

# College Broadcaster

September, 1989

A Publication of the National Association of College Broadcasters

*Now's the Time  
to Promote  
Your Station*

*New Music  
Seminar 10*

*Joan Hamburg  
on Talk Radio*

*Christian College  
Broadcasters*

*NACB T-Shirt  
Contest*

*U•NET Update*

*Music & Product  
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N A C B

# College Broadcaster

Vol. 2, No. 1, September 1989



N A C B

## Get the "W O R D" out.....

Whether your station serves one dorm or a metropolitan area, here are some listenership-boosting promotion ideas to implement now.

## NACB's 1st Annual Station T-Shirt Contest.....

Here's your station's chance to show its creativity in our first national contest. Prizes to the winners!

## New Music Seminar 10.....

The summer's biggest alternative music convention in New York City included some wild panels and even wilder bands.

## Radio: More Than Coursework.....

A professional describes what you really need to launch a radio career.

## College Media's Christian Alternative: IRB.....

A profile of the Intercollegiate Religious Broadcasters, a growing college media network for Christian stations.

## Joan Hamburg: A Love Affair With Information.....

Transcript of a dynamic address by one of talk radio's famed veterans.



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Cover Artwork based on billboards of college stations KUNV-FM (University of Nevada-Las Vegas) and WBRU-FM (Brown University, Providence, RI) by Jill Armstrong, Brown Design Group. Inner magazine graphics by Eric Olson, R.I. School of Design.

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

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## EDITORIAL

### "Tragedy or Triumph?" When Your College Station "Goes" NPR

One day your station gets a call from the University's: (1) VP for Student Affairs; (2) VP for Public Relations; or (3) Communications Department chairperson; who says: "The station's: (a) poorly managed;" (b) too expensive to operate as is;" (c) airing programming irresponsibly;" and/or (d) projecting an image inconsistent with the university's goals."

You reply: (a) "Well, it's not bad considering that we're all students volunteering the few free hours per week that we have



Glenn Gutmacher

and our faculty adviser's never around when you need him/her;" (b) "How could it be expensive? We only have a \$15,000 annual budget;" (c) "We're more tasteful than the local commercial morning show, and the vast majority of letters and calls from our audience are positive;" and/or (d) "The students are the university, they're the reason you have a job—they comprise the

vast majority of the school population. Our programming surveys show they like what we're playing, so how could our image be inconsistent with the university's?"

Administrator: "Well, you know: (1) about the station's upcoming power increase..." or

(2) we've been thinking about applying to the FCC for a station power increase."

You: (1) "Yeah, the one our GM and Chief Engineer sweated to put together last year and nearly failed their courses over, which just got approved by the FCC;" or (2) "Really? You mean alternative rock will soon be heard throughout Central City?"

Administrator: "Well, we have new programming ideas in mind."

Before you know it, what happens is: (1) the student station managers are replaced by five full-time professionals hired to run the station. (This is one of the requirements to receive federal grant money.); (2) a satellite dish is installed, pointed at National Public Radio's transpon-

der; and (3) none of your friends work at the station anymore unless they want a radio career so much that they don't care what the programming is, or need financial aid so badly that they'll take whatever go-fer jobs are left at the new station.

On the other side, consider the benefits. NPR provides some great programming. Within such stations, students usually have opportunities to work as "interns" in fundraising/development, promotions and production. Unlike student-run stations, however, it is an environment that will never treat them as potential managers. It will prepare them well for what public and commercial radio stations fundamentally are: businesses working in the interest of the university and shareholders.

EDITORIAL

Continued on page 23

## LETTER FROM THE DIRECTORS

Welcome to *College Broadcaster* magazine. If you are just starting to receive our publication, don't worry, it's a new start for us, too. We have just expanded the content and have given it a new look. In addition, we have hired a new, full-time Executive Editor (whose first editorial appears above).

If you're from a college radio station, you may already know him. Glenn's been writing a book on *The History of College Radio in America* and has visited over 150 stations across the country while meeting representatives from over 200 other stations at college conferences including those of NACB, Black College Radio, IRB and IBS.

We are excited that *College Broadcaster* is growing. The magazine is becoming advertiser-supported (rather than paid for by grants). Now the magazine can afford to cover a wider

range of topics and places.

Many of the columnists whose work appears within are also new. Some are students, others professionals, but all very knowledgeable in their respective specialties and eager to answer your questions. We encourage you to write to them, c/o NACB, and we will have them respond to as many as possible.

The new *College Broadcaster* is just one of the many projects that NACB staff have been developing over the summer. As this magazine goes to press, we are making the final arrangements for U•NET (University Network). We have just hired Dara Goodman, Syracuse '88, to be U•NET Director. The network will go on-the-air in Sep-

tember and Dara and the staff are ready to accept programming for the network in all categories.

See the NACB News section for information on programming.

In addition, we have been preparing for this year's national conference, November 17-19 at Brown University.

Ted Turner will be delivering the keynote address. We expect over 600 students from 250 stations to attend. There will be over 60 events including seminars, panels, speeches and a record industry trade show. Once again, CBS's generous support has made the conference cost effective for the college budget.

We have also spent the summer developing numerous other projects including a broadcasters' liability insurance cooperative which will be offered this fall. Coverage will protect your

station from libel and copyright infringement suits. Although your station may never have had any legal problems in the past, we have found that school administrations increasingly require college stations to carry their own coverage.

If you have not already done so, we hope you will join us as a member so you can take full advantage of NACB benefits and be a part of projects which will help shape the future of college electronic media. You or your station may initiate NACB projects through participation in conferences, program submissions to U•NET and through articles to *College Broadcaster*. We are always open to new ideas and to helping start new projects, so don't hesitate to call. Also, look for the membership application and survey insert in this issue. Of course, if you have any questions about NACB or if we can help you or your station in the meantime, call or write us anytime.



To the  
Editor...

# Letters

...And to  
NACB

*Last June, Gary Toyn from Weber State's KWCR-FM contacted our offices seeking NACB's support of a project to recognize college students in China who had perished in the struggle for freedom there. His idea: to unify college and commercial stations across the nation in a moment of radio silence on July 4. The NACB Board of Directors, which meets weekly by telephone conference call, unanimously approved support of Toyn's project. As an association, whatever resources and assistance we could offer to his endeavor were made available.*

*All of us at NACB were enthusiastic about the project because it embodied so many of the reasons why we exist: to foster the communication of ideas and to promote the efforts of college broadcasters. But more importantly, we realized we had an opportunity to help the students of this country speak their beliefs to the world when their peers in China had been silenced.*

*In the future, we look forward to opportunities of this nature. Toyn has shown all of us how far the efforts of college broadcasters can extend.*

Dear NACB,

I have enclosed a sampling of the many letters sent to me regarding the moment of silence on July 4th. From all indications, this campaign was a resounding success. The best information we have available to us indicates that over 2000 radio stations around the world participated. Additionally, The Voice of America, Radio Free Europe, Christian Science Monitor Radio, Radio Saipan, CBS, ABC, NBC radio networks, and both

AP and UPI wire services all covered the story.

We have learned that the Governor of Utah will honor our station with a Declaration of Appreciation for initiating and organizing this campaign. We are very excited about the impact this gesture has had throughout the country. Many people have informed me that the news of our minute of silence was broadcast to the people who really count: those in China. Unfortunately we may never know what impact, if any, this moment of silence may have had in China. We can only hope the effect was a positive push towards democracy.

I am grateful to all those at NACB who assisted with this campaign. Your quick action in obtaining the letter of endorsement was one of the key reasons this campaign was a success. Without your help, this project would have floundered from the beginning. I can only hope that I have the opportunity to deal with you and NACB again. Your organization has proven itself as one which is capable of successfully completing even the most difficult of tasks. I thank you again for your assistance, and look forward to seeing you at the NACB conference in November.

Sincerely,  
Gary Toyn  
Station Manager  
KWCR-FM

*After asking The New York Times why they did not include listings of programs on college radio stations in their weekly "Radio*

*Highlights" section, NACB received the following reply:*

Dear Sir:

Thank you for your recent letter concerning the radio highlights listings.

We receive hundreds of program schedules a week, and because of space limitations we can list only highlights. These must have specific content: the names of the pieces to be played as well as the composers; a specific guest or artist's work that will be featured, or under talk (show listings), a guest and a host.

We would be more than happy to include programs from a college station if our general guidelines are met: each program for each day should be submitted on a separate sheet of paper, at least two weeks in advance of the air date, even if the same show airs each week. They should be dated and follow the format that appears in the paper on the radio page.

Sincerely,  
Panny Thomas  
Radio Listings  
The New York Times

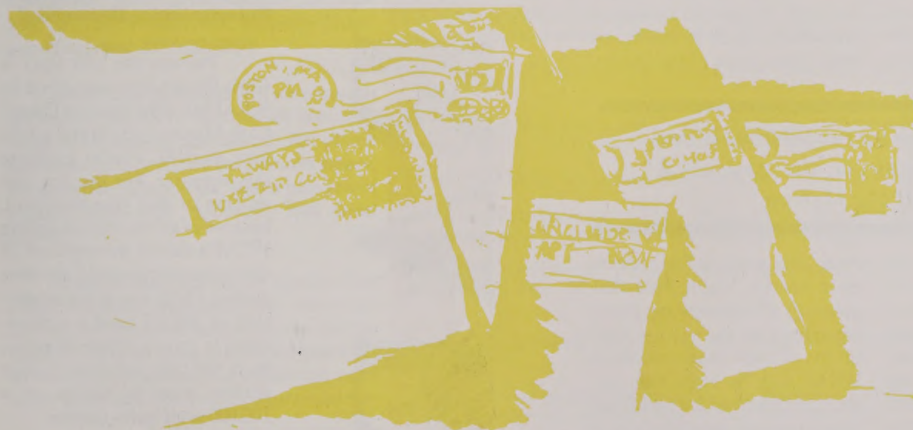
*Editor's Note: Your Promotions Director should read this. The major paper in your city might provide your station free listings, too—if you send it in the desired format.*

Dear NACB,

I attended your conference at Brown University last year and found it to be a worthwhile experience. We wish the best of luck to NACB and we hope to be part of its growth. We will be proud to be a member.

Steven Farber  
Station Manager, WRTV  
George Washington Univ.

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





## STATION PROFILES

Ithaca College Television began cablecasting programs in 1958 on one of the country's earliest community cable systems. Ithaca is a small city with no television stations and poor over-the-air reception of distant channels. With a studio located at Ithaca College's School of Communications, it was natural that the students were invited to produce local programming. The School was made a head-end for the system, and for more than two decades, ICB-TV had a virtual monopoly on the production of all local public affairs, entertainment, news and sports programming. Eventually, the cable company began its own nightly news program (creating an identity crisis for our news department) and an active public access facility was built. Although ICB-TV is no longer the only game in town, it continues as a vital organization with an average of twelve production units and 230 volunteers participating each semester.

