored in.

SESAC has no interest in getting large. "We have roughly 1,800 songwriters and 150 publishers," said Lorence. "We're very selective about who we accept as affiliates." She explained that "we only accept strong writers who we think can generate some business, or support young writers who we feel are very talented."

"Because we're smaller, we can offer personalized service," she said. "We try to connect them to other songwriters and publishing companies, and develop them and their talent."

ASCAP

Complexity jumps a hundred-fold with ASCAP's system. "ASCAP is the largest performing rights organization in the world," said its Managing Director, Gloria Messenger. Hundreds of thousands of users and 45,000 songwriter and publisher members account for an exchange of revenues of approximately \$300 million a year. "All users of music performance in a public manner—from airlines to roller rinks to stores using muzak—we have agreements with all of them," she said. Well, almost.

"The broadcast industry is essentially all licensed," said ASCAP's Paul Adler. "We have more stations at colleges and universities licensed than are members of the [American Association of Colleges and Universities]." Hotel chains and restaurant franchises also. Messenger agrees that aggressiveness is important in order to sign new users. However, it's the small users—grills playing muzak—that are hard to estimate, according to Adler. "We go find a place," ex-

plains Messenger, "and the small guys don't understand why they have to pay a license fee to ASCAP when they're paying one to BMI." Or vice-versa. But the performance rights organizations have allies in the constant search for unlicensed business users of music: licensed users. "They're very good about telling you about their competitors down the street who aren't licensed and not paying the fees [that they are]," said Adler.

Of course, ASCAP doesn't depend solely on tattletales to find users. The organization has five membership offices in key locations around the country and in London with field staff. The non-paying users aren't always happy to be discovered. "ASCAP's involved in approximately 1,000 lawsuits a year—usually with non-broadcast users—over payment for rights," Adler explained. "We've had field people beaten up, chased, shot at...in the course of this business."

Fortunately, most visible types of users want to remain above-board and take care of things legally and properly. "Any [user] who writes us asking to get rights is automatically licensed," said Messenger. "It's just a question of what fee to set."

Fee Structures

When the Copyright Royalty Tribunal—the body which sets licensing fees for published material, book and music alike—met in 1978, "the copyright law changed," said David Hochman, Director of Radio Licensing for ASCAP. Low-budgeted college stations had argued that public performance for profit was the real reason for music licensing, Hochman described. So non-commercial stations, including those at

colleges, should not pay anything. The compromise was treatment as a different class than commercial stations, with lower rates. In addition, carrier current radio stations moved under the college's overall *blanket license* which covers guest concerts, music school recitals, orchestra programs and other on-campus performances. Campus stations could now legally broadcast all licensed music at no additional fee.

"Every five years, fees to be paid [by stations] to the three [licensing organizations] are set" by the CRT, said Deborah Houghton, Manager of Broadcast Licensing at SESAC. When it comes to college radio, "We can choose to be guided by those fees or enter into our own agreements with college stations," she said. "From [19]78 to '83 we had our own agreements; now we go by the CRT rates."

The college station fee is \$37 per year for non-commercial radio stations unaffiliated with National Public Radio above 20 watts, according to Houghton. It's currently a flat \$166 per year at ASCAP, according to Hochman. Perhaps ASCAP is taking advantage of its larger repertoire of licensed music.

FCC-licensed commercial stations' fees—even if they're college stations—are

based on a percentage of advertising revenue, however. Stations are required to provide income statements to the licensing organizations if requested. Currently the fee is 1.56%, according to ASCAP, though some deductions are allowed. The last category are college stations affiliated with NPR, which at ASCAP are covered by the separate NPR/PBS agreements with the Corporation for Public Broadcasting. Commercial stations pay the licensing fee monthly, while all the other categories pay once a year.

Lucky Cable

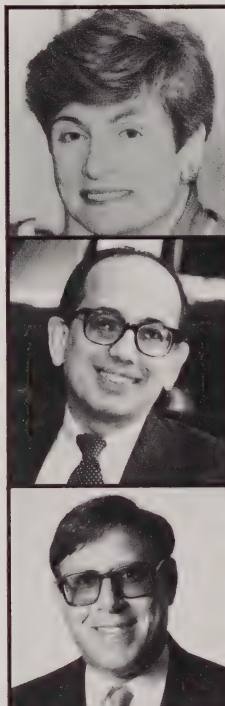
Licensing agreements for every major user industry are fairly well-defined, except cable. "We treat new industries gently," Messenger explained. "Cable is developing rapidly," she said. ASCAP, BMI and SESAC are trying to keep up with it. As with all the other technologies using music when they were new, the music licensing firms will eventually determine a fee structure and ways to measure their use of music performances. "Cable is an enigma at this point," said SESAC's Houghton.

In the meantime, however, cable has enjoyed a free ride for the most part. Up to 1988, the programming networks (such as HBO) were being licensed. Now it looks like the courts will decide that the cable systems should pay the fees instead. At this rate, however, it could be two years before a final judgment is made, ASCAP estimates.

It seems the ones who will get the longest free ride, however, are college cable television and radio stations. Music is as ubiquitous on cable FM stations as any other college station, and college TV offering music video shows and programs using music as background audio is common on over 400 college TV channels. Though many such channels reach beyond campus boundaries thanks to local cable system distribution, the music licensing firms haven't gotten around to setting the fees. Their priorities are elsewhere. "We're working on multi-million dollar licensing deals [with commercial cable]," said Messenger.

BMI may regard college radio highly, but they're no closer than ASCAP on striking a deal with those college television and radio stations using the newer cable technology. "College TV stations are covered by the blanket license," said BMI's Director of Writer-Publisher Relations, Mark Fried. "Licensing colleges is our main concern," explained Robert Warner, BMI's Assistant Vice President of Telecommunications. "Within that is a provision for college stations if they have one." That policy only makes sense for campus-limited TV or

MUSIC LICENSING
Continued on page 26



(top to bottom) ASCAP's Gloria Messenger, Paul Adler and David Hochman

ers. Dee Dee Halleck, Deep Dish's founder, works with independent producers from various disciplines and backgrounds ranging from labor unions to performance artists. They pay a membership fee and receive a certain amount of uplink time for their programs on Deep Dish, so the service is free to recipients. Programs usually take an alternative look at a common problem. "Most of the stuff on AIDS is very dull," Halleck noted. "One program, 'ADS,' or 'Acquired Dread of Sex,' was a Canadian production...using performance artists [and] humor, rather than sad approaches." Some other past themes include Central America and housing/homeless.

"We see this is an activist network, a participatory network," she said. Bold political viewpoints are one underlying theme to many of the programs. "We call ourselves 'fearless television,'" Halleck described. "Anti-racist, anti-sexist. A lot of women's programming. Very innovative, I'd say."

Deep Dish's programming runs seasonally. Each series is a compilation of independent productions and public access shows, with each of the two weekly half-hour programs centered on a theme. Over 300 short works have appeared in the two series run so far, with the next one scheduled for December-January.

The Learning Channel

Educationally-oriented national basic

cable services also can be excellent sources of college programming. The Learning Channel has instituted a special programming block from 2:00-4:00 pm (Eastern) weekdays for classroom purposes. Called "The Electronic Library," it's geared more to middle and secondary teachers, consisting of such programs as a monthly video magazine in French and Spanish, college campus video tours and a math SAT review. However, it also offers a classic literature review, monthly university lecture series and other programs suitable for college audiences. Most of the remainder of the Channel's schedule would fit right into a college broadcast schedule, too, such as career shows, "The National Academic Superbowl" and "The Independents," a series of one-hour productions by independent producers usually on documentary-type themes.

TLC also features numerous telecourses ranging from drama to government. The channel grants one-year off-air taping rights at no fee. The only college affiliate requirement is that you

let them know you're using it. According to TLC's educational coordinator, Molly Breedon, they will send up to ten program guides monthly to a school/station free.

PBS National Program Service (NPS)

The Public Broadcasting System, better known as PBS, is the TV arm of the Corporation for Public Broadcasting (CPB), a non-profit entity funded by public and private grants. The National Program Service is its primary programming operation, feeding 188 members (at 337 stations) by satellite. Shows ranging from "Live From Lincoln Center" performances to science series like "Nova" only scratch the surface of what PBS offers. Odds are that you have watched shows on a PBS broadcast

station, so you already know the high quality and wide range that NPS programming represents.

If your school's station is thinking about becoming a PBS affiliate or would like to start a station with that goal in mind (see the notice about the FCC report listing available non-commercial TV channels around the nation in this month's "Government and Industry News" section), weigh it carefully. PBS affiliates are non-commercial broadcast TV stations which must first become CPB-qualified, entailing a major financial and staff investment.

The PBS membership fee alone averages \$65,000, though it entitles the station to about half the network's programming free.

If your station is not a PBS member, you cannot acquire rights to programs carried on the service until PBS' rights on them expire. However, PBS can still be a source of programs for your college and/or station. Check the next listing.

PBS Adult Learning Service (ALSS)

The PBS Adult Learning Satellite Service (ALSS)—as it's officially

called—is available whether you're a PBS affiliate or not. Though only one year old, it already offers four services from which you can take programming:

The *Telecourses* range from physical and social sciences to languages, with a good amount of what's in between. At least fifteen full courses are slated for each of the next two semesters.

Resource programs include seminars, workshops, lectures and PBS series usable on

college cable channels, or in the classroom, library or learning center for faculty and student development, as well as community outreach. Some of the features are two Bill Moyers' public affairs-documentary series; "France-TV Magazine," a new series of nine hour-long programs compiled from actual Paris TV broadcasts; and "Let's Get Acquainted," a Russian language lesson series of thirty 20-minute programs utilizing real-life simulations as contexts for linguistic practice. Study guides are available for most of the programs.

More than 10 live *videoconferences* on various topics in the fields of the environment, business, education and health are slated for the

next two semesters.