ICB-TV

The shows, usually taped weekly, are generated and produced by students. One of our most successful shows, Anthology, produced by Russ Harden, was featured in the NACB's satellite network premiere. ICB-TV has a full-time staff general manager for operations and a student Executive Staff that includes a station manager and all producers. Although the productions are not tied into academic coursework, we share facilities—studios, editing, computers, field gear—with the School of Communications. Except for a few specialty items, ICB-TV does not have designated equipment. In our case, this is an advantage because we benefit from access to the School's engineering department and generous "Cage" hours. The School also provides a healthy operating budget. This semester, ICB-TV begins operations in a new, \$12 million, state-of-the-art facility.

The challenges ICB-TV faces are those faced by many other student television organi-

zations: (1) the need for change, and how to implement it; (2) instilling dedication, morale and crew unity; (3) developing people for positions, especially producerships; (4) clearly defining responsibilities and expectations; (5) attracting fieldshooters; and (6) recognizing superior contributions and addressing substandard performance.

One recurring issue is academic credit for ICB-TV participation. There is none available at present, even though some individuals—producers especially—contribute at least fifteen hours weekly to their programs. An Executive Staff committee identified three goals for this year: Education, Dedication/Unity and Professional Quality. We hope to read in upcoming issues of *College Broadcaster* how other stations are handling personnel issues, and the question of compensation in particular.

Eloise Greene  
Manager, Television Operations

Scott Lozea, '91  
Station Manager

Toccoa Falls College in Toccoa Falls, GA, doesn't have a student radio station. Broadcasting majors use the Communications Department's non-broadcasting studios to practice on-air and promotion skills. The school does hold the license for WRAF-FM, a 100,000 watt station, but it is mostly run by professionals and adult volunteers. However,

Locomotion Gang," a long-running program for the child audience.

Linwood Hagin, a professor at Toccoa Falls College, serves as liaison between WRAF and the Communications Department. If he feels a student is qualified to work at WRAF, he sends their name to the station.

***"WRAF is mostly run by professionals and adult volunteers. However, the students do have opportunities at the station."***

according to student Kathy Conley, "the students do have opportunities at the station." They produce PSAs, do remotes at rallies, and help with election night coverage, among other areas. Another student, Colleen Fox, is the engineer for "The

From this pool, WRAF selects their interns. Hagin estimated about 10-12 students are doing something at the station currently. Student involvement at WRAF may be high, but announcer/reporter Jeff Smith has mixed feelings about the lack of

WRAF

a student station on campus. Nevertheless, the situation appears better than at many NPR stations located on college campuses. According to Hagin, only two regular staffers at WRAF are not current Toccoa Falls students or graduates of the college's Communication Department.

Perhaps the best story is Chris Broom, who was hired by WRAF last December as Operations Manager. He is still a full-time student, due to graduate this semester. For the first few months of this year, however, because of an emergency calling WRAF's station manager out of the country for an indefinite time period, Chris was given leadership of WRAF until a replacement is found. Quite possibly, he is the only full-time college student ever in charge of a 100,000-watt radio station.





# Government & Industry NEWS



**Carrier-Current Radio Jeopardized:** Late last spring, the FCC revised Part 15 of the Rules which governs operation of many non-licensed radiating devices such as carrier-current radio. Thanks to a proposed form of field strength measurement based on far-field radiation (normal for over-the-air stations rather than on near-field induction) many carrier-current stations will be forced to reduce their signal strength. Stations on the low end of the AM band located in urban areas where campus dorms sit nearby non-college buildings are particularly affected. As proposed, a station at 530AM, for example, would have to reduce field strength by 88% in order to comply with the new rules. Effective coverage of campus buildings would be severely limited.

The FCC has received written comments on this issue from 35-40 stations and other groups using carrier-current transmitters, such as radio services for the blind and drive-in theaters and churches. No word yet on when the FCC will respond to these comments. Watch this one carefully. (Source: LPB, Inc.)

**Broadcast Capital Fund, Inc. (BROADCAP) and the Interracial Council for Business Opportunity (ICBO)** are conducting a year-long series of 10 seminars in conjunction with the FCC to help train those interested in becoming owners of broadcast operations. Seminar registration: 202/785-2886 or 212-779-4360. FCC Minority Enterprise Program: 202/632-5050.

**900 Phone Numbers** will soon invade the record industry. Companies are interested in expanding the toll-call 900 phone service to include record promotions where, for example, callers could hear a preview of a new Pixies song. (Source: *Wall Street Journal*)

**Translators** rebroadcast signals from a station's main transmitter into remote areas which otherwise could not receive the signal. Tensions have existed for years between religious stations that tend to use translators more and other non-commercial sta-

tions because translators fill valuable spectrum space on the FM dial which could otherwise go to new stations. However, several major college, community and religious radio organizations have come together to propose compromise rules on the issue of FM translators to the FCC. The Commission has yet to respond. (Partial source: National Federation of Community Broadcasters)

**Indecency:** Courts have yet to rule on appeals made regarding the FCC's ban on indecent program content. College radio and TV stations, which often air cutting-edge, controversial programming, would be most affected if the ban is ultimately implemented and enforced. Such broadcasters

face strong political opposition from conservative groups such as the Religious Roundtable, American Family Association and Christian Leaders for Responsible Television. AFA/CLRT Executive Director Rev. Don Wildmon is upset that "The FCC has not, and apparently will not, enforce the laws on obscenity and indecency." In related news, Congressional bills to allow "the TV industry to adopt voluntary guidelines" to reduce sex and violence haven't had much impact. The major networks feel they are doing enough. (Partial sources: *Washington Times* and *Los Angeles Times*)

FCC NEWS  
Continued on page 27

## Conferences and Events

### SEPTEMBER

10-12: Public Radio Program Directors Association, New Orleans, LA. 301/570-0362.

12-16: Public Radio Professional Management Program, Boston, MA. 213/985-5496.

13-16: National Association of Broadcasters Radio '89 Convention. New Orleans, LA. 202/429-5444.

13-16: Radio-Television News Directors Association, Kansas City, MO. 202/659-6510.

21-25: International Broadcasting Convention (IBC), UK Aspects of broadcast engineering and related topics emphasis on emerging technologies. London, Eng. 011-44-01-240-1871.

### OCTOBER

2-8: 1st World Electronic Media Symposium and Exhibition, Geneva, Switzerland. Info: Int'l. Telecom. Union, ITV-COM 89 Secretariat, Place des Nations, CH-2111, Geneva, Switzerland.

5-8: Midwest Music Experience, Chicago, IL. Explore the relationship between the Midwest music scene and the international scene as a whole. 312/935-7397.

5-8: Society of Broadcast Engineers, Kansas City, MO. 317/842-0394 or Jon Battison at 614/888-3364.

6-11: Beijing Int'l. Radio and TV Broadcasting Equipment Exposition '89 (BIRTV '89), Beijing, China. China Business Enterprises: 212/682-1511.

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

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 Convention. Providence, RI. Keynote speaker: Ted Turner. 401/863-2225.



# Get the **WORD** OUT!

*College station promotion in the 1990's can be effective and inexpensive. Here are specific ideas.*

by Glenn Gutmacher

*It's Monday, December 3. Finals are less than a week away. It's three o'clock in the morning, but you're not studying. You can't study. You haven't slept for the last two days but you can't stop now. Only three items away from winning everything. All you need to find is a purple alligator shoehorn, a flag with 48 stars, and the name of Major Healy's best friend's dog. You can still remember the preliminary trials when you listened to that two-second guitar riff played backwards at double-speed for five hours in the dark, refusing meals, until you finally realized what song it was. You haven't showered or answered a message in over a week and your live-in lover moved out in disgust. But you don't care. All you hear is the DJ's voice ringing in your head, saying "Keep searching! Keep listening! Win! Win it ALL!" If you could be driven close to this point as part of a college station contest, you were probably the victim of effective promotions.*

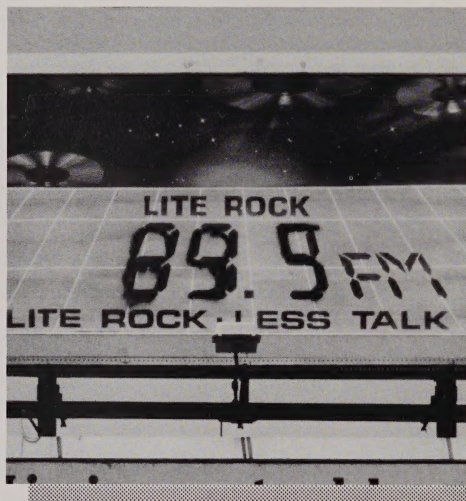
If your radio DJ or TV production crew meetings seem a bit low on morale or your campus acquaintances act unusually ignorant when you talk about the programming at your station, the problem is often poorly executed station promotions.

It doesn't matter if you're from radio or TV, college or commercial. Promotions are a universal necessity to the survival of your station. Nobody knows you're there if you don't promote yourself. However, good promotions can make your station a dynamic force on and off campus for your audience, and a much more fun and lively place to be for your staff.

## Starting (or Re-starting) a Station

In 1986, a small group of Brown

University students were about to found the first television station in the school's history. The premiere broadcast would be in less than a week but no one outside the crew seemed to realize the profound significance of the event. BTV had no promotional budget to speak of. "When BTV first went on the air," recalled Steve Klinenberg, a freshman at the time and later the station manager, "we taped promotional flyers for the premiere broadcast to every box in the campus post office." Holding a "big poster party" of about 15 people, BTV staff teamed up for a contest, racing to see who could put



*High-profile promotion but illegal use of billboard*

up the most flyers.

By the time they finished, "the whole post office was red," Klinenberg laughed. "We skipped certain mailboxes to form a giant 'BTV' pattern. Virtually every student got a notice and saw the sign. It got us instant name recognition," he said. That's the mark of a successful promotion.

But that was just the beginning of BTV's actions at the post office. "It's like the student union at most schools," Klinenberg explained. "Everyone's there at one time or another during the day, so that's the place to establish a presence." The station brought a huge video monitor into the post office—they bought a 25" screen specifically for such

promotional purposes—and ran a humorous video on how to hook up your set to BTV. "We sold a lot of cable connectors there," he said. Every purchaser got a free BTV bumper/notebook sticker. And they've kept doing it ever since. Viewers were hooked by the novelty of seeing students like themselves producing, acting and creating programming, especially something funny.