Schools use the videoconferences in various ways. For example, one university, looking to place more of its human/

child development students, solicited local businesses to attend the "Employer Supported Child Care" ALSS videoconference. Another larger university used that same conference internally in order to start a dialogue that helped develop a strategy to solve the school's own problems with employee child care.

The Business Channel, just started this month, "will consist of a few hours off ALSS's feed that colleges can use in outreach to businesses, though it will also be sold to corporations," said Will Philipp, ALSS Associate Director of Marketing. Business-oriented teleconferences will be part of the program mix.

ALSS has over 200 full educational members, and over 800 which have used programs individually. The basic annual fee per college is \$2,500, though course discounts and coupons are included with membership. Some programming is free to members, as is program previewing. ALSS videoconferences can generate income for schools. Telecourses tend to average \$400 per term each, usually with an additional \$15 per student fee to cover study materials. Videoconferences and resource programs range from zero to around \$500 each.

U-NET (University Network)

One of NACB's own major projects is U-NET, a new satellite network featuring a broad scope of virtually all student-produced programs. NACB's staff compiles the submitted programs from college television—and soon, college radio—stations from across the country into the uplinked feed. Started on a daily basis only last month, U-NET has already managed to secure some of the best programs college stations have to offer. Programs featured in the first weeks included public affairs, computer animation,

Started on a daily basis only last month, U-NET has already managed to secure some of the best programs college stations have to offer.



Satellite facilities need not be elaborate

MEMBERSHIP APPLICATION

MEMBERSHIP TYPES

Station Membership \$50/year
Stations must submit the station survey and be accepted. This membership is only open to television and radio stations and radio and television clubs affiliated with a college, university, junior college or high school. Station Membership entitles the station to:

- Two subscriptions to *College Broadcaster* magazine
- Access for the entire staff of a school to NACB's services
- Affiliation with U•NET to receive and submit programming
- Send two representatives to national conferences, and at least one representative to other national meetings
- One vote in the affairs of NACB
- Can have one representative run for office on NACB's Board of Directors

General Membership \$15/year
General members must submit an application but will be automatically accepted. Students and faculty only. General membership entitles you to the following:

- One year subscription to *College Broadcaster* magazine
- Access to all general services of NACB including the question & answer hotline and updates about U•NET, NACB chapter activities and national projects

Associate Membership \$20/year
For representatives of professional companies and societies related to the media industry. Associate Membership entitles you to all General Membership services plus the option to attend NACB national conferences and trade shows.

National Individual Membership \$25/year
National members must submit an application and be accepted. National Membership entitles you to all General Membership services plus:

- The option to attend national conferences and meetings
- One vote in the affairs of NACB. (NACB is run by its members)
- The option to run for office on NACB's Board of Directors
- Access to special services

Application Procedure

Fill out the appropriate portion of application form. Only one application per form. You may photocopy the form. Enclose payment or indicate payment will be forthcoming. You will hear from us within four weeks.

MEMBERSHIP TYPE

☐ STATION ☐ GENERAL or ASSOC. ☐ NATIONAL INDIVIDUAL

Fill out:
SECTION 3

Fill out:
SECTION 1

Fill out:
SECTION 1
SECTION 2

Comments or questions to NACB:

SECTION 1: GENERAL, ASSOCIATE AND NATIONAL MEMBERSHIP APPLICANTS ONLY. PLEASE ANSWER APPLICABLE QUESTIONS.

Name _____ Date of graduation _____

Address _____

For all categories other than Station Membership, materials will be sent to the above address.

School _____ Type of school _____

Interest: **RADIO, TV** (circle one or both). Do you belong to a station? ____

If YES, please fill out name of station, school and address on survey.

Payment enclosed _____ Bill me _____

Checks or purchase orders only. Make checks payable to NACB.

SECTION 2: NATIONAL MEMBERSHIP APPLICANTS ONLY

If you have a resume, please enclose it. Resumes are not required.

List jobs held at school station or broadcast club and dates held:

Job: _____ Station: _____ Dates: _____

Job: _____ Station: _____ Dates: _____

Job: _____ Station: _____ Dates: _____

List applicable internships outside of school:

Company _____ Job _____ Dates: _____

Company _____ Job _____ Dates: _____

Company _____ Job _____ Dates: _____

List other activities in broadcasting: _____

SECTION 3: STATION MEMBERSHIP APPLICANTS ONLY

Name, title and date of graduation (d.o.g.) of two station representatives:

name _____ position _____ d.o.g. _____

name _____ position _____ d.o.g. _____

STATION SURVEY

*If you wish to join NACB, you **must** fill this out.
Even if you don't wish to join, please fill this out to aid our research
which will benefit college broadcasters across the nation.*

Please send us any additional relevant materials from your station.

STATION INFORMATION

Station name/call letters _____

Address _____

School _____

Radio _____ TV _____ (check one) Phone _____

Fax _____ Frequency _____ Hours on air/day _____

Does your school have an FCC license: _____ If NO, are you waiting
for approval or is an approved station not yet constructed: _____ How
long has the process lasted: _____

Classify your station (check all those that apply):

- ☐ Educational FM
- ☐ Carrier current AM
- ☐ Commercial FM and/or AM (circle)
- ☐ Closed circuit cable
- ☐ Broadcast TV channel # _____
- ☐ Carried on local cable outside campus. Cable operator: _____
- ☐ Other (explain) _____

Is station capable of receiving a satellite signal: _____ Band: **C, Ku** (circle)

If TV, what video formats does your station use: _____

Is station incorporated as an entity officially separate from school: _____

Year station was incorporated: _____ Explain relationship between station
and school: _____

Indicate the organizational structure which best describes station:

- ☐ Executive board: Several elected managerial positions to cover day-to-day operations- composed of students. Includes faculty position: **YES, NO**
- ☐ Board of governors: appointed or elected positions of broader station policy, large expenditures. Includes **Students Faculty Alumni.** (circle)
- ☐ Departments. List departments (Production, News, etc.) _____

Other structure: _____

What months of year does station broadcast: _____

Does station allow non-student participation: _____ Policy: _____

Does your school have communications **courses / department** ? (circle)

Is station part of academic program: _____ Is course credit given: _____

Do you receive programming from an outside source?: _____

What programs? _____

Is station interested in participating in the following projects?:

☐ U•NET Satellite network: _____ ☐ Broadcast insurance coop.

Receive programming, Submit programming (circle)

APPLICANT INSTRUCTIONS
Station Membership: Fill out Survey and Section 3 on other side.
General or Associate Membership: Fill out section 1 on the other side.
National Membership Fill out sections 1 and 2 on other side.

PERSONAL INFORMATION
Do not fill out if you are filling out section 3 on the other side.

Your name: _____

Position: _____

STATION INFORMATION

Financial Matters

*Please estimate if you
cannot give exact figures*

Does station have paid staff? List total number next to each type.

- ☐ Professional managers
- List positions: _____
- ☐ Student managers
- ☐ Student interns (school year)
- ☐ Student interns (summer)
- ☐ Sales/advertising
- ☐ Support staff (e.g. receptionist)
- ☐ Use of paid staff in other depts

How is station funded? Give percentage of whole budget:

- On-air fundraising: _____%
- Alumni solicitation: _____%
- Community fundraising: _____%
- Underwriting/advertising: _____%
- Benefit events: _____%

List: _____

Sales of programming: _____%

Grants(state): _____%

Grants(federal): _____%

Grants(corporate): _____%

Annual budget: \$ _____

Audience (actual): _____

Audience (potential): _____

Please send to:

NACB
Box 1955
Brown University
Providence, RI 02912
(401) 863-2225

comedy and drama, student film shorts, news magazines and the *University Lecture Series*. "The network has begun modestly at one hour per day," said U-NET Director Dara Goodman, "so that we're showing what's truly the best of what students are producing."

"As more sources of programming develop and the network establishes itself financially," said NACB Executive Director Doug Liman, "we expect to expand the hours." U-NET does not require its affiliates to run repeat broadcasts of its programs. "Once you become a Station Member of NACB, which costs \$50 a year, you can take whatever [U-NET] programs you want—no strings attached," said Liman.

IEEE (Institute of Electrical & Electronic Engineers)

In 1982, the IEEE held its first teleconference, said Dr. Bob Kharmann of IEEE's Continuing Engineering Education division. "Now we offer six programs a year throughout North America on Ku- and C-Band." He estimates about 150-250 locations tune in per program, with anywhere from 4,000-10,000 people participating. The latest developments and predicted future trends in engineering are covered, showing not just the technologies, but their possible applications as well. Four videoconferences are set for this fall, with six scheduled so far for next year. The wide range of engineering topics include various aspects of computers, fiber optics and manufacturing. "We get the big names," many of whom are already IEEE members, Kharmann said.

As with all the other videoconferences discussed in this article, IEEE's are one-way video, two-way audio. Copies of charts, graphs and other supplementary materials are provided to participants in advance so no time need be wasted in furious copying during each three-hour conference, according to Kharmann.

Corporations are the largest registrants for IEEE's videoconferences, with colleges and universities next, and IEEE chapters the smallest number. Corporations pay \$1,800/conference, while single-site educational institutions pay \$850. Discounts apply to educational networks, with the fee starting at \$1,000.

NUTN (National University Teleconference Network)

As at IEEE, the satellite programming from NUTN is videoconferences only. Via its 300 affiliates, thousands of college faculty, business/industry professionals, full-time and continuing education students have seen NUTN programs. Some programs carry licensing fees, while others are free to NUTN members. Only accredited institutions of higher education can become members from upwards of \$1,000 (to join its newer International Division, separate

from domestic program membership) though any group can purchase link-ups to specific programs, which range from \$200-\$1,000 per program. (Members receive an approximate 1/3 discount on programs.)

NUTN is based at Oklahoma State University-Stillwater, which held its Eighth Annual Conference this month, and has offered 350 programs since its founding. Program topics fall under such categories as aging, agriculture, current concerns, economics & finance, education & teaching, engineering & science, entertainment, international affairs, management & marketing and medicine. Members

and external groups both develop teleconferences for NUTN, which are uplinked on Spacenet I, G-Star II and Westar IV and V.

NCTV (National College Television)

NCTV started in 1984 as the "Campus Network." It is a for-profit company gearing programs to the college student market. Some returning features for this year are: two music video shows; the "General College" soap opera; and "The Roommate Game," a "not as clean" college version of commercial TV's "The Newlywed Game."

NCTV plans to expand past its current six hours per week of programming by next year, with its focus moving away from staff-produced shows to more student-produced shows. In that way, it is similar to U-NET (see its listing above), but because full commercials from sponsors are part of the mix, NCTV cannot be carried on college TV stations operating under a non-commercial policy. However, approximately 400 campus stations on cable channels do carry it. NCTV intends to shift future distribution efforts at excess channel capacity on cable systems serving college towns, though new college stations are still being accepted. In this way, NCTV would become more like a national basic cable network. According to an NCTV business plan, the network will begin to charge cents-per-subscriber by January, 1991.

NCTV is free to college affiliates, as long as inserted commercials are preserved and requirements for repeat broadcasts of its programs are maintained.

NPR (National Public Radio)

Like PBS, National Public Radio was founded under the Corporation for Public Broadcasting to provide non-commercial programming nationally. Though it uplinks 24 hours a day, some of its programming is repeated, such as "Morning Edition," the regular wake-up show,

and the highly regarded "All Things Considered" program. NPR offers a large amount of acclaimed classical music and public affairs programming. Anything in the arts, sciences or education is fair game. "Fresh Air," for example, is a series of conversations with provocative personalities in performance.

To become a member of NPR, you must operate a non-commercial broadcast radio station and be CPB-qualified. This process is neither cheap nor easy. However, for the quality of programming you'll have access to, the benefits of under-

writing solicitation support and the positive influence that NPR stations' program-

The range of programming on EPS is even greater than that available on NPR...Many programs are free and don't even require arranging rights with the producer.

ming has in their communities, NPR affiliation is a worthwhile goal for many radio operations. If this is not possible for your station but you are still interested in NPR programming, check the next listing.

NPR Extended Program Service (EPS)

Though a satellite receiving dish is still necessary, much NPR programming and more is available on its **Extended Program Service**. The range of programming on EPS is even greater than that available on NPR's affiliate stations because it offers many works by independent producers that do not get onto the national network.

If your station is interested, proper interconnect rights through NPR's satellite distribution department are required. The fee could be as low as \$2,000 per year depending on station budget. Those who call NPR will receive a full information pack describing the EPS system. Many programs are free and don't even require arranging rights with the producer. The EPS program guide describes what rights are needed below most programs' listings.

WFMT Fine Arts Network

Chicago radio station WFMT has much in common with NPR. Though a classical music station in its own city, it has a national presence thanks to its two network services (also see next listing) suitable for commercial and non-commercial radio operations. The **Fine Arts Network** is a syndication service offering half-hour, one-hour and two-hour programs for about half of every weekday. Symphonies, international music festivals, "serious music" from the BBC and even Studs Terkel's working class interview program are all part of the mix.

A significant number of affiliates are col-



BOOK

REVIEWS

Audiocraft: An Introduction to the Tools and Techniques of Audio Production by Randy Thom. 2nd edition, 1989: National Federation of Community Broadcasters, 1314 14th Street, NW, Washington, DC 20005. 202 pp., softcover. (Price c/o publisher)

I imagine this book would seem to start off slow to most anyone, but the first series of mini-chapters are meant to explain what the author admits is "Some Basic Theory." After you get through concepts like sound, analog/digital, inputs/outputs and stereo/mono, however, Thom picks up the pace and you find you've learned something about: how microphones work and what to expect from each type; what all those dials on a recording studio-grade mixing board are for; how to minimize tape noise and distortion (equalizers and Dolby systems aren't the only way); and how to care for your equipment.

Where *Audiocraft* really starts to pay off is in "Part Four: Production." Thom goes

step-by-step to explain considerations in control room set-up, editing and mixing. Diagrams and photos are generally quite clear and the book has the right amount of them in the right places. Thom's specific diagnostic tips for when various things go wrong are invaluable (e.g., what to check if the meter jumps when you switch between a tape machine's input and playback modes).

Production of spots, documentaries and remotes are each discussed separately. Even the elements of a radio documentary budget are described. If your production staff is unfamiliar with alligator clips on a telephone line or how to deal with the phone company, the chapter on "remotes" alone makes the book worth getting.

What makes the manual stand out is the sensitivity in the language: it's obviously written for a radio production novice. Such persons will also find the 35-page glossary and detailed subject index a big help. But as Thom correctly concludes, this book "is only

a starting point." It may bring up more questions for you than it answers. For example, Thom teases the reader by listing various "aural illusions" from dream sequences to robot voices that can be created by using an equalizer, but doesn't say how to do it. He encourages you to learn by experimenting. At least this manual gives you the basics to work from. Unless you've already found a manual you like, get one of these for your station's trainees.

Become a member of NACB--the nation's association of college radio and television stations. National & regional conferences, satellite programming network, magazine and more services soon to come are unavailable anywhere else. Send in the form on page 17-18.

Attention broadcasting/communications students and professionals with an interest in law



The Catholic University of America has established the Institute for Communications Law Studies within its Columbus School of Law in Washington, D.C.

The Institute provides specialized education in communications law for a select group of law degree (J.D.) candidates having background in broadcasting or communications. The Institute offers courses in nearly every phase of communications law and internships with media organizations, law firms and government agencies. The next Institute class will be admitted in August 1990.

For an informational brochure on the Institute's program, write the Director, Institute for Communications Law Studies, Catholic University School of Law, Washington, D.C. 20064 or call (202) 635-5147.



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SATELLITE

Continued from page 19

lege stations, such as WTSU/Troy State University and KXLU/Loyola-Marymount University. There is "absolutely no fee in becoming an affiliate," said Kathleen Jenkins, WFMT syndication. Program cost varies depending on expenses and the degree to which WFMT has found corporate underwriters for the show.

ice, focuses on the House of Representatives, while C-SPAN 2 is oriented to the Senate. Programming isn't limited to debates over bills, however. Addresses by various government agency and business leaders, important panels and meetings and even Supreme Court coverage is included. Last year, C-SPAN even rebroadcast Walter Cronkite's address to NACB's First Annual Conference of College Broadcasters.

are determined by an application essay.

The Educational Services Department also publishes a newsletter with mostly member-written stories. The weekly newspaper and program guide, C-SPAN Update, comes at half price to educational members, who also qualify for reduced rates for videotapes of programs missed. An inquiry kit will be sent to any school that calls.

SATELLITE PROGRAMMING SERVICES At a Glance

| Name of Service | AP | C-SPAN 1 & 2 | Deep Dish | IEEE | Learning Channel | NCTV | NPR | NPR (RPS) |
|--|----------------|----------------|-----------------|----------------------|------------------|-------------------|-------------------|-------------------|
| GENERAL | | | | | | | | |
| Contact Name | Ms. Pat Hassan | Linda Heller | Dee Dee Halleck | Dr. Bob Kharram | Molly Breeden | Marilyn Freeman | Mark Sachs | Mike Byman |
| Phone Number for Info | 202/555-7243 | 202/737-3220 | 914/679-2756 | 201/562-5491 | 1-800-346-0032 | 212/206-1953 | 202/822-2000 | 202/822-2618 |
| Radio (R) or TV (T)? | R & T | T | T | T | T | T | R | R |
| Data Transmission Channel? | No | No | No | No | No | Yes (prog. guide) | Yes (prog. guide) | Yes (prog. guide) |
| Number of affiliates? | R: 1000; T: 40 | 1,500 colleges | 450 (approx.) | 150-250 sites/events | 2,000 | 325-400 | 377 | 375-400 |
| Affiliate qualifications? | * | * | None | None | * | * | * | "Not really" |
| PROGRAMMING | | | | | | | | |
| Business/careers | R: Yes; T: No | No | No | No | Yes | No | One from KRON | No |
| Comedy | R & T: No | No | Yes | No | No | Yes | Yes | Yes |
| Documentary | R: Yes; T: No | No | Yes | No | Yes | No | Yes | Yes |
| Drama | R & T: No | No | Yes | No | one telecourse | Yes | Yes | No |
| Educational | R & T: No | Yes | Yes | No | Yes | No | Yes | Yes |
| Foreign Languages | R & T: No | No | No | No | Yes | Yes | Yes | Yes |
| Musical | R & T: No | No | No | No | Yes | Yes | Yes | Yes |
| News | R: Yes; T: Yes | Yes | Yes | No | No | Yes | Yes | Yes |
| Scientific/Technical | R & T: No | No | No | Yes | Yes | No | Yes | Yes |
| Teleconferences | R & T: No | No | No | Yes | Yes | No | No | No |
| Other | | Government | Politics, women | | * | * | * | * |
| Number of hours/day (non-repeated programming) | R & T: 24 | 24 | 1/wk. | 3/program | 24 | 6/wk. (to expand) | 59.2/wk. | 21,000/yr. |
| DISTRIBUTION | | | | | | | | |
| Band | R & T: Ku | Ku | C | C & Ku | C | C | C | C |
| Digital (D) or Analog (A)? | A | A | A | A | A | A | A | A |
| On what satellite? | * | Galaxy III | Varies | Various | Satcom III-R | SatCom F4 | Wentz IV | Wentz IV |
| FINANCIAL | | | | | | | | |
| Cost? | Varies | None | None | * | None | None | * | * |
| Commercials included? | R & T: No | No | No | Sometimes | Yes | Yes | No | No |
| Can affiliates insert their own? | R & T: Yes | Varies | No | No | No | Yes | No | No |
| Underwriting announcements included? | R & T: No | No | No | Sometimes | Rarely | None | Yes | Yes |
| Can affiliates insert their own? | R & T: Yes | Varies | Yes | No | No | Yes | Yes | Yes |

WFMT/Beethoven Satellite Network

For college stations facing the dilemma of short staffing during the overnight shifts, the **Beethoven Satellite Network** may be an answer. Also marketed by WFMT, it is a live-formatted service which can be taken separately from the Fine Arts Network. Beethoven Network programs are fine arts/classical music-oriented productions run complete, though stations can break away for local IDs. The network "will help [affiliates] to find underwriters as much as possible," said WFMT's David Levin, such as providing marketing data to help with sponsor proposals.