## Hitting the Frosh

Exactly three years ago I was in the middle of helping to plan what turned out to be the best on-campus promotion our station ever did. We knew in early September that the university would hold its annual "Freshman Bazaar," an afternoon when any undergraduate organization could set up a table and pitch themselves to students looking to expand their extracurricular involvement. Though it was held in the grassy quad surrounded by freshman dorms, anyone could join an organization, so virtually the entire upperclass population would check out the goings-on, too.

What presence should we make there? We thought about what WYBC is to our audience: music. We needed to offer music. Someone suggested a remote broadcast booth. That would certainly stand out in contrast to most groups at the Bazaar who simply have brochures sitting on a table. It had been a while since WYBC did something interesting at the Bazaar.

The next problem was determining who would have air time. Everyone knew this would be a prime recruiting opportunity to boost the size of their departments. A meeting of the department heads led to a consensus—the four biggest departments (New Rock, Jazz, Urban, and Reggae) would have an hour each. While music people worked on these details, as sales/promotions manager, I and my staff worked on the P.R. side.

*WORD OUT  
Continued on page 9*



## WORD OUT

*Continued from previous page*

What could we do to attract advertisers so our promotion/recruitment wouldn't cost us? We initially thought to offer a registration bag of "goodies" to students who stopped by our table. In talking with the administration, however, we found that university policy prohibited introducing tangible promotional material for businesses outside the school. This event was for campus organizations only—soliciting for other groups was strictly prohibited.

We brainstormed and found a loophole: advertisements over the air were allowed. So we drafted a special package to sell spots which would be heard at the site and over the station. The double exposure for advertisers—hitting incoming students who were open to trying new businesses plus reaching the normal over-the-air audience—proved to be a strong draw: all the avails were sold in a week!

We were still able to offer goodies: our own. WYBC promotional items abounded—buttons, program guide posters and the like—the cost covered by the advertisers.

And on Bazaar day, the music from our booth stood out from the plethora of paper littering every other organization's table even better than we had hoped. Music was something dynamic to offer, something to which they were naturally drawn: people even started dancing in front of the turntables! WYBC stole the show.

On the other hand, some stations might not consider this promotion the "right" kind of success. According to Kelly Moye, who just finished her term as Promotions Director at KUCB/Univ. of Colorado-Boulder, their mobile broadcast from within the student center "pissed people off because they try to study there and it stole students' attention from all the other booths." If you fear this may happen, try to reduce tensions in advance but be ready to accept the consequences. Your staff should agree that the promotional benefits far outweigh any animosity you may generate. Promotions that succeed at the expense of other groups may leave bad feelings that turn into roadblocks to your station's future projects. Instead, work to gain their cooperation.

At BTV, to assure their freshmen-oriented promotional pitch succeeded, a package was given to each of the freshman

counselors to assure distribution. It contained program guides, station promo materials and connection cables with hookup instructions for the frosh, and a high-quality, full-color BTV t-shirt for the counselor. The shirt was an added incentive for the counselors to help out and served as free advertising to freshmen who saw them wearing it.

Like the Freshman Bazaar in which WYBC participated, Brown University holds a freshman orientation night in September. As much for staff recruitment purposes as for promotion, BTV targets frosh there by setting up video monitors that run tapes of sample programming and by handing out BTV stickers. Like KUCB's mobile unit, BTV has its video monitors. "Whenever there's a group of people, you take a video monitor,"

Steve Klinenberg explained. "It's a draw; it's a magnet. People stop and people look. Then you grab them to ensure they see

the promotions and the recruitment tape for the station."

Freshmen are important. KUCB's Kelly Moye argued that "by the time students are upperclassmen, their habits are already determined. They have a radio station they like to listen to, and it is very difficult to get any of them to stray from their previously-set routine. Freshmen, however, are typically from another state and still unfamiliar with the radio stations in your area, so they're perfectly willing to give your station a try." Promotions geared to freshmen have the greatest chance of success.

### Beginning of the Year

Upperclassmen may not be completely a lost cause. After a summer away, they may be more open to trying new things. September is when promotions for new products and services to students are generally most effective. That holds true for viewing and listening habits just as much as for which soap they choose to use. Upperclassmen are harder to influence than freshmen, but at least you have a chance in September.

Consider where students can best be exposed to station promotions. Thou-

sands of students attend college sports contests at American University's stadium. WVAU, American University's cable FM station, saw that the high turnout there was a promotional opportunity staring them in the face. They handed out WVAU bumper stickers, pens and calendars to students as they entered the gates. Though you need not offer so much, this will be effective at virtually any school. The promotion reaches a large segment of your potential audience easily and effectively.

The ideal situation is when your audience is captive. At the University of Colorado-Boulder, according to Moye, "huge lines of students form, waiting to drop or add classes" at the start of each term. With a 24,000-student campus and only about 100 computers for the purpose, said Moye, "it can be a long wait."

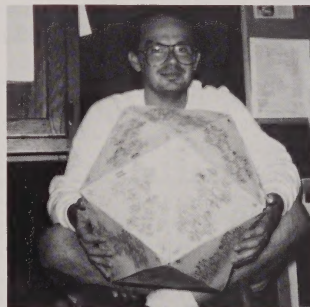
KUCB capitalized. They drove the station's mobile unit in a university-rented van to the multitudes in line. The unit consists of a three-foot high table with two turntables, console board, side speakers and an amp below—a simple, compact and inexpensive setup. With a KUCB banner hanging over the edge of the table covering the wires, it looks sharp. Since the students "can't get out of line," station staff "can give them promo stuff while they play the music," Moye noted.

Moye knew the mobile unit shouldn't be limited to just this once-a-term event. Employed for promotions, the DJ service is now regularly rented out for parties, high school dances and other happenings in order to generate income. Moye personally trained 15 DJs to work it so that various crews of three people can always run it. One person handles production and repair, another is DJ at the turntables and the third handles requests and deals with the crowds. "It's been an amazing money-maker," Moye said. KUCB made \$3,500 off it in just eight months last year and they significantly raised their profile within the greater community.

As with most successful promotions, P.R. and money are generated simultaneously. Why was KUCB's so successful? The station knew it had an edge by pricing it at \$250 for four hours, just below professional DJ services in the area. Still, the mobile DJs weren't that busy up until last year. Moye saw the potential—it just needed

WORD OUT

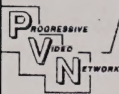
*Continued on page 12*



KMNR's Vito Biundo holds program guide



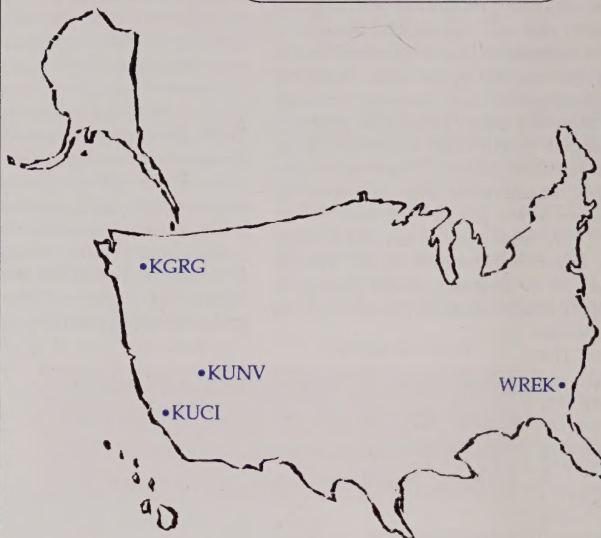
# MUSIC



1. The Fixx-Precious Stone-RCA
2. Treat Her Right-Picture of the Future-RCA
3. The Primitives-Crash-RCA
4. They Might Be Giants-Purple Toupee-Restless/Bar None
5. Close Lobsters-Nature Thing-Enigma/Fire
6. Flaming Lips-Redneck School of Technology-Restless
7. Sonic Youth-Candle-Enigma/Blast
8. Blue Aeroplanes-Veils of Colour-Restless/Fire
9. The Graces-Lay Down Your Arms-A&M
10. Edie Brickell-Love Like We Do-Geffen
11. Hoodoo Gurus-Come Anytime-RCA
12. Pop Will Eat Itself-Can You Dig It-RCA
13. Goodbye Mr. MacKenzie-The Rattler-Capitol

Week of August 7

## Station Sampler Week of August 11



### KGRG-FM

Green River CC, Auburn, WA

1. B-52's, *Cosmic Thing*, Sire
2. Ziggy Marley, *One Bright Day*, Virgin
3. Hoodoo Gurus, *Magnum Cum Louder*, RCA
4. Mary's Danish, *There Goes Wonderstruck*, Chameleon
5. Pixies, *Doolittle*, 4AD/Elektra
6. Syd Straw, *Surprise*, Virgin
7. Red Hot Chili Peppers, *Mother's Milk*, EMI
8. The Cure, *Disintegration*, Elektra
9. Shakespeare's Sister, *Shakespeare's Sister*, Polygram
10. Wonder Stuff, *Eight-Legged Groove Machine*, Polydor
11. Ocean Blue, *Ocean Blue*, Sire/Reprise
12. Trotski Ice Pick, *El Kabong*, SST
13. All, *All of a Sudden*, Cruz

### KUCI-FM

Univ. of Calif.-Irvine, Irvine, CA

1. Poke, *Peace & Love*, Island
2. Hoodoo Gurus, *Magnum Cum Louder*, RCA
3. Red Hot Chili Peppers, *Mother's Milk*, EMI
4. Fugazi, *Margin Walker*, Discord
5. Various Artists, *Time Between—A Tribute to the Byrds*, Imaginary/Communion
6. Blue Aeroplanes, *friendlooperplane*, Restless/Fire
7. Pixies, *Doolittle*, 4AD/Elektra
8. The Fluid, *Roadmouth*, Sub Pop
9. Various Artists, *Swell Maps*, Mute
10. Stone Roses, *She Bangs the Drum*, Silver-tone/RCA
12. Coffin Break, (new LP), CC Records
13. Ocean Blue, *Ocean Blue*, Sire/Reprise

### KUNV-FM

Univ. of Nevada, Las Vegas, NV

1. Pop Will Eat Itself, *This Is the Day...*, RCA
2. B-52's, *Cosmic Thing*, Warner
3. Wire, *It's Beginning to Get Back Again*, Enigma/Mute
4. Bauhaus, *Swing the Heavies*, Beggars Banquet/RCA
5. Hoodoo Gurus, *Magnum Cum Louder*, RCA
6. Ocean Blue, *Ocean Blue*, Sire/Reprise
7. Mary's Danish, *There Goes Wonderstruck*, Chameleon
8. All, *All of a Sudden*, Cruz
9. Front Line Assembly, *Gashed Senses and Crossfire*, Wax Trax
10. John Moore & the Expressway, *Expressway Rising*, Polygram
11. Naked Raygun, *Understand?*, Caroline
12. The Died Pretty, *Lost*, Beggars Banquet/RCA
13. Bill Pritchard, *Three Months, Three Weeks and Two Days*, Nettwerk (Canada)

### WREK-FM

Georgia Inst. of Tech., Atlanta, GA

1. Peter Gabriel, *Passion*, Geffen
2. Bitch Magnet, *Star Booty*, Communion
3. World Sex Quartet, *Rhythm & Blues*, Nonesuch
4. Mad Bells, *Ball of Destruction*, In Effect
5. Happy Flowers, *Oof*, Eleonstead
6. Will Rogers, *Coyote Rangers*, 601
7. Don Cherry, *Ari Deco*, A&M
8. Givan, *Gasparyan/I Will Not Be Sad in This World*, Warner
9. Kenny Neal, *Devil Child*, Alligator
10. Jason & the Scorchers, *S. Fire*, A&M
11. Cop Shoot Cop, *Headkick Fascination*, Supernatural Organization
12. Fat, *Plays For You*, AMOK
13. Various Artists, *Lake Michigan*, Nighthawk

## SUBMIT PROGRAMS

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Providence, RI 02912.