Some stations do not use it for the overnight, which is no problem for WFMT. "The service is customized for their station," Levin said. Cost for the service varies by the number of hours used and the market size. As little as \$5/hour up to \$600/month is the typical fee range, according to Levin.

C-SPAN 1 and 2

One of the most widely-distributed basic cable services in the world, C-SPAN primarily covers the goings-on of Congress and federal government issues. C-SPAN 1, the original serv-

"Educational institutions can use whatever programming from C-SPAN 1 or 2 for free," explained spokesperson Mary Holley, "as long as there's no commercial or political use of the programming." Political use would be, for example, excerpting clips to help in a candidate's race for office. "Any type of educational use is fine," she said.

Tangential to the satellite programming are the services offered by C-SPAN's Educational Services Department, started in January, 1987. The C-SPAN in the Classroom program is a network of 4,000 high school and college educators who utilize C-SPAN programming for educational purposes. For example, every Tuesday at 1:00 am schools can tape the EST Short Subject for later use. It is a 10-minute vignette series accompanied by free lesson plans for schools. At the college level, according to Holley, speech professors, political science and journalism professors use C-SPAN the most. House debates are used in rhetoric courses, for example. "Some law schools and librarians use us, too," she said.

About 35 educators are invited to Washington for semi-annual, two-day, all-expenses-paid conferences called *Professors Seminars* that explain how to best utilize C-SPAN. Attendees

NTU (National Technical University)

NTU is another source of teleconferences of a technical nature—specifically, telecourses. Though "the intended audience is technical professionals and managers," said Doug Yeager, NTU Vice President of Marketing, "twenty-nine universities produce [tele]courses" for the network. Only colleges that produce programs for NTU can become receiving affiliates, however, according to Yeager. The bulk of the 250 receiving sites are corporations and government agencies who use the courses for engineering staff development and continuing education. NTU had 3,100 enrollments for over 10,000 hours of credit-granting graduate courses and 45,000 enrollments for over 1,000 hours of non-credit teleconferences last year. Seven hundred people enrolled have been accepted in NTU's master's degree-granting programs in seven technical/business majors.

Ninety-nine percent of the non-credit courses are interactive (one-way video, two-way audio) and tend to be range from two-hour teleconferences to two-day sessions. Credit courses are interactive and tape delayed, running the normal, full academic period. If your school is capable of producing graduate engineering tele-

courses and would like to link with NTU, call them at the phone number on the chart accompanying this article.

Other Avenues to Consider

Though these services may get more attention because they're national, another great source of programming is right in your own backyard. Most parts of the country have regional program-

area, contact a few schools and see if there's interest in starting your own. "Brown is talking about developing a satellite system which will eventually equal what else is out there," said Uri Bar-Zemer, Director of the Satellite Program at Brown University, including uplink capability from its ground station. To start, another dish would be added to the grassy area already set aside for satellite operations, "which would have

have offered "Music View," a weekly new music magazine show for radio. To that they recently added "Bug Radio"—a similar concept, but its content comes exclusively from foreign countries, with the focus on those whose product rarely hits American shores, such as Yugoslavia and Turkey. Because corporations underwrite these shows, the records are free of charge to stations. And because the sponsors use under-

| Name of Service | NTU | NUTN | PBS (NPS) | PBS (ALSS) | SCOLA | U-NET | WFMT Beethoven | WFMT Fine Arts |
|--|----------------|--------------|---------------|-----------------|--------------|---------------|----------------|-------------------|
| GENERAL | | | | | | | | |
| Contact Name | Douglas Yeager | John Labow | Pam Alexander | Will Philipp | Lee Lubbers | Dara Goodman | David Levin | Kathleen Jenkins |
| Phone Number for Info | 303/484-6050 | 405/744-5191 | 703/739-5190 | 1-800-ALS-ALS8 | 402/280-4063 | 401/863-2225 | 1-800-USA-WFMT | 312/565-5052 |
| Radio (R) or TV (T)? | T | T | T | T | R & T | R & T | R | R |
| Data Transmission Channel? | E-mail only | No | Not yet | No | Yes | No | No | No |
| Number of affiliates? | 250 (sites) | 300 | 337 stations | * | 400 | 100 | 122 | 500 |
| Affiliate qualifications? | * | * | * | * | * | * | None | * |
| PROGRAMMING | | | | | | | | |
| Business/careers | Yes | Yes | Yes | Yes | Yes | Yes | No | No |
| Comedy | No | No | One from KCET | No | No | Yes | No | No |
| Documentary | No | Yes | Yes | Yes | Yes | Yes | No | No |
| Drama | No | No | Yes | No | No | Yes | No | No |
| Educational | Yes | Yes | Yes | Yes | Yes | Yes | No | No |
| Foreign Languages | No | No | No | Yes | Yes | Yes | No | No |
| Musical | No | Yes | Yes | No | No | Yes | Yes | Yes |
| News | No | No | Yes | Yes | Yes | Yes | No | No |
| Scientific/Technical | Yes | Yes | Yes | Yes | Yes | No | No | No |
| Teleconferences | Yes | Yes | No | Yes | Yes | No | No | No |
| Other | | | * | * | | Lectures | | Studs Terkel show |
| Number of hours/day (non-repeated programming) | 24 | 6-12/wk. | 14 | 5-6 | 24 | 1 (to expand) | Varies | 11-14 |
| DISTRIBUTION | | | | | | | | |
| Band | Ku | C & Ku | C | C | C | C | C | C |
| Digital (D) or Analog (A)? | A | A | A | A | A | A | A | A |
| On what satellite? | G-Star I | * | Westar IV | Westar IV | Spacenet II | Galaxy II | Westar IV | Westar IV |
| FINANCIAL | | | | | | | | |
| Cost? | * | * | * | * | * | * | * | * |
| Commercials included? | No | No | No | No | Some | None | None | None |
| Can affiliates insert their own? | No | No | No | No | Yes | No | Yes | Yes |
| Underwriting announcements included? | No | Case-by-case | Yes | Yes | Some | Some | None | Yes |
| Can affiliates insert their own? | No | No | Varies | Yes, encouraged | Yes | Yes | Yes | Yes |

*Information is contained in this service's descriptive listing in the body of the article.

ming networks. "We received the largest grant of the four that Senator [Edward] Kennedy's bill got started," said David Taylor, Dean of the College of Education at Western Illinois University, Macomb, IL. WIU is part of the United Star Network, a consortium which includes the education departments of several states and colleges. Their mission is to bring instructional TV to rural youths. WIU produces 80 hours of foreign language programming alone per year, along with 500 hours of staff development programs from the partner universities and agencies.

Other smaller networks—a single state-sponsored network, such as Wisconsin's, or a programming service between just a few colleges, such as Pennarama in Pennsylvania—may offer other suitable programming. A good place to check first is the satellite facility of the communications department of the larger universities in your state or region. If you're told no such a service exists there, ask to be connected to the campus' cable television station, because the network might be linked by microwave rather than by satellite. Satellites are usually not necessary when the distance is small, such as within a state. A less costly cable/microwave link system can adequately network many affiliates.

If you find no such networks exist in your

a whole number of applications from teleconferencing [and] exchange of academic material [to] contacts with points abroad," said Bar-Zemer.

Brown's current dish system tracks the Soviet *Molniya* satellites and receives "a very good signal. Brown is in a good position to receive Atlantic [region] satellites," he said. From ideas like this, most of today's large, successful networks were born.

Of course, much programming—often free because it's sponsored by corporate or other underwriters—can be acquired from syndicated program services around the country. These programs usually come in the form of cassettes (audio or video), covering anything from public affairs programs on racial tension to full documentaries on AIDS. Music programs are also plentiful. If you hear or see a show on another station that seems to be from an outside source and sounds fairly professional, give the station a call and ask the source. Even if that particular show is market-exclusive (available to only one station in an area), ask the programmer what else s/he distributes. There may be other tapes s/he's just dying to have aired in your market.

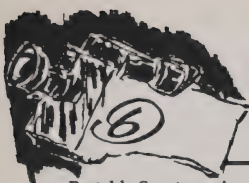
One private company that distributes nationally on vinyl is Joseph-Fox Productions, based in New York City. For a number of years they

writing-style announcements rather than full-fledged commercials, they are acceptable for use on non-commercial licensed stations. It should be no surprise, then, that Joseph-Fox Productions' largest cluster of recipients is comprised of college radio stations.

You might also try talking with your area's commercial stations, most of which have receiving dishes. Unless they use a program service 24 hours a day, you probably could convince them to downlink certain programs for you if your station or school supplies the tapes, throwing an additional incentive into the deal, such as providing free student intern labor.

The satellite age is here—technologically and programmatically. If your station and school haven't jumped on the bandwagon yet, as is happening with personal computers on campuses, the new de facto standard may soon compel you to do so. Though you may be in a financial situation where satellite service is not immediately possible, cable and microwave offer other ways to network. If that doesn't give you the programming you need, non-electronic distribution of inexpensive or free program material also exists. Twenty-four hour service is now possible

SATELLITE
Continued on page 26



EQUIPMENT

REVIEWS

Portable Spectrum Analyzer

AVCOM recently introduced a powerful and affordable spectrum analyzer. Covering 200KHz to over 1,000 MHz in one sweep, the PSA-65A is designed for field testing of RF systems, classroom instruction, satellite system alignment and cable TV maintenance. The unit is lightweight and battery or line powered.

The PSA-65A has a sensitivity greater than -95 dBm at the narrowest span. The digital frequency readout is referenced to a frequency counter for accurate center frequency measurements. Options include frequency extenders to enable the PSA-65A to be used at SatCom and higher frequencies, audio demod, 10 KHz resolution crystal filter, log periodic antennas and more. For information, contact AVCOM at 804-794-3600.

Remote Broadcasting

Cellcast has just introduced the *Cellcast Remote Broadcast Studio*. The unit is a combination of a six-channel mixer and a full-featured cellular phone. By eliminating the

cost and inconvenience of standard telco lines, the unit dramatically decreases the cost and difficulty of remote production.

The mixer provides balanced input for four microphones and two line-level auxiliary inputs. Each input and output channel incorporates read-at-a-glance volume scales. There are four headphone outputs. Inputs may be switched for broadcast or on-site delivery, allowing for broadcast previewing.

The Remote Broadcast Studio will work in any cellular service area. In addition, there is a modular jack for interface with a standard phone line. Internal battery backup supply gives up to 15 minutes of service without AC power. For information, contact Cellcast at 1-800-852-1333.

Dubbing Center

Allied recently introduced the *Associate Producer*, a self-contained dubbing center. Because the unit is totally self-contained, it eliminates production room tie-ups.

Included in the system is: a standard kiosk to house equipment

needed for dubbing, a standard mixer and the broadcaster's choice of cart machine, compact disc player or turntable.

Because Allied offers equipment from more than 250 manufacturers, broadcasters can pick from a wide range of CD players, cart machines, and turntables to best suit their needs. For information, call 1-800-622-0022.

Audio Cart Machine

Broadcast Electronics introduced the *Dura Trak 90* audio cartridge machine. The Dura Trak was developed to provide the broadcaster with an economical cart machine that did not sacrifice performance or quality.

Features include high speed cue, three cue tone circuits and extremely flat frequency response. The superior cartridge hold down system and Phase Lok V head block in the Dura Trak 90 are the same as are used in all Broadcast Electronics cartridge machine equipment. For more information, contact Broadcast Electronics at 217-224-9600.

Teleprompters

Computer Prompting Corporation has recently introduced a new line of audio equipment making teleprompting and closed and open captioning practical and affordable at college stations.

Products in the line include the *CPC-1000H SmartDisplay*, a flat screen, 7 lb, on-camera prompter display, which will replace bulky CRT displays. The *CPC-1000H Smart-Prompter* includes simultaneous prompt-edit capability which enables text to be loaded while the script is being scrolled for talent to read, making true last-second script changes possible.

Computer Prompting Corporation also introduced the *CPC-500 CaptionMaker*, an inexpensive captioner. Also released is the *CPC-2000 SmartPrompter* which combines teleprompting with simultaneous closed and open captioning. The unit allows real-time captioning without the need for additional manpower. For more information, contact Computer Prompting Corporation at 202-966-0980.



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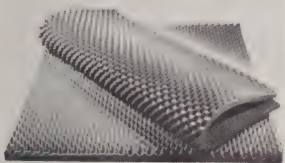
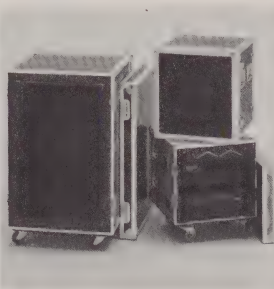
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NEW

AVCOM PSA-65A Portable Spectrum Analyzer



AVCOM's PSA-65A Portable Microwave Spectrum Analyzer covers a frequency range from less than 2 MHz to 1000 MHz. The broad frequency coverage and high sensitivity of the PSA-65A make it ideal wherever a low cost, compact spectrum analyzer is needed. The light weight, battery or line operated PSA-65A Portable Spectrum Analyzer from AVCOM is the perfect instrument for field testing of RF systems, classroom instruction, satellite system alignment, electronic counter-measures, cable TV maintenance, cellular and production use.

\$2,675.00



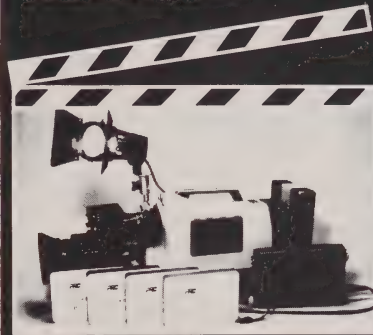
AVCOM introduces a fully agile single channel per carrier demodulator, the SCPC-3000E, for versatile and economical reception of SCPC signals. The SCPC-3000E Demodulator features a high-performance synthesized 50-90 MHz tuning module for maximum system versatility. Frequencies are tunable in 800 steps of 50 KHz each. Standard expansions are 3:1 and 2:1. Deemphasis is switchable between 0, 25, 50, and 75 micro-seconds. Selectable low-pass 15, 7.5 and 5 KHz audio filters are standard.

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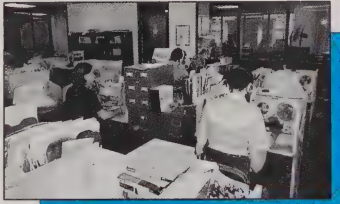
3941 Oakcliff Ind. Ct., Atlanta, GA 30340
1220 Pear Ave., Mountainview, CA 94043

MUSIC LICENSING

Continued from page 15

radio. When a cable TV or FM channel goes beyond the campus, it's no longer analogous to carrier current radio.

Fried's view is similar to Messinger's. "We may negotiate a license with the college networks [NCTV and U-NET]" down the road, Fried said. He feels "It [college television] hasn't grown enough" to warrant treatment as a separate category. From the obvious lack of interest I perceived from all three licensing organizations towards music licensing for college television, it looks like the rights will be free for the next couple of years, though anything could happen. It's not unlike the attitude toward college radio 10 or 15 years ago, before the Copyright Royalty Tribunal and the



ASCAP's monitor room

music licensing organizations recognized college radio stations as a separate category. Will we see commercial interests beating down the doors of college television 10-15 years down the road, as it is now happening to its radio counterpart? It wouldn't surprise NACB.

Measurement

"Approximately 80 cents of every dollar goes back to the members," said ASCAP's Messinger, which means 20% is overhead. That's not a bad percentage for any advocacy organization, but since ASCAP collects licensing revenues of about \$300 million a year, then they're spending \$60 million themselves. On what? One major use of that money is in measurement.

First, they must tabulate the airplay of music on broadcast stations. Unlike BMI, which depends on the individual stations filling out playlist logs with the songwriters' names and returning them, ASCAP employs a room full of *monitors*. These people—"super-duper music experts," according to Messinger—listen to tapes of actual stations'

broadcasts recorded secretly by ASCAP during random "survey periods." The booths are staffed 24 hours a day by rotating employees. "As soon as a song is identified, the monitor fast-forwards to the next one," Adler explained. "We do use some program logs, but mostly it's tapes."

Occasionally a monitor cannot recognize a song despite his/her own vast knowledge, the various music guides available nor after help from another monitor who staffs the main console and can listen in on others' tapes. In such cases, the song's melody is transcribed into *solfeggio*, the standard musical notation language, on an index card in hopes of eventual song identification so the writer can be properly credited. Unfortunately, the files of still-unknown song cards have become

large, as the songs are often beautiful music instrumentals that do not get wide airplay and are hard to track.

Obviously, the system has flaws. Some find it full of holes. "I've never believed that tape sampling works," said BMI's Mark Fried. "No matter how educated their listeners [ASCAP's monitors] are," Fried feels, "they'll never get all the songs...or get them all correct." ASCAP contends, however, that such errors are so rare that they would never statistically affect the overall tabulations sufficiently to skew royalty payments.

Because BMI's system receives logs that are virtually ready for tabulation, however, they have time to measure a larger sample. "We analyze over 400,000 hours of programming in our logging system," according to Fried, versus about 60,000 for ASCAP. However, is BMI's system, so dependent upon the stations, more liable to falsification and manipulation? "There's just too much logging going on in 400,000 hours" for any one station to affect the tabulations, he said.

For television, broadcast music is measured mostly using *cue sheets*. These are scripts showing where music is used in a production, and whether it's background, a theme song or transitional. (Which type it is affects the value credited to royalty payment, as would number of airings of the song or size of the program's audience.) Networks and producers are responsible for providing cue sheets to the licensing organizations for all their shows. Sometimes they don't. Fortunately, justice is usually done. Analogous to small-business licensed users of music who will inform the licensing organization if one of their music-using competitors down the street isn't licensed, songwriters watch the TV shows in which their music is used and will tell the licensing organization if they suspect the cue sheets won't be submitted.

Even though ASCAP charges its members dues while the other two do not, ASCAP claims it disburses a greater percentage of its revenues to songwriters. To win converts from BMI, ASCAP's monitors "track BMI-licensed songs, too," revealed Paul Adler, "since they're on the survey tapes with everything else. It's a great marketing tool. We can tell them [BMI member songwriters]... how much more they'd have made if they were licensed to ASCAP [instead]," Adler said.

Though that is hard to prove, the fact is that BMI has 55,000 more members than ASCAP but disburses fewer royalty dollars. "Revenues are negotiated on the basis of chart share," Fried explained. That is, songs which chart higher and longer on radio and appear more in other performance measurements will lead to higher royalties for the songwriters.

Ongoing royalties for top records can make someone rich. Before the 1978 Copyright Royalty Tribunal, the rule was that you had rights to literary or artistic works you created for the next 75 years, after which the songs became free and open to the public. The CRT revised that law to rights for life plus 50 years, then public. The old rules still haunt some songwriters, however. Irving Berlin, long-time composer of patriotic songs, is now outliving some of his copyrights!