# MUSIC REVIEWS

Karyn Bryant, Music Director,  
WBRU-FM, Providence, RI



**The Ocean Blue**  
*The Ocean Blue*  
Sire/Reprise

It was yet another crowded night at CBGB's in New York City as many of the Industry's finest were on hand to check out a feature performance at the 10th annual New Music Seminar. The night's lineup consisted of three bands, including the Hershey, PA, quartet who call themselves *The Ocean Blue*.

Showing off material from their self-titled debut release on Sire, the band displayed ability, integrity and especially potential—all of which are well captured in the studio performances on this thoroughly enjoyable disc.

T.O.B. has been reared on the post-punk, modern rock aesthetic, and this upbringing has led the band to present a collection of songs which successfully show the many interesting facets of this school of

thought. At Schelzel's to mind Jim-drasky of the or perhaps Fears.

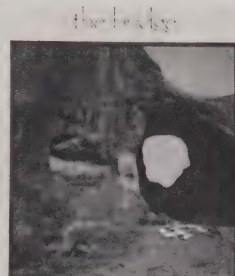


times, David vocals bring mer Po-Rave-Ups, Tears For

"Between Something and Nothing," the album's head-off track, has a bit of a late Echo and the Bunnymen feel to it, highlighted by the airy keyboards of Steve Lau and the crisp, clear lead guitar line played by the vocalist. The track is a good representative of the entire album, featuring an interesting interplay of pleasant guitars and atmospheric synths. Drummer Rob Minnig and bassist Bobby Mittan are both confident players who successfully hold the songs together while the guitars and synths frequently drift.

With grace and style, *The Ocean Blue's* tunes flow from one to another. Other points of interest are the two midtempo cuts "Drifting, Falling" and "Just Let Me Know." The first is sort of Smiths-like, with a great sax part; the second features the xylophone.

*The Ocean Blue*, while perhaps a little less than challenging at times, is well worth your \$13.99. As for the band, they've got style and substance, and undeniable potential.



a tribute to neil young

**Various Artists**  
*The Bridge: A Tribute to Neil Young*  
Caroline Records

Let's be honest. I've never been a big Neil Young fan...until now. Caroline Records has just released *The Bridge*, and for the first time in my life, I want to listen to Neil Young. Or at least 13 of his songs wonderfully covered by some of Modern Rock's biggest cult heroes. Producer Terry Tolken united 13 of the most happening acts around for this exciting compilation to benefit The Bridge School in San Francisco.

Inspired by Neil's own efforts to improve the plight of mentally challenged children everywhere (Neil has two young sons with Cerebral Palsy), Tolken decided to honor the influential rocker and raise some money at the same time.

This project is definitely right on the money. The tracks range from the classics like "Cinnamon Girl," done by British feedback aficionados Loop, and "Lotta Love" from the uninhibited Dinosaur Jr., to the cult favorites such as "Winterlong," covered by Boston's hipsters The Pixies, and "Computer Age," performed by New York's white-noise-and-distortion authority, Sonic Youth. Other strong performances can be heard in Soul Asylum's rendition of "Barstool Blues," B.A.L.L.'s assault on "Out of the Blue," Nick Cave's engaging "Helpless," and the Flaming Lips' sentimental "After the Goldrush." Other contributors are as varied as Victoria Williams & the Williams Brothers (she's Peter Case's main squeeze), Nikki Sudden and the French Revolution, Bongwater, Psychic TV, and Henry Kaiser. All in all, a pretty competent lineup.

*The Bridge* delivers; there's no doubt about it. So let's have three cheers for Terry Tolken, and a hefty contribution to an extremely worthy cause. And get ready to turn it up to eleven.

## CVC REPORT

Week of August 15

1. Paula Abdul, *Cold Hearted*, Virgin
2. Eddie Murphy, *Put Your Mouth On Me*, Columbia
3. Jody Watley/Eric B & Rakim, *Friends*, MCA
4. Prince, *Baldance*, Warner
5. Don Henley, *The End of the Innocence*, Geffen
6. New Kids On The Block, *Hangin' Tough*, Columbia
7. Bobby Brown, *On Our Own*, MCA
8. Richard Marx, *Right Here Waiting*, EMI
9. Donny Osmond, *Sacred Emotion*, Capitol
10. Warrant, *Heaven*, Columbia
11. Dino, *I Like It 4th & B'way*, Island
12. L.L. Cool J, *I'm That Type of Guy*, Def Jam/Columbia
13. Love And Rockets, *So Alive*, Beggars Banquet/RCA

CVC Report, 648 Broadway, NY, NY 10012  
Telephone: (212)533-9870, FAX: (212)473-3772



to be promoted. "We ran a couple of on-air spots and put mobile DJ ads in the campus newspaper [substituted for their generic KUCB ads, a barter deal with the paper]," she said.

The only thing stopping it from being even more successful is that Moye didn't have time to coordinate additional mobile jobs. "If we had somebody who'd be mobile unit director only, [we'd be busy every day of the week!]," she said.

#### After the Schedule's Set

Once your station's program schedule for the semester is in place, it must be widely promoted. If your station has never produced a program guide, this is a good time to start. Next to the audience actually tuning into your station, nothing will convey the concept of what your station is about better than a printed guide and, in radio, playlists.

An elaborate magazine isn't necessary. A typewriter, colored paper and a good photocopy machine is enough to start. If you have access to a computer with a newsletter layout software program (MacIntosh™ with Aldus Pagemaker™ is a popular combination), the guide becomes even better.

For example, Brown's *BTV Guide* also includes blurbs and columns that parody the national publication with the similar title. The guide is "left at all dining halls every Monday," Klinenberg said. "It's sitting right as you walk in. People will pick up whatever's handy to read while they're waiting in line for food." The guide also describes ways people can get involved. So it can kill two birds with one stone by serving as a recruitment tool also.

Program guides can take various forms. Does KMNR/University of Missouri-Rolla have a program guide or an arts-and-crafts project? Though it comes on flat cardboard, when assembled it transforms into a soccer ball-sized, multi-sided 3-D object you can't walk past without noticing. By the time you've finished studying it, you're familiar with the program schedule.

Since commercial radio stations have only one format, a program guide is impractical for them. College radio has an advantage. If you can afford quality schedule posters, they are more effective than plastering your entire campus with 8-1/2" x 11" flyers, which eventually get torn down by administrators or covered up by flyers of other student organizations. However, a colorful poster is not worth the expense unless

it's good enough for people to want to hang them up in their rooms/homes.

As any advertising executive knows, conveying information to consumers requires repeated exposure to the message. Promotions that make an impression will continue to hold your audience's attention.

#### Can Other Groups Help?

Too many college stations act in isolation. If you get other groups to work with you, you effectively multiply the size of your promotions staff at no cost. For example, BTV convinced Brown Student Agencies (student-run businesses) to sell the station's cable connectors along with BSA's normal items. If your station does not trade spot time for ad space in the program for each play at the campus theatre, in the campus newspaper and in every other publication around, you could be losing out on valuable resources. Each group reaches different audiences than yours does. Going through the list of campus organizations in a staff brainstorming session always yields additional ideas for tie-ins, beside advertising trade.

Businesses that cater to students are ideal. If you can't get cash for advertising, they can still profit from tying in with a high-profile promotion that you profit from. For example, a contest to students offering a TV show guest role could include clothing provided exclusively by a sponsoring boutique. Or instead of just offering two concert tickets to the 5th caller and calling it quits, the local limousine company could pick up the winners at their home. The company gets mentioned in each giveaway promo. This lets you extend the contest and hype the prize value, accumulating callers as names in a hat for an eventual drawing rather than as instant winners.

"Doing lectures is a great thing," said BTV's Klinenberg. He's referring to live cablecasting of big-name lecturers who come to speak at Brown. In the beginning, "we used to have to beg and plead to get rights [to simulcast]," he recalled. Whenever a lecturer sells out a hall, such as the father of gonzo journalism, Hunter S. Thompson, recently did, shut-out students are eager to see what's happening. BTV arranged to show the speeches on the giant screen TV in the campus pub where many students hang out. The station bought several TV sets for each of the snack bars around campus and

hooked them up to the closed-circuit network, extending the potential audience further.

"Now they [the Lecture Board] come to us to ask us to simulcast," Klinenberg says proudly. On the nights the hall and pub fill up, "we get a flood of calls [from students] asking 'how can I get hooked up?,' he said. "It's fostered ties between groups. The pub 'sells a lot more food and beer. It gets us [BTV] better known. The Lecture Board sees us as a way to extend their audience. It's a great relationship," Klinenberg concludes.

Though it requires more effort in coordination, if a promotion can be broadened in scope to benefit and involve several

*"Too many college stations act in isolation. If you get other groups to work with you, you effectively multiply the size of your promotions staff at no cost."*

groups, the rewards to each increase exponentially.

#### Programming as Promotion

"Incredible programming is your best promotion," Klinenberg believes. One BTV series in 1987, a late-night, Letterman-style show drew a strong response by being recorded live at night at the campus pub. It included all the elements, right down to a live band that played between sketches. "People were excited by being at a live taping," Klinenberg said. "The pub's big video screen showed the action live. When we do that [kind of thing], people get interested." Students became enthusiastic because they: (1) were in the pub, an atmosphere they already enjoy; (2) felt they were participating by being in the audience; and (3) got the sense they were being entertained—by the band and from watching themselves on screen.

Though few stations would ever develop programming purely for promotional value, some special broadcasts lend themselves as publicity vehicles. At my station, for example, I learned far in advance about a new, major folk music festival that our folk show host was helping to plan. Thanks to the host's connection and our early planning, we became the exclusive broadcaster of the event. In return, our station was listed on quality posters, in programs and in several major press articles at



# NACB NEWS

National, Regional & Local

## Conference Preview

NACB's Second Annual Conference will take place November 17-19 at Brown University, in Providence, Rhode Island.

Over 450 students, faculty and industry professionals attended last year. Last year's keynote speaker, CBS' legendary anchor Walter Cronkite, was a hard name to beat. However, given this year's conference theme, "The Spirit of Innovation," the dynamic and distinguished individual who has accepted NACB's invitation is a most appropriate person to give the address: Ted Turner. His company, Turner Broadcasting System, operates several major, innovative cable entities, such as CNN and Headline News, Superstation TBS, and TNT, the 24-hour movie channel, all of which have revolutionized the cable television industry.

Nearly, fifty industry professionals will participate in the conference to lead seminars or speak on panels. Look for the updated list of participants in the next issue of *College Broadcaster*.

Similar to last year, there will be approximately 60 panels and seminars on various topics of vital interest to college radio and TV students and faculty. Featured sessions include: innovation in the '80s/programming in the '90s, sexism and minority issues in broadcasting, the fate of "alternative" music, promotion, fundraising, training, engineering and much more. The large panels allow participants to witness dynamic interaction between leaders in the communications industry while the small seminars allow participants to become actively involved in the discussion.

A music-only trade show will also be held at the conference, distributing free programming and giving you a chance to meet with record label reps. This part is a must for college radio PDs and MDs as well as college TV music video show producers.

CBS is sponsoring the conference for the second year in a row. If you have not yet registered for the Conference (\$25/member, \$50/non-member), hurry, because space is limited. Call 401-863-2225.

As planned, U•NET will go on the air

## U•NET Satellite Network Update

this September. U•NET has received financial support from the cable industry, making it possible for the network to operate without having to run commercials or charge affiliates. Home Box Office and Warner Cable Communications provided crucial start-up support to the network.

U•NET, the University Network, is NACB's satellite programming service.



N A C B

NACB receives programming from member college stations and broadcasting departments around the country, uplinking it free of charge. According to NACB Executive Director, Doug Liman, U•NET will begin a regular daily college TV program feed beginning Sept. 18. The radio feed will begin shortly after.

U•NET is currently negotiating a deal with a foreign television network to sell a weekly best-of-U•NET program. The deal is being set up as a profit-sharing arrangement between U•NET and its affiliates. Revenue from this project will be split 50/50 between the network and the producers of the programs selected for the show. Different programs will be selected every week. It was decided at U•NET's first annual meeting, last November, that the network would not routinely pay producers for their work. The profit sharing plan in the works allows the

network to reward the producers who submit the most outstanding programs.

As part of the Second Annual Conference of College Broadcasters, U•NET will be hosting an affiliates' conference on Sunday, November 19. All active and prospective affiliates are encouraged to attend. Programming guidelines for the year will be determined at the conference.

NACB has recently hired a full-time U•NET Director, Dara Goodman, to spearhead expansion of the network. If you would like to produce or receive U•NET programming (radio or TV), call her at 401-863-2225.

## Upcoming Events

NACB's 1st Rocky Mountain Regional Conference: to be held in early February, 1990. Coordinated by David Keefe, KWSB-FM, Western State College, Gunnison, CO. To help in the planning, call him at 303-943-3033.

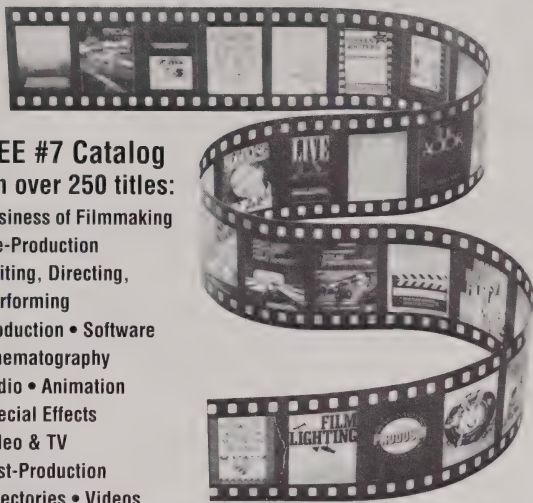
NACB's 1st Southern Regional Conference: tentatively slated for early 1990 at Duke University, Durham, NC. To help on this one, contact NACB at 401-863-2225 or Adam Collis, Duke Cable 13, at 919-684-6166.

## National Contest

NACB announces the First Annual College Station T-Shirt Contest! If your station produces a T-shirt, send us one. The most creative entry, as selected by NACB's staff, will be seen nationally in *College Broadcaster* in full color. In addition, the winning station will receive ten NACB beefy T-shirts. Open to all NACB member stations. Send entry to: NACB, 201 Thayer St., 14th fl., Box 1955, Providence, RI 02912.  
Deadline: Nov. 30, 1989



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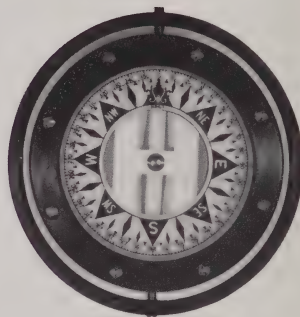
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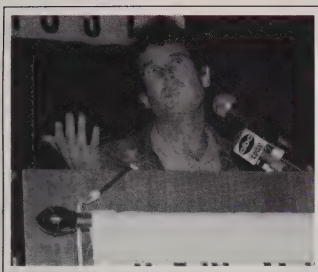
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Keynote speaker Johnny Clegg

When it started in 1980, few thought the New Music Seminar would be the alternative music mega-convention it is today. Offering over 80 panel sessions, 270 live band performances, a trade show of 100-plus exhibitors and a prime face-to-face networking opportunity with the powers of the recording industry, in only one decade it has become the event for those interested in alternative music business.

As the word of profits from sales of alternative music has moved from the shadow of the underground to the major labels' corporate corridors, the New Music Seminar has kept pace. According to NMS Executive Director Tom Silverman, over 23% of this year's attendees came from outside the United States, symbolizing the international stature of the alternative music industry. Silverman also has no shame about exploiting the commercial opportunities. "Take the contacts you make here and...force them. That's what'll make you in the music business," he said.

### Exposure for Bands

Radio station personnel and press abounded, but what really numbered high in the convention's crowded mobs were the record reps and the bands they pushed. The trick is getting exposure for one's band(s).

One method is via the broadcast booth, a working remote studio set up in the hotel in the heart of the conference. It was initially created for last year's NMS convention by BMI, Broadcast Music, Inc., the music licensing firm. Staffed exclusively by college stations last year, it met with remarkable success. BMI has used the booth several times in the interim, according to BMI Senior Vice President Robbin Ahrold. At NMS 10, it was shared by WFUD/Fairleigh Dickinson University, WNYU/New York University, and an alternative commercial station, WDRE. Though 'FDU is located in New Jersey, across the Hudson River from Manhattan's WNYU, the two are used to following each other on the air. They have one of the rare share-time

# New Music Seminar 10

*Once an obscure gathering, NMS has become the premiere alternative music convention and showcase.*

FCC licenses, broadcasting at different hours on the same 89.1 MHz frequency.

"I set up a schedule a good month to month-and-a-half ahead," said Jerry Rubino, WFUD Program Director. Nevertheless, "if something noteworthy" comes along, Rubino said, "we'll try to squeeze it in." Besides playing new music, "every 15 minutes we run an interview," he said. Being at NMS doesn't hurt in grabbing surprise guests, such as The Swans, who would be difficult to get in their station's New Jersey studios normally.

Deanna Gonzalez, drummer for the Atlanta-based band, Slave to the Siren, said they weren't ready in time to submit a demo tape to the broadcast booth and club gig coordinators. They felt something else would work just as well, anyway: running their video on NMTV, the ongoing closed-circuit network airing during the convention. Paying approximately \$300 got them 20 plays of their song, "Like A Lover," she said. Gonzalez explained the rationale: "I want someone to see that video and say 'I want that band.'"

That may be wishful thinking. According to a representative for independent label Bar None Records, video is "the most expensive way to sell records." Even if *Siren* doesn't get noticed immediately, Gonzalez has a positive attitude. "I'm just excited to be here—to see the stations, the other bands," she said. That's also networking.

### Some Noteworthy Acts

Of course, the most direct way to convey what one's band is about is to play. Well before NMS, audition tapes were solicited to help determine who would get club gigs during the convention. The result was over 250 bands at dozens of rock clubs around the city and in nearby New Jersey slating special line-ups, including unsigned bands as well as many independents' and alternative majors' acts.

Lucinda Williams, a hardened mod-

ern country singer, headlined the Rough Trade label's line-up at one club. Avoiding the syrupy sweetness typical of mainstream country acts, Williams' folk/blues/rock-flavored band pulls no punches. It would be surprising if a major label didn't try to sign her soon. The Country Music Association is counting on such attention. Though they are not giving up on Kenny Rogers/Barbara Mandrell types, their booth in the convention's exhibition hall touted a full roster of non-traditional country bands.

On the same bill with Williams was *Spiral Jetty*, once known as a college white-boy garage band. Their new music, however, characterized by thoughtful lyrics and pavement-blasting guitars that simultaneously maintain a melodic undertone, shows incredible talent worth a second look. (*College Broadcaster* caught up with them later for a detailed interview, October issue.)

When it comes to P.R. awards, two very different bands stand out. If I told you



Vernon Reid (l.) and Joey Ramone on "Artists" panel

I saw an eight year-old and two nine year-olds running around backstage at one alternative club during the convention, you'd assume they had run away from dinner with their parents at the McDonald's up the street. But you'd be wrong. The three blond-haired boys from Madison, WI, are there to play as Old Skull, promoted as the first punk rock

NMS 10  
Continued on next page



Continued from page 15  
trio comprised of single digit-age members.

Their reason for being there musically (and biologically) are their parents who accompany them when on the road. Who would allow their children to enter the seamy world of alternative rock? Vern Toulon, father of lead singer/guitarist J.P. Toulon and his keyboardist brother, Jaime, plays with *Afghan Void*. College radio fans know the other member's father, Robin Davies, as bass player for the *Tar Babies*.

Davies told *College Broadcaster* about the conditions by which the young band exists. "They're not touring," he said. They were invited by *Sonic Youth* to open at their show in Madison, *Old Skull's* hometown, but did not follow that up. Their appearance at NMS was another one-shot deal. The policy, said Davies, is "just a couple of shows and [we] go home."