BMI and the College Log

Though the hallmark of BMI's tracking system is station program logs, it only began distributing them to all BMI-licensed college stations last January. The major force behind that development was BMI's Director of Writer-Publisher Relations, Mark Fried.

"College radio is very close to my heart," he said sincerely. Fried came out of college radio himself. "I lecture at campuses across the country. A lot of what we do is [an] educational [process]," he said. "We deal directly with the [college] stations" in the new logging system," Fried said. "It's a great experience for the DJs to understand how the whole [music licensing] process works...It's teaching them the importance of copyright."

MUSIC LICENSING

Continued on page 29

SATELLITE

Continued from page 23

for virtually all college television and radio operations, if you want it.

Note: If your school is interested in starting a satellite-fed campus cable system, a good technological article to begin with is from the spring, 1989 issue of the *Journal of Educational Techniques and Technologies* (JETT), the publication for the International Association for Learning Laboratories, called "When the Truck That Brings Your Satellite Antenna Leaves, Does the System Really Work?" by Suzanne E. Lindenau, Editor of JETT and Director of Language Laboratories, University of Georgia.

NACB

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Conference, Nov. 17-19
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Providence, R.I.

Ted Turner
Keynote Speaker



Government & Industry NEWS



"Spicy language" was used on three daytime commercial radio stations' shows—KSJO-FM/San Jose, CA; WFBQ-FM/Indianapolis, IN; and WLUP-AM/Chicago, IL. Typically, the FCC lacks the resources to pursue complaints of indecent radio and TV programming, but these were well-documented by listeners. The FCC has issued letters to the stations requesting explanations for possible violations of Section 1464 of the U.S. Penal Code which states "Whoever utters any obscene, indecent or profane language by means of radio communications shall be fined not more than \$10,000 or imprisoned not more than two years, or both." The last time this stage was reached, in 1987, licensees of three other stations—including KCSB-FM/Univ. of Calif.-Santa Barbara—were eventually found guilty but suffered extremely light penalties.

Some experts believe this move was intended to signal to Congress and the public that the three new FCC Commissioners are responsive to concerns about curbing indecency, a subject that several Congressmen seriously grilled the new Commissioners about during their confirmation hearings. In the hearings, new FCC Chairman Al Sikes "testified that he had instructed the manager of his former rock radio station to 'delete vulgar lyrics.' He also revealed that, at one point, he had refused to subscribe to cable TV because he didn't want his three daughters to be 'exposed' to such cable services as HBO and MTV."

Congress' highly-publicized decision early this year calling for a 24-hour ban on indecent broadcasts was delayed from implementation by a court order won by broadcasters. A federal court is currently deliberating on a proposal from the FCC and Justice Department asking that Congress' ban be further studied by the FCC before the court rules on the ban's constitutionality. As of now, FCC policy appears to be non-pursuit of alleged indecency violations during evening hours in favor of daytime broadcasts when a greater number of children are perceived to be at risk of unsupervised exposure.

If you would like to know what constituted "indecent language" in the three new cases in order to help formulate your own station's policy, call NACB and we will send you a copy of the broadcast excerpts in question. (Partial sources: Radio & Records, Electronic Media)

FCC Quote of the Month goes to its outgoing chairman, Dennis Patrick. In regards to the FCC decision during his tenure that found program content of shock radio DJ Howard Stern's show in violation of indecency statutes, Stern repeatedly showed his lack of appreciation on-air. Responding in an interview to the question, "Any message you want to send to Howard Stern?," Patrick said, "Howard should know that I'm not a 'dickhead.'" (Source: Radio & Records)

A truly worthwhile report for colleges

Conferences and Events

OCTOBER

20-22: Association for Communication Administration 17th Annual Presidential Seminar, Washington, DC. Oriented to mass comm faculty. Vernon Gantt: 502-762-3741

26-28: CMJ Music Marathon, New York, NY. 516/248-9600.

29-31: Berlin Independence Days (BID), Berlin, W. Germany. Exhibitions, seminars, workshops and conferences on the independent music scene. 011-49-30-261-6343.

29-Nov. 2: Radio News & Public Affairs Conference. International figures attend. Washington, DC. 202/822-2240.

NOVEMBER

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

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.

DECEMBER

(No relevant listings found.)

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.

thinking of starting (or upgrading to) a broadcast television station was recently issued by the FCC. The Television Channel Utilization report shows market-by-market, the number of VHF and UHF commercial and non-commercial channels: (1) licensed; (2) for which construction permits have been granted; (3) for which an application has been filed; (4) still vacant; and (5) initially allocated for TV but since reassigned for land mobile use; besides a handy series of summary pages and index to the markets and communities in the tabulation. Data is as of 6/30/89, so it's reasonably up-to-date. On how to obtain a copy or for questions about the data, contact Evelyn Ripka at the FCC: Washington, DC 20554; 202/632-5414.

Translators may still be a thorn in the side of college FM stations despite the FCC's recent judgment. As described last month, translators rebroadcast signals from distant stations to areas that cannot receive the signals. The new judgment allows satellites and microwave links to feed non-commercial educational FM translators, in addition to over-the-air pickup and rebroadcast already permitted, so it's even easier now for faraway stations to reach isolated areas. The problem is that scarce space on the dial disappears when a translator takes over a frequency and that translators may cause signal interference to other stations. In its ruling, the FCC also incorporated many elements of a compromise made by a coalition of college, community and religious radio organizations. During a transition period over the next three years, non-commercial FM translators may be required to meet geographical requirements or show that another FM frequency is still available for a new station before translator applications will be approved. However, the FCC did not adopt the coalition's request that proposed translators prove they will not cause interference to existing stations.

The three-year transition period is mostly intended to give colleges and others sufficient time to submit applications for new stations (or for their own translators) so they won't be shut out later. The application process takes time, especially in the cash-conscious bureaucracies of most colleges, so if translators are a potential threat to your station, act now. (Partial source: National Federation of Community Broadcasters)

Good news for Class A (100-3,000

FCC NEWS

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NACB NEWS

National,
Regional
& Local



Conference Preview

As announced last issue, NACB's Second Annual Conference will be held at Brown University in Providence, Rhode Island, this November 17-19. According to NACB Associate Director, Steve Klinenberg, the conference is already beginning to fill up despite the fact that invitations are just being mailed out at press time. Last year's "sold-out" conference has forced NACB to institute a rule limiting attendance to three participants per station. Station's wishing to send more delegates will be able to wait-list them. Updates include **Lee Abrams** as Featured Speaker, following keynote speaker **Ted Turner** on Friday night (November 17) who will open the Conference.

Abrams is known as the premier station consultant in the commercial radio industry. He began by managing Chicago-area rock bands at the age of 14 and became Program Director of WRIF/Detroit five years later. He developed the "Superstar" Top 40 music format, and with the firm Burkhardt/Abrams/Douglas/Elliott and Associates, over 500 radio stations have been programmed. His clients go beyond the entertainment world, having advised restaurants, auto and clothing manufacturers, food and drink products and airlines. He has founded two record labels and served as Managing Director of the Satellite Music Network's nationally syndicated hard rock show, Z-Rock. (Partial source: *CMJ Music Marathon 1988* guide)

NACB has also added a faulty advisor seminar, expanded the featured panel, *Programming America in the 90s*, to include more industry leaders, and added a panel that will address current trends in the radio industry, aptly titled: *Positioning Radio for the 90s*.

Some 60 seminars and panels will take place over NACB's weekend Conference in such categories as "Journalism and Techniques of Broadcast News," "Creative Programming," "Radio Genres," "Television Genres," "Station Management," "Legal/Business," and "Technical."

Students and professionals will share the panel chairs as equals, and it won't be a stuffy affair. According to NACB President

David Bartis, "All the sessions are interactive. No one will be 'talking to' an audience." Unlike some conventions where the sessions consist of panelists giving mini-speeches or talking among themselves, NACB's Conference is geared to the student and faculty attendees' need for information. "The stars of the panels are not the panelists, but [rather] the audience," said Bartis. "Learning about new areas and sharing problems and solutions is what it's about," said Bartis. Bartis explained NACB's philosophy, "No professional is going to know to more about college broadcasting than the people in the trenches. They [industry professionals] are at the conference because they are exceptionally qualified to offer a different point of view."

Since this year's conference theme is "The Spirit of Innovation," attendees can indeed expect to learn about new areas. The main panels on Saturday morning, "The Co-option of Alternative Music," "Women and

Samples of new music will be distributed in all Conference attendees' registration bags...bands from these labels will be playing at area music clubs...

Sexism in Broadcasting," and "Programming America for the '90s" may be familiar themes to many, but the recent developments in college and professional mass media on these subjects should make for some provocative discussions.

A new feature being added to this year's Conference is the "Music-Only" Trade Show. Modeled after the "New York Nights" festival and the New Music Seminar 10 convention in New York City earlier this summer, various record labels will have booths open during the entire NACB Conference which attendees may visit whenever they wish. Samples of new music will be distributed. (All Conference attendees' registration bags will also contain some free inserts from these and other companies involved in the music business.)

During the evenings of the Conference, bands from these labels will be playing at Providence area music clubs. NACB is working to arrange special admission discounts to these clubs for those wishing to see bands during the Conference. NACB's shuttle bus service, which will bring atten-

dees from the Omni Biltmore Hotel to the Conference on Brown University's campus during the day, will also provide a limited service route past the clubs participating in the "Music-Only" portion of the Conference.

If you have not received the NACB Second Annual National Conference invitation poster, desire more information or wish to register, call NACB at 401/863-2225.

U•NET Update

As we go to press, final edits are being made to the second week's television feed of U•NET, NACB's student-produced satellite programming network. U•NET's start on September 25 as a daily service marks a historic moment in broadcast history, as virtually all the programs on U•NET are productions of students at college stations. Approximately 100 college station affiliates are expected to downlink the U•NET TV feed. The new network will soon add college radio programming to its feed, to be carried on an satellite audio subcarrier.