The compromise seems to suit all concerned. "There're minor squabbles but we all [the parents] want the same thing...for the kids to have fun," Davies said. "If it's not fun [anymore]; it's over." So far, however, the success hasn't seemed to hurt the young performers.

This isn't any smoke-and-mirrors trick. The band—primarily lead singer/guitarist J.P.—writes its own lyrics and music, rehearsing in the Toulons' basement. "They chose what to record and how to record," claims Robin Davies. Their debut LP on Restless, *Get Outta School*, doesn't quite convey the intensity of their live performance, full of screaming and thrashing that would curdle milk into Wisconsin cheese. It features tracks including "AIDS," "Homeless," and "Second Grade Rules, Third Grade Sucks." That last word may not be far from describing their musical ability, but it's no worse than, say, *Happy Flowers*. Give them time. After all, *Old Skull* is probably light years ahead of where *Elvis Costello* was at that age.

For pure P.R. value, however, some creative thinking had to go into developing *Gwar*. This group, claims leader Dave Brosky, "is a race of superhuman, superduper, supersexual condiment-filled, meat-filled" warriors planning an eventual takeover of

the earth through music and mass media. Citing musical influences ranging from "analog ruptures" to "flatellists"; "dogs being run over by locomotives" and "whale-breeding sounds," this is one time that the connection between a band's claimed musical influences and actual sound, match.



Self-flagellation, drum-suit style

around a corrupt televangelist icon, Reverend Oral Swallow, who is brought to *Gwar's* version of justice. The sarcastic humor works at times, such as when Swallow is asked: "Before you die a horrible, agonizing death, do you have any last requests?" "Send me all your money."

A few of the outrageous, attention-getting gimmicks include simulated ejaculations of confetti into the audience, a 5-foot long syringe inserted rectally, a line of costumes sure to make Halloween stores and viking/caveman museums jealous, and the climax—an all-hands fight with a giant robot. As "Sleazy DiMartini," the stereotypical big-hair, agent-promoter character later told me, *Gwar* "started out as simply a local joke...now we're a nationwide joke."

If the music had any redeeming features, they might have a shot at label representation, because the show is worth seeing...once, anyway. But you can't sell that concept without a video, requiring money *Gwar* lacks at present. They'd probably have a better shot if they left out the audio track.

#### Artists As Panelists

If NMS bands were outrageous at clubs

in the evenings, they also earned their share of headlines during the day at the convention seminars. Traditionally the most heavily-attended, the "Artists" panel this year featured a who's who cross-section of alternative music: Adrian Belew; *Sonic Youth's* bassist, Kim Gordon; rappers Tone Loc and Ice T; *Living Color's* Vernon Reid; veteran Jazz guru, Sun Ra; Joey Ramone of the *Ramones*; Hope Nicholls from *Fetchin' Bones*; *Yello's* Boris Blank; reggae master David Hinds; jazz/country-influenced Keith Knutson of *Southern Pacific*; and, probably because they could fit in one seat, two of *Old Skull's* prepubescent members.

Tone Loc started performing on urban tours. "I like to play with other types of acts [to bring out] people who otherwise wouldn't see a rap act," he said. In response to whether or not rap is a fad, he replied, "Rap will be here when your grandchildren are born." Ice T explained why: "Music can't just be positive. It's got to [cover] all aspects of life. Rap is part of rock and roll. And rock and roll means doing something your parents don't understand...That's what makes it hip; that's what makes it cool." He elicited the session's biggest laugh when he confided, "When your mother says 'Have you listened to your Ice T album, dear?', I'm out of business."

The artists created no illusions about the music business. "You have to stick to your guns all the way through your career," Reid cautioned. "You're getting into each other's faces [artists and managers] all the time. You've got to be very involved in the business [side]. And you can't have 'yes' people—people who agree with everything that you do...You've got to check them out,"



Relaxation area in exhibition hall

he said. Others agreed with him. "Make sure they show you your stuff [sales figures, investments], even if you've trusted them for a long time...or get rid of them," Keith Knudsen advised. "You can't just get a record deal and go to sleep. You've got to



Continued from page 16

manage yourself, or you're going to be unemployed," said Ice T.

Can artists do what they want on a record? "I've never been told by anyone in the music business, 'you should do this, or you should do [that]," said Adrian Belew. "You're lucky to get on a major label and do your own thing," Ice T commented. People told him "they'll liquify you, they'll dilute you, you won't be able to curse, you won't be able to put guns on your album covers," but this didn't end up being the case for Ice T.

Despite the candor of the panel, it's clear who really pulls the strings. When an audience member asked for any of the pan-



WFDU's crew broadcasts from BMI's booth

elists to give an example of a bad experience with their labels or management that has taught them a lesson about the music business, no one dared to respond with anything specific. Sun Ra later said "musicians really haven't had a proper [association] for support...They haven't had the money that the politicians had."

The panel obviously had suppressed long pent-up feelings about music critics. *Feichin Bones'* Hope Nicholls responded to critics who say "either you're an A-plus band or an F-minus band: It's stupid. When rock critics gang up on a band, they tear them apart." Ice T added, "Critics should only criticize the music they know about. You have to pick the correct critic for the correct type of music. Remember [critics are] mostly frustrated musicians." Vernon Reid offered the other side, countering that "when criticism is good, it can open people's minds," although Kim Gordon summed up most panelists' feelings about rock critics: "I would give them a C-plus."

As for college radio, Gordon commented "all the major labels see there's a big market in college radio...It's been growing over the last number of years...They want in on that market." Nicholls offered one reason why bands won't admit they got their start

on college radio: "College radio is supporting all those bands the majors have ignored....All those bands who get on major labels...were ignored before." Once on top, she concluded, "they're never ignored" and "they [want to] forget their past" when they were.

### Bio-Muses and Drum Suits

The convention highlights were also technological in nature. In "New Technology & the Creative Process," two demonstrations were held. The "drum-suit," a product of the firm Brocktron-X, is a specially-padded outfit that offers new musical benefits through self-flagellation. By hitting oneself on the various pads with regular drumsticks, the suit emitted the sounds of various types of drums, covering the full range from snare to trap to cymbal. The suit is a wireless MIDI system, said Brocktron-X's Brock Seiler, and can be adapted to simulate any instrument. Now drummers can move around stage with the full flexibility once enjoyed only by the lead singer in a normal concert.

Perhaps even more exciting was the debut of the "bio-muse." This piece of equipment (see photo) is wired to electrodes placed on different parts of the body. By flexing a muscle, the pattern of contractions is transformed into electrical impulse signals inputted to the bio-muse for conversion to MIDI signals, creating music. The bio-muse can be attached to any other bodily system, such as eye movement, heartbeat or blood flow in a limb. Perhaps the most exciting body-generated musical demonstration, however, came when bio-muse was connected to the skull. The music was coming from the demonstrator's alpha brain-wave activity! With practice, said CEM's representative, one can control one's body exactly enough to create specific sounds. According to NACB's Steve Klineberg, who attended the session, "the music was pretty good."

Howard Massey believes the excitement in this field is just beginning. He is Executive Director of the Center for Electronic Music (CEM) in New York City. "Kids are now growing up with the technology," he said. "We've grown up using guitars and french horns. The next generation may not be so hung up on what the sounds are [coming from], but how it sounds."

CEM is dedicated to the future growth of electronic music. Besides bio-muse, they are sponsoring a series of assembly programs on electronic music at public schools around the northeast. They hope to go national within a year. In an ongoing test project in Coney Island's 12-school district, supported by the New York City Council on the Arts and other sponsors, CEM provides free electronic music equipment and training to students and music teachers.

"We have the energy, the contacts and the resources," Massey said. "Funding is the biggest" factor keeping them from expanding faster than they are. Arguments from teachers that CEM is making obsolete their traditional, non-electronic music curriculum have not been raised, said Massey. Rather, "the teachers love the idea. The schools are hampered by [lack of] funds."

CEM is specifically geared to help those who most need it. "Our grant is to work with only disadvantaged schools," Massey pointed out. All these schools have are "500 wooden flutes bought in 1952 and nothing bought since. They have no strong music programs anyway," he said.

The benefits go beyond just providing a hobby during recess. After participating in the program, "kids who are unmotivated and not interested in school suddenly come to life," Massey claims. "If you get them



Pint-sized punkers: Old Skull

more interested in one facet of school, then it's easier to get involved in other areas." Because electronic music is the music of today, like what they hear recorded by their heroes on the radio, the young often get really involved. "It provides an outlet" certainly better than what else could face them on the streets, he said. (For more information about CEM, call 212/686-1755.)



A tie-in with a worthy cause will increase your chances of success. For example, if the Special Olympics are being held nearby, several station staff could volunteer to serve as judges, guides to services, or whatever the coordinators need help doing. In return for volunteering, your station now has the opportunity to promote itself as a sponsor. Your people can wear station t-shirts, hand out items or arrange to hang a station banner in a central location.

If you are unable to find an event worth sponsoring, your station could create one. College radio stations, for example, should already have good relations with the local nightclubs. Your station may have a reputation for playing breaking bands that the area's commercial stations won't touch. Use this to your advantage. Most clubs are receptive to deals that will improve attendance on slow nights. On a trial basis, you can institute "WXXX" night at the club. By contacting indie labels and local unsigned bands, you will receive plenty of suggestions. The best band should be recommended to the club's manager to book.

If a campus band is playing, you have an even better promotional opportunity for both the club and station. Students are more likely to check out one of their own college bands. You could expand this to an entire "Battle of the Campus Bands" night with prizes to the winner.

Don't be afraid to promote these events heavily on the air, on flyers, and through some innovative campus contest that ties in thematically with the bands or club. Your station can agree to provide the club a host and a banner to hang up.

Bands and clubs can be strong promotional tie-ins for college TV stations, too. Every band likes to have a videotape of themselves in concert. At the same time, you can obtain good programming. Eventually you'll have enough to run a concert series or edit various bands' songs into a local music video special.

If you think about how your programming can mesh with promotions, and develop those programs from the start in a way that maximizes the promotional opportunities, it will pay off for your station in the

long run.

### Wackier Can Be Better

Crazy, preposterous and completely out-of-the-question ideas often lead to the best promotions: i.e., think in extremes. "I was in the station one day and brought up the idea of the KUCB Beach Party," Kelly Moye recalled. "But it's January, Kelly!" was the general response," she said.

"Exactly!," she responded. "The university has a fountain in the middle of campus which is empty during the winter," Moye described. "On a Tuesday in January, all of the disc jockeys, news department and all of their friends were in bathing suits, in the snow, playing the *Beach Boys* under fake palm trees and parrots. What a way to beat winter blahs! Needless to say, we made the cover of the campus newspaper—our primary goal," she recalled.



Promotion begins at home: KCR's lobby

Most of Moye's promotional ideas come from brainstorming with colleagues while on the air. "One disc jockey would say, 'Wouldn't it be great to have a blow-up plant like the one in Little Shop of Horrors and have it say, "FEED ME?"' We would all say what a dumb idea that was, but then realize we could have a plant-like monster in the station who needs 100 requests a day or he's going to eat the DJs."

Another person bounced off that idea. "Wait!", another DJ said, 'the station manager could be on the air for 100 hours with 100 requests a day; the president of the university could be a guest disc jockey,' and voila!—we had a major promotional event that lasted four days," Moye said.

Then it's a matter of perseverance. One motivating leader who delegates evenly is essential. For this one, Moye got the staff to put plants up all around campus with a DJ requests box beside it. The station manager was actually on the air continuously for 100 hours, receiving 500 requests—400 more than the goal. The university president indeed appeared as guest DJ, resulting in "a much more visible station to not only the students, but the entire university community." Moye added an important point: "When an entire staff works together on a promotional event, more people from the station are likely to support it and to help spread the word."

In the idea stage of promotions, let

yourself go, be creative and throw caution to the wind.

### Think Like Your Potential Audience

The heart of any good promotion is appealing to the right audience. Consider the position of the student at your university. What would make YOU watch or listen to a particular station? Would you actually respond to promotional gimmicks in the mail? Would you go dance to the music of a station you never heard before? What would you do?

Think about it. Who are your most important listeners? Where do you find them? Also consider the time of year. Promotions that fit with the schedules of your viewers and listeners will tend to work better. Around midterms and finals, KXXX study breaks will draw crowds. On Valentine's Day, if your station broadcasts radio or TV dedications, you'll stand head and shoulders above the other campus groups selling carnations.

The point is to do something for your audience. A promotion that appeals to particular interests of your audience shows that you know them. Your listeners and viewers will appreciate that. When a well-conceived, well-executed promotion fails, the problem is usually that it was not targeted to a specific enough audience. When you decide to hit a particular market, it makes it easier to determine what the promotion's theme should be. The key is to be focused.

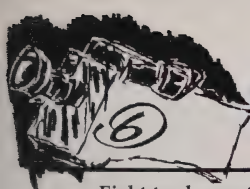
### Avoiding Promotional Flops: The Three Rules

Although much of promotion is creative and artistic, here are some straightforward rules that can help.

The best approach is to plan your strategy well in advance. Developing an insert in May for the college's pre-freshman summer mailing means you'll have favorably prepped one-quarter of the school for "UTV" programming. Don't forget that even minor events may need some clearance from the administration. If you realize this late and suddenly find you need five signatures, four of the people will probably be away on vacation. Therefore, College Media Promotion Rule #1: Everything you think is completed and under control will develop a snag. Be prepared. This means getting as much legwork done as possible far in advance of the promotion so you'll have time to deal with any last-minute crises.

When you come up with a promotional idea, you must "sell" it to the staff. Kelly Moye advises: "Spend 10 minutes of



**Eight-track cassette**

TASCAM has introduced the model 238 eight-track cassette recorder. The frequency response of 30Hz-16kHz at the standard cassette tape speed of 3.75 ips is equivalent to that of a 1/4-inch eight-track transport running at 7.5 ips. With dbx noise reduction activated, the S/N measures 90dB, while crosstalk is 70dB. The deck is fully synchronizable with MIDI/SMPTE time codes and it has a serial port for computer interfacing. For more information call (213)726-0303.



Panasonic SV-250 Portable DAT R-DAT

Now available from Panasonic Professional Audio Systems are the SV-250 portable and the in-studio model SV-3500 R-DAT's. The portable weighs less than 3.5 lbs, measures 9" by 8" by 5.5", and features 2.2 hour record capacity from its internal rechargeable battery and balanced XL-type inputs. The studio deck is intended for rack mount and includes remote control and balanced inputs and outputs. For more information call (714)895-7278.

Radio Systems has just introduced the RS-1000 DAT. The RS-1000 is designed to implement DAT technology in broadcast environments. The machine is a fusion of Sony's DTC-1000 and a microprocessor-based controller. The RS-1000 provides complete remote interfacing, autocueing, end of message tones, a logging track, 44.1 kHz sampling rate, and balanced inputs and outputs. For more

information call (800)523-2133.

**Audio Console**

LPB recently introduced the Citation II audio console. The ten-channel Citation II includes features such as three inputs per channel with lock-out switching, two stereo output buses, mix-minus capability and programmable monitor and cue muting for the first five mixers. In addition, every input has a remote start button that follows the input selected by the operator. For more information call (215)644-1123.

**Digital-effects systems**

The ADO-100 from Ampex Video Systems Division is a low-cost video effects system targeted for smaller post-production facilities. The 2-D system with Z-axis spins, 3-axis rotation, mosaics, flips, rolls and tumbles can be upgraded to 3-D. The 32-bit processing serves NTSC, PAL, PAL-M standards from 13.5MHz, 4:2:2 sampling architecture. Programming can be controlled from an internal system or from any MS-DOS PC.

The Sony DME-450 Digital Multi Effects system is a low cost simple switcher which includes 3-D digital effects. Effects include picture modification (mosaic), picture transformations (flip), and 3-D linear effects (rotation, perspective). Because of its built-in memory, the unit does not require external TBCs. The unit can be used alone or integrated with other equipment. The unit will be released late this fall.

**Hi8**

The EVO-9800 Hi8 VTR from Sony is designed as a player VTR to the VO-9850 or the VO-5850 editing system. Some of the advanced technologies of the EVO-9800 are the Hi8 format and the built-in digital chrominance noise reducer which dramatically improve your 8mm video picture quality. In addition, high

quality AFM and PCM audio, the 8mm time code and the 9-pin serial interface allow the VCR to work in professional environments. The EVO-9800 is due out this Fall.

The EVO-9100 Hi8 Camcorder from Sony is a compact, easy to operate unit. The combination of a 450 lines resolution CCD imaging device and the Hi8 format make for a highly portable, high-quality unit. Features include electronic shutter, time code generator, auto focus, white balance and iris. The EVO-9100 is due out this Fall.

**Computer Graphics**

Autodesk Animator is a powerful, new animation and paint program for PC users. Used in combination with a VGA card with NTSC output capability, the program can generate up to one hour of real-time animation on a hard disk which can be trans-

ferred straight to tape. Features include: five types of professional animation techniques, image processing, 572 true-color paint effects, an intuitive mouse interface and connection to video-in/out capability. The program, from Autodesk, Inc. costs under \$300. For more information call (415)331-0356.

BYTE by BYTE has just released Sculpt 3D for the Macintosh. The program allows you to create detailed, 32-bit, fully rendered and shaded color drawings. Users can select surface colors and textures, camera placement, and the placement, color and intensity of numerous lights sources. The system is easy to use because you work in three views of your object simultaneously and because of the Macintosh operating environment's simplicity. For more information call (512)343-4357.

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## BOOK

# REVIEWS

*Go Public! The Traveler's Guide to Non-Commercial Radio* by Natalie McClendon. 1987: Wakerobin Communications, PO Box 30087, Lincoln, NE 68503. 224 pp., \$12.95 softcover.

Finally, a book that can potentially expose college radio to

the masses! If you know someone who drives far and often on vacations or business and who could use a good dose of the offerings on non-commercial radio, this is probably the best gift you could give. McClendon has produced a comprehensive guide: besides listing some 1,100

non-commercial station by calls, frequency, wattage and originating city, you get what really helps the listener: the radius in miles that the signal covers, a list of the predominant formats, any national or area network affiliations (NPR, AP, etc.), featured specialty shows with time/day, and

remind you of arguments over programming within your own staff: "A.P.A.P. (As Progressive As Possible) without alienating our somewhat narrowminded college population."

The book's opening explanation of the term "public radio" to include high school, college, community, religious and minority stations, besides NPR, should be nothing new to radio people, but will undoubtedly enlighten the layperson's view of the range of "public radio." McClendon's history of public radio covers issues as well as anyone could in 12 pages. However, I have trouble with a couple of omissions she makes. First, McClendon states "There will be no new stations to fill a void in programming in the east and far west when the spectrum is full. We will have to make do with the stations already on the air, or act to change them." In the last 20 years, however, cable FM has created hundreds of new stations that reach their communities and has allowed many carrier-current stations to upgrade. McClendon's other questionable assertion is that NPR and NCB members are the only stations that communicate: "The rest of the stations are generally operating in a vacuum." As the book was originally released in 1987, she would not yet have heard of NACB. But was she unaware of other college media networks that existed, or simply didn't consider them on a par with NPR?

Some readers may consider her omission of religious-formatted stations a detriment, especially since religious stations based at colleges may have a good amount of non-evangelical programming. College radio fans may also be disappointed that school affiliations are not provided in the listings. So even

REVIEW

Continued on page 27

## BMS— The Systems Approach to Microwave Transmission.

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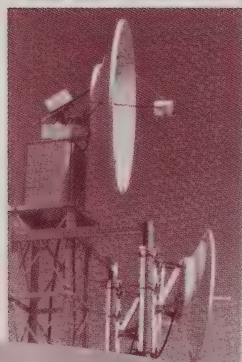
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You'll want to tune in just from reading through the lists of stations' specialty shows. Would WVG-Statesboro, GA, mind sending us a dub of their last "Living Lunch with Toots?" Ditto for KZUM-Lincoln, NE's "Bad Film Update."

Here and there, McClendon throws in humorous (especially because they're probably true) quotes from the stations she surveyed, such as KRR-Portland's: "Better drive slow, or have a great receiver. We recommend parking right outside campus for a few hours." WSY-C-Shippensburg, PA, may



## FACULTY ADVISOR COLUMN

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

When the Federal Communications Commission began deregulation of the broadcasting industry several years ago, it modified operational guidelines for noncommercial stations. Among these modifications were revisions for underwriting activities, in the interest of noncommercial television and radio stations.

The rationale for donations, or underwriting, is twofold. One, it gives exposure to the donor, including (but not limited to) the underwriting announcement. Secondly, it gives a tax deduction to the donor. For instance, the goods donated may be those that have been "gathering dust" on the supplier's back shelves. The cost of these goods to the station would be substantially higher than the supplier's cost. This higher value can then be written off as a deduction.

# THE BASICS OF UNDERWRITING

Underwriting is usually associated with monetary donations used to support noncommercial stations. However, underwriting may also include donations of goods and services, especially those with monetary value. It is important for a station to coordinate its needs with the interest and availability of area businesses. Donations of goods and services, rather than cash, can be legitimate support for producing programs. For example, our station receives a dozen audio cassettes to be used for the production of our daily "Lunch Box" program. Another underwriter donates the compact disc of our choice for use in the Tuesday evening "CD Hour" feature. Our station will retain these materials for future use. Altogether our station maintains seven or eight underwriters on a regular basis.