The first week's programs began with **Walter Cronkite's** speech at NACB's First Annual Conference at Brown University to kick off the *University Lecture Series*, Monday's regular feature, which is the broadcast of a top-quality guest lecture from a college somewhere in the United States. The other programs included: "Spotlight," Howard University's public affairs show; "Inside Out," the news magazine from Emerson College; an episode of "Anthology," a drama series from Ithaca College; "The 90s," an independent news magazine; "Null and Void," comedy from Syracuse University; "From the Academy," short student films compiled in conjunction with the Academy of Television Arts & Sciences and sponsored by Warner Brothers; and "Bang!," computer animation from Iowa State University.

Any station that has access to a satellite dish can downlink U•NET after becoming a NACB Station Member, although anyone may submit programs to U•NET. Dara Goodman, NACB's new U•NET Director, explained what the network is about. "We are looking for television and radio programs of appeal to a national college audience. We've received shows from college stations across the country. The quality is good and the range of productions is incred-

NACB NEWS
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watts) FM radio stations. Thanks to major lobbying by Class A broadcasters, the FCC has recently authorized increasing the maximum power of Class A's to 6,000 watts. In recent years, many stations have seen their potential market dwindle due to population expansion along suburban fringes beyond signal reach or signal blockage "shadowing" problems caused by tall buildings or uneven terrain. "Stations that comply with the new spacing requirements will be able to increase power quickly, even before we process their applications," said outgoing FCC Commissioner Patricia Diaz Dennis in a written statement. "We will allow other Class A stations to increase power on a case-by-case basis." Consequently, Class B1 and C3 stations must operate with an ERP above 6,000 watts.

There are complex rules relating to whether or not your station can go up in power. If you think you might qualify, consult a broadcast engineer before taking any action.

The debate over TV news programs in high schools continues as Whittle Communications' controversial "Channel One" tries to line up new schools. Though the satellite receiving dish equipment is given to participating schools free, many educators complain that the show's audience manipulation via pre-inserted commercials touting consumer products outweighs its educational value. Four other cable programmers are producing new shows for classroom use, including Ted Turner's "CNN Newsroom." The advantage to these programs, however, is that they are commercial-free.

A promising alternative is interactive video news computer discs, offered by such companies as ABC to teachers and students. "They can control it and use what they want. It makes TV a useful tool, instead of a passive device," said ABC News spokesman David Bohrmann. (Partial source: Los Angeles Times)

Gannett News Service and Apple Computer, Inc., have founded the **USA TODAY Apple College Information network**. Touted as "the first daily electronic news service for college newspapers...the network will allow college journalists to have access to student news, interact with Gannett editors, contribute stories and learn how to use desktop publishing software." Any college newspaper using Apple computers is eligible. Apple provides the computer phone link modem free; newspapers pay only modest on-line phone charges. Newspapers pay for the service by donating advertising space to Apple. NACB is working on a proposal that may allow the network to be adapted for use by college radio and television station news departments. (Partial source: Washington Times)

The FCC has settled a case between three applicants for non-commercial FM stations in Eastern Pennsylvania and granted the applications for each. **Cabrini College** will have a new station in Radnor Township. **Villanova University** for one in Villanova and **Bux-Mont Educational Radio Association** for one in Sellersville.

New Broadcast Stations (License Granted):
KSJE 90.9, San Juan College, Farmington, NM
WMCE 88.5, Mercyhurst College, Erie, PA
WQRI 88.3, Roger Williams College, Bristol, RI
WVXR 89.3, Xavier University, Richmond, IN

New LPTV Stations/UHF TV Translators Granted:
K14HY, University of Kansas, Lawrence, KS
K23CO, University of Kansas, Kansas City, KS
K24CQ, University of Utah, Tooele, UT
K44CV, University of Utah, Richfield/Monroe/Elsino, UT
K57EZ, University of Kansas Medical Center, Kansas City, KS
W18AN, Lincoln Memorial University, Harrogate, TN
W19BC, Liberty University, Lynchburg, VA
W25AY, Univ. of No. Carolina, Jefferson/Envirova, NC
(Note: 2nd & 3rd channels in call sign represent broadcast channel #)

Other New Stations Granted:

Earth Station: Collin County Cmty. College, Plano/Collin, TX
Earth Station: University of Arizona/KUAT, Tucson/Pima, AZ
Earth Station: Va. State U./WVST Radio, Petersburg/Chesterfield, VA
FM Translator: K202BK, Univ. of N. Dakota, Thief River Falls, MN
FM Translator: K203BD, Lane Cmty. College, Newport/Depoebay, OR
FM Translator: K219BK, Univ. of the Pacific, Stockton, CA
Remote Pickup Base Station: WILL-TV, Univ. of Illinois, Monticello, IL

License/Facilities Modifications Granted:

88.7 FM, State Univ. of New York, New Paltz, NY
K23BS, Clark County Schl. Dist., Sandy Romney, WV
WUOT, University of Tennessee, Knoxville, TN
WOSV, Ohio State University, Mansfield, OH

License/Facilities Modifications Denied:

KPLU, Pacific Lutheran University, Tacoma, WA

Aural Studio-Transmitter Link (STL) Granted:

KJII, University of Oregon, Bend, OR
KQAL, Winona State University, Winona, MN

Aural Intercity Relay Granted:

K206C(FM), Santa Monica Cmty. College, Camarillo, CA
WVXC(FM), Xavier University, Chillicothe, OH

Transmission of Programming to Mexican Broadcasting Stations Granted:
San Diego State University, San Diego, CA

TV Intercity Relay Granted:

WWL, Loyola University, Gretna, LA

FCC-Licensed Station Totals as of 8/31/89:

| | |
|--------------------|-------|
| FM Educational | 1,401 |
| Other FM | 4,234 |
| Total AM | 4,965 |
| UHF Educational TV | 220 |
| VHF Educational TV | 122 |
| UHF Commercial TV | 535 |
| VHF Commercial TV | 547 |
| Total Translators | 6,662 |
| UHF Low Power TV | 413 |
| VHF Low Power TV | 145 |

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

MUSIC LICENSING

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The logging represents a random sampling, Fried said, though virtually the entire industry is contacted. "In a given week we only [process] a few stations' logs, but by the end of the year about 1,000 stations are included." The logs are sent to each college station with instructions. Stations are simply asked to list continuously all songs, artists, and—of course—songwriters, aired on the station over a period of several days.

ASCAP's sampling stands in stark contrast. "Everything is tied to the money," Paul Adler explained. "For example, if TV represents 10% of the distributed income, then TV should be 10% of our [tape] sampling hours." When it comes to radio, said Adler, "stations that pay us \$10,000 or more in license fees are always included in the survey,"

which is a minimum of one six-hour block of programming surveyed per year. For stations under \$10,000 in fees, however, "maybe" they're included, Adler said. "Stations are grouped," he explained. "A separate stratum exists for non-NPR college stations. Sampling is in proportion to their license fees." Adler summed up the problem this situation creates for alternative-oriented songwriters: "If your only [airplay] performance is on college stations then your chances of being included in a survey is [small]."

If ASCAP samples so proportionately few college stations, why does BMI consider its special effort to be so important? "A lot of the [song]writers I work with are [struggling]...and had no official recognition" from the music industry, Fried said. With BMI's new system, college station airplay should have a direct impact on roy-

alty payments. Because of the unique playlists of college radio, that could mean royalty checks going into a whole new set of hands.

"We have been logging college stations for all of 1989," said Rick Sanjek, Vice President of BMI Writer-Publisher Relations. "We're finding college radio has a different blend of music than commercial stations. There's much greater emphasis on alternative musical forms. Many artists played on college radio are not on commercial radio—the new, developing bands. Also in jazz and classical music," Sanjek said.

It sounds promising, but no one can determine the impact just yet, however, since the first royalty checks to songwriters based on college airplay (last January was the first month of BMI's college logs) are yet to be issued. Normal processing time is "about seven and a

half months after [the broadcast]," according to BMI's Fried, due to the voluminous tabulations and accounting procedures.

Doubts and Scepticism

Before year-end, then, it seems that some artists will be receiving royalty money for the first time. Are they aware of it? Will it be enough to matter? Most college radio-oriented songwriter/artists NACB has contacted didn't know much about it. Typical was the attitude of Andy Gesner, bassist of the band *Spiral Jetty*, whose longtime friend and fellow band member Adam Potkay writes the group's songs. Gesner remembered that "At the last CMJ [convention], there was a whole presentation on that [BMI college logging system]. It sounded

MUSIC LICENSING
Continued on page 30

We've expanded the Classifieds to show you more of what's available.

JOBS

Administration/Management: The National Association of College Broadcasters is seeking a full-time manager for a 1-2 year position. Ambitious, recent college graduate. College radio/TV experience preferred. Start January, 1990. Contact: David Bartis, 401/863-2225.

Radio Management Graduate Assistantship. Emerson College, Boston, MA. Qualifying students must be accepted to its Communication Industries Management Program in order to serve as the assistant to the general manager of the college's station, WERS-FM. The position starts August, 1990. Contact: Dr. Donald Fry, Graduate Studies Coordinator. 617/578-8610.

Sales Engineer: Leading Broadcast/ Audio distributor needs additional

MUSIC LICENSING

Continued from page 29
really good at the time." But he hasn't heard anything since.

That lack of information has led to misconceptions. When NACB told Gesner about the upcoming checks, he was sceptical. "Even [for] those in the top 10 of CMJ or *Rockpool*...the record companies want to get their money back, and [until they do,] then they pay the band. He didn't think the royalty checks would make it through that roadblock. After NACB explained that music performance royalty checks go directly to the songwriter, he was excited.

"That's great news [because we're with BMI]. It'd be nice if we get a check in the mail," Gesner said. Thanks to Spiral Jetty's popular *Dogstar* album last spring, one would think they would. "In the last eight months we've shown up a heck of a lot [in alternative charts]," including the cover of *CMJ New Music Report* last spring, Gesner said.