*"It is important for a station to coordinate its needs with the interest and availability of area businesses."*

In return for any donations, the underwriter will receive recognition in the form of an "underwriting announcement." The FCC does specify what the broadcaster can and cannot say in an underwriting announcement. This is to prohibit the announcement from becoming a commercial. Obviously the donors name and location can be mentioned,

as can the product lines they carry. A description of services may also be included. However, qualitative and inciting action statements cannot be part of the announcement. A qualitative statement would be something such as "Southwest Sports has the best selection of sporting goods." It puts an edge on the announcement. An inciting action statement is one that suggests the audience to take a particular action,

such as "Be sure to stop at Radio Shack..."

UNDERWRITING  
Continued on page 27

## For the student who wants to move up

"I highly recommend that everyone in the news business read this book. Even the seasoned professional can improve his/her writing [with] Block's tips."

Sheila J. Saints  
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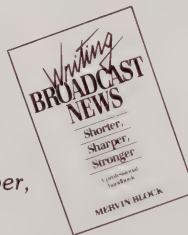
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# Engineering

Tips Given...

Questions Answered...

by Ludwell Sibley,  
WCVH, Flemington, NJ

This is a hectic but satisfying time around the typical college station. In addition to hustling to register for classes, buying books, etc., there's all the work of organizing the station for another school year. There is a period of two or three weeks before classes assign term papers and problem sets, which is the time to train new engineers and DJs, help new department heads become comfortable with their positions, and fix the technical problems that somehow weren't resolved over the summer.

Hopefully the new DJs and other operating staff will pick up basic technical skills during the station's training program so that the engineering department is left free to concentrate on teaching the important craft of studio maintenance to those who show technical poten-

tial. There are always a few bright souls among the incoming freshmen who are comfortable with tools; if they can be convinced that there is satisfaction in checking styli, cleaning tape idlers and dusting out the CD player, there's hope to make real technicians as the year runs along. To boost your staff count of "techies," present engineering in a positive light at station orientation meetings, put recruitment signs up around the engineering buildings, or even make mini-presentations to engineering classes at the beginning of the year.

Once you have a few trainees, involve them early in building and fixing things. If you only have one part-time

liver great technical performance on the air, but one burned-out meter light in the console spoils the DJ's perception of how the station is maintained. Guidance is important, but it can be loose. If the project posed is beyond their skills, save it for the paid engineer. Like anyone, all they need is an

occasional pat-on-the-back that says they are appreciated at the station.

Another good project: if the newcomer seems able to handle cables and tools, have him/her go through each of the station's mike cables—open up all the connectors, re-terminate the flaky solder joints, test for scrambled wiring, and be sure the

*"The student chief engineer's main duty is to assure that a knowledgeable replacement will be ready in a couple of years."*

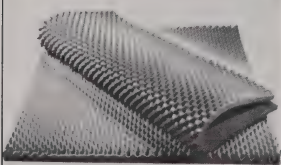
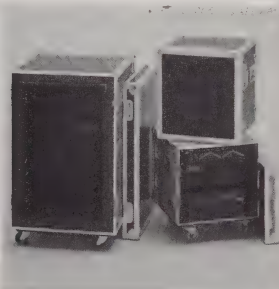
strain-relief clamps really work. This inspector then certifies the quality of each connector by putting a dot of paint on one of the clamp screws. It's surprising how many open shields, reversed pairs, etc., turn up this way. No more mysterious case of hum on mikes either. None of this is "busy work": its purpose is visible to the new member.

Football season isn't too far away, either. It's time to put a new kid to work checking out the remote gear for defective headphone cords, lost cables, intermittent troubles in the board, missing tools, etc. It's time to check out the campus remote lines for open circuits and ground faults—often caused by telephone installers from the school or local Telco over the summer. Take the new staff members out to the stadium to familiarize them. Again, training is the theme: it is a lot more effective to teach the announcing staff how to set up remotes than to have to supply an engineer each time. Especially for the sites where several events originate each year, it's not that hard to get remote crews trained. The engineers can then work on the real special-events remotes where complex setups are needed.

There's no harm in having a new staff-

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## "More than Coursework"

**A Conversation with Bill Struck**  
by Kelly Moyer  
KUCB / Univ. of Colorado-Boulder

I entered the NACB Annual Conference last November with high hopes. I was expecting to hear that I was on the right track being so involved with broadcasting in college and that I was on my way to a successful career in media. Instead, however, I was shocked to hear CBS's Morley Safer bluntly state that a degree in journalism or broadcasting would not necessarily result in a job in the big leagues. In other words, get out of your majors now! The entire room gasped and wondered where our college counselors went wrong.

According to Bill Struck, general manager at commercial rock station KAZY-FM, one of the top stations in the Denver area, our college counselors were indeed wrong. The big league stations are looking for experience in all areas: business, accounting, engineering and basic communication skills.

Struck recalled his past experiences as a disc jockey. "I did all kinds of different

formats...we have jazz that I did once in a while, of course I did Top 40 most of the time, and I did news...I did everything. And that was good because I found out that most people are specialists and they don't have that advantage of being able to do whatever happens."

*"I was shocked to hear CBS' Morley Safer bluntly state that a degree in journalism or broadcasting would not necessarily result in a job..."*

Struck speculates that those students who have the most experience, not necessarily in the communications department, but in business, will be the most successful.

In addition to business, Struck continually emphasized advertising and sales as being the "nuts and bolts of this business." A solid background in business and sales is what can get you in the front door of a major broadcasting company. "Nowadays, that's the kind of person we're looking for...someone who has spent time in both programming and sales."

For those of you who are majoring in radio or television, Struck theorizes that "getting a college degree in radio is like getting a college degree in baseball. You might be able to go up to the Cincinnati Reds and say 'I got a doctorate in baseball,' and they're going to say 'but can you hit .333?' In other words, just getting a degree in radio isn't going to get you in the front door."

But don't panic. If you are in one of these "limiting majors," Struck suggests you fill up on electives like accounting as opposed to music appreciation. And for those of you who are interested in upper management someday, in Struck's opinion, "the perfect fit for a manager is experience in a major market in programming, accounting and sales, plus financial background in college and you pretty much got what's necessary."

Getting involved is the key. Not only with NACB, but with your local college or commercial station, and taking coursework that's relevant. School may take longer after the addition of a few extra classes, but according to the experts, it's worth it.

### EDITORIAL

*Continued from page 4*

respectively, and not of the students.

Can we blame the administration for their decision? Maybe the student-run station was the organizational/financial pit they claimed. Maybe they did air off-the-cuff D.J. editorials and programming with indecent content that led to some nasty letters from community residents.

But neither of these reasons is really why a student station gets taken over. It's not money, because the typical volunteer-staffed college station probably only costs the school approximately \$20,000 a year net. Student activities funds often cover most of that anyway. But when the station goes NPR, even after the grants and the increased underwriting pours in, it still usually costs the school far more to run than the old station, thanks to increased costs in facilities, programming and salaries.

The reason for takeover isn't poor stu-

dent management or irresponsible programming. If a student manager forgets to fill out a form or the school gets a couple of nasty letters from a community member, that's not really enough to get the administration's hairs raised. Despite the scary stories you may have heard, the FCC really doesn't have the staff, money or time to investigate college stations airing questionable programming.

The real reason for going NPR is an image issue. Colleges operate in a competitive environment today, and public relations are most important in attracting prospective students, private alumni and corporate contributors, and even grants. Colleges are realizing that a high-profile radio station can generate positive perceptions to help achieve these goals.

Communications is a hot field—few schools are without such a department anymore. But the administration must respond to pressures on all colleges today to guarantee jobs for their graduates. They know a

radio station provides a Communications Department with that important component of hands-on experience, but they feel more graduates would obtain jobs after working in a structured, professionally-run station than one of student-run eclecticism.

Fortunately, not all schools think this way. They let the students air the programming they want, because they'll learn more if they enjoy the subject matter. That doesn't mean the station should lack guidance. A knowledgeable faculty adviser can provide year-to-year continuity and teach skills to students who, in turn, pass them on to the next generation of trainees and help develop rules that encourage new skills through experimentation and creativity, rather than inhibit such skills.

The full range of alternative programming and the skills students can gain by working in college radio is far beyond what the typical NPR station experience seems to provide.

# College Media's Christian Alternative:

by Glenn Gutmacher

The future health of the college radio and TV industries will depend a lot on how organized they are. College radio networks are a key to this. Because they represent large numbers of stations, college networks carry clout and present a unified front to the FCC, the music recording industry, and other groups important to college stations.

Besides NACB (and IBS, which you may know), other college networks exist on a smaller scale. One that shows promise is the Intercollegiate Religious Broadcasters.

IRB began in 1974 thanks to the efforts of Dr. Carl Windsor, at the time teaching in Arkansas at John Brown University. Windsor approached Dr. Ben Armstrong, the long-time Executive Director of the National Religious Broadcasters (NRB), which was and is a powerful force in the broadcasting world. Windsor wanted to know who served as NRB's coordinator for student-run Christian station activities, assuming that a collegiate branch of the NRB already existed. Armstrong said he "never heard of such a thing," Windsor recalled, but he liked the idea, so it was started under Windsor's direction.

IRB began as a one-region organization as part of NRB's Midwest regional convention in 1974. Starting it up as a chapter "wasn't good," Windsor said, "because the schools were spread across the country." That's why they decided to make IRB a national organization. So at NRB's national convention in 1975, Windsor bused in "a couple of carloads of students." This was an improvement, but still, very few schools attended and nothing offered was devoted particularly to the students' needs.

Being student-led in the early years caused problems for IRB, Windsor feels. Most students couldn't afford to travel to the conventions. Stations typically sent only their seniors to the NRB national convention—which also serves as IRB's national convention—more or less as a reward. But they soon graduated, so the ideas they learned were lost and consistency in leadership was hard to maintain. Thus IRB switched to faculty leadership. "It works much better," said Windsor.

Misgivings about this situation persist, however. Even though students still have input on IRB's program sessions at the convention, IRB's presence at the NRB national convention remains weak. When they come to NRB, the students "feel like aliens," Windsor admitted. The students have separate status, receiving a special IRB badge.

## IRB

Intercollegiate Religious  
Broadcasters

In 1986-87, in hopes of better integrating the students and professionals, they experimented by making IRB the "Student Membership" of NRB. Windsor liked the concept, but not enough of his colleagues agreed: it went back to being a separate IRB the next year.

Something must be working. From only three faculty members and two carloads of students at the beginning, now approximately 30 faculty and 175 students from a dozen