They may be disappointed, however. If college radio is the only place a band is played, and since a record tends not to last long on a college station's playlist, the royalties may be little more than pocket money.

sales staff. Must know broadcast equipment. Excellent salary/commission, hospitalization, retirement plan, paid vacation. Start January, 1990 or earlier. Send resume and salary requirements to: Personnel Dept., 5700 E. Loop 820 South, Ft. Worth, TX 76119.

INTERNSHIPS

Academy of Arts and Sciences Internship Program: The ATAS internship chooses 24 students each summer to work in direct contact with professionals in their desired area of the television industry. The Academy pays each intern a stipend of \$1,600 plus travel. In Los Angeles. 818/953-7575.

Arts Apprenticeship Program, New York City Dept. of Cultural Affairs. Work/study placements at over 200 non-profit mass media/ fine arts organizations. 212/974-1150. (Schools wishing to participate, contact: NYC

Fried defends it from a psychological perspective. "Getting a small check—even 10 or 15 dollars—might keep them in the business a little longer," Fried believes.

"I would agree with that," Gesner said later. "It gives us a kind of credibility. It's motivational in a way." It may also help improve artist support of college stations. "I think it would make any band interested in how they could get more airplay on [college] radio," he said.

Gesner is realistic about the prospects, however. "*Sonic Youth...or The Feelies* would probably get a couple thousand dollars [from performance royalties]. I'd much prefer playing an eating club at Princeton [University] and get \$750 than waiting for a \$100 [royalty] check in the mail," he said.

Robert Haber, publisher of *CMJ New Music Report*, shares that realism on royalties for alternative bands. "If it's [the royalty check's] a dollar and a half, and they've been played [on college stations] a thousand times, it's not going to motivate them" to remain in the business. When pressed, Haber could offer no guess as to what royalty dollar range any alternative bands might be receiving.

Another problem crops up.

Urban Corps: 212/566-3952.)

International Radio and Television Society: Outstanding juniors and seniors are selected to participate in an all-expense paid summer fellowship in New York City which includes an eight week "real world" broadcasting experience in any of several broadcasting companies. 212/867-6650.

If you know of a school or business trying to fill job or internship positions relevant to college broadcasters, send it to *College Broadcaster*, c/o NACB, for a **free** listing.

AWARDS

The date in front of each listing is the **final deadline** to submit entries, so contact the organization well ahead of time about application procedures and any entry fees, and to give you time to prepare and package your entries. Most have more than one

What if a relatively unknown band/songwriter registers in BMI's tabulations? How are they found so they can receive their royalties? "We do everything we can," Fried responded. "We work to locate the band to get their check." Fried said he and his staff call the band's former labels and even individual colleges in order to trace the songwriters. Of course, the songwriter would need to become BMI members in order to collect those royalties. However, because no member dues are charged, unlike at ASCAP, it is little more than the formality of drafting the standard agreement.

Benefits to College Radio

CMJ's Haber sees the greater significance of BMI's new system not as a royalty source to artists, but rather its effect upon the college radio industry. "It will be the first real quantification of college radio [air]play," he said. "There are a ton of artists that are played on college radio who are played nowhere else. An entity like BMI is recognizing college radio. The implications [for] college radio are significant," Haber concluded.

"What we [in the industry] already know: 'college radio—they

winner and/or multiple award categories. Cash awards are usually included. Competitions are annual unless specified otherwise.

10/15/89: 11th Annual Frank O'Connor Memorial College 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 12/1/88 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 gather-

play artists first,' now you're going to see a mathematical formula to it," said Haber. It should also prove college radio's ability to sell concert tickets and sell records. "The managers, agents, venues...it will elevate college radio [in their minds] subconsciously," he said.

When this news came out, “ASCAP was energetic about saying how they’ve been pulling college radio all along,” Haber recalled. Though he has “no reason to doubt them,” for Haber, the issue should be looked at from a broader perspective than as another ASCAP-BMI competition: The cumulative effect of substantive, attention-getting developments like this benefits college radio. “When things like this keep happening, everyone in the industry and the public takes college radio more seriously...A \$50 [royalty] check is nice, but getting the public to appreciate college radio [as an industry] is more important,” Haber believes.

Music performance licensing royalties can make the difference in whether or not an American songwriter can afford to continue in the

MUSIC LICENSING
Continued on page 31

ing 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.

MUSIC LICENSING

Continued from page 30

music business. The administrative burden is being shouldered by three organizations—ASCAP, BMI and SESAC. Not only are the hundreds of thousands of composers and publishers indebted to the service they provide, but now, college radio may soon owe them a favor. Thanks to recent developments such as BMI's college logging system, the college radio industry is receiving favorable publicity in terms of its ability to sell records and concert tickets and to catapult unknown acts to the verge of mass popularity. This generates a positive impression in the minds of influential figures in the music business, which in turn improves the image of college radio as a viable industry. Though the music licensing firms still do not officially recognize college television, the parallels are so strong between it and college radio as it was a decade or so ago that it is likely that the TV branch of collegiate mass media will achieve at least as great a success. Then watch how fast the music licensing firms come after it for performance rights fees.

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, Nat'l. Cowboy Hall of Fame, 1700NE63rd, Oklahoma City, OK 73111.

3rd Fri. in Jan '90: Broadcast Designers Assn. Award rewards 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.

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 mass media grants and awards.

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 located 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 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

NACB NEWS

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ible. We're looking forward to receiving more shows." Programs have included TV and radio drama, documentaries, comedy, news magazines, public affairs and music. "The only thing we're avoiding are music video shows," said Goodman. "Songs strung one after another are all over the place. U•NET is looking for unique student programming." Ideal program length is 28 or 56 minutes, plus or minus 60 seconds. Program content will not be edited, but offensive language may be "bleeped," she said.

Specific programming guidelines will be established during U•NET's first affiliate's conference, to be held during the final day of NACB's national conference, Nov. 19. Goodman stressed the importance of the attendance of current or prospective affiliates. "This is the conference where the rules for the next ten conferences will be written. This is the conference where affiliates will decide what U•NET is and how and when it will do it," said Goodman.

If you have questions or wish to submit programs to U•NET, contact Dara Goodman at 401/863-2225.

Upcoming Events

Calls have started to come in, but help is still needed for NACB's First Southern Regional Conference, tentatively slated for early 1990 at Duke University, Durham, NC. Call Adam Collis, Duke Cable 13, at 919/684-2911 or 919/687-4563.

NACB's First Rocky Mountain Regional Conference is also coming up in early February, 1990. It's not too early to start getting things set. Stations in those states are asked to call David Keefe at KWSB-FM, Western State College, Gunnison, CO, to assist in the planning: 303/943-3033.

Preparations for NACB's Second Annual West Coast Regional Conference are already underway. The conference is scheduled for mid-March. To assist in the planning, please contact Julie Wilson at 714/447-0147 or NACB.

National Contest

Entries Pile In!

As you will remember from

last issue, NACB announced the First Annual College Station T-Shirt Contest. All shirts entered will be used as part of NACB's booth displays at trade shows around the country. 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. College radio entries are outnumbering college TV shirts so far, so come on television! The competition is open to all NACB member stations or those which intend to become members in the 1989-90 school year. Send entry to: NACB, Sciences Library, 12th floor, 201 Thayer Street, Box 1955, Providence, RI 02912. **Deadline:** Nov. 30, 1989.

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

Second Annual Conference of College Broadcasters

'The Spirit of Innovation'

FINAL
NOTICE

November 17-19, 1989
Brown University
Providence, Rhode Island

REGISTRATION AND DUES

The conference is open to NACB members as well as to others involved in college broadcasting. NACB members will have registration priority. Space only permits two students and one faculty representative from each station to attend. Additional representatives will be waitlisted and admitted space permitting. Registration will be on a first-come basis.

A generous grant from the CBS Foundation has made it possible for NACB to set the registration fee for the conference at \$25 per person for NACB members. Non-members and waitlisted members will be admitted to the conference at a fee of \$50. Your registration entitles you to attend all the seminars and lectures and the MUSIC ONLY trade show as well as the opening reception, Saturday luncheon and Sunday brunch.

Accommodations: A special arrangement has been made with the Omni Biltmore Hotel in Providence for NACB conference delegates at a reduced rate of \$75/night (includes singles, doubles, triples, quads). Please call the Biltmore to make your reservation (401) 421-0700 and specify NACB conference. Reservations must be made by October 27.

Travel: Special discount airfares have been arranged with Continental. Call 1-800-468-7022 and refer to EZ Access #11BP39. For directions and reservations call NACB (401) 863-2225 or write Box 1955 Brown U. Providence RI 02912.

Ted Turner
Keynote Speaker

Lee Abrams
Featured Speaker

SCHEDULE OF EVENTS

FRIDAY, NOV. 17

3pm - 1am: Registration and room check-in
3pm - 6pm: Local station tours
8pm: Keynote address by Ted Turner
Featured speech by Lee Abrams
10pm: Welcoming reception for Ted Turner and conference participants

SATURDAY, NOV. 18

9am-8pm: Music Only Trade Show
9am-noon: Panel Discussions
•Programming America in the 90's
•The Co-opting of Alternative Music
•Women and Sexism in Broadcasting
2pm-7pm: 60 Seminars and Discussion Groups

SUNDAY, NOV. 19

8 am - 5pm:
Management Meetings
Election of Board of Directors
Seminars and Workshops continued
U•NET Affiliates Conference

Made possible by a generous grant from the CBS Foundation

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Programming To...

U•NET

University
Network

U•NET is accepting programming for the fall '89 and spring '90 Semesters

Your television and radio programming could be seen and heard
on college stations from coast to coast!

Contact: Dara Goodman NACB Box 1955 Brown University Providence RI 02912 401 863-2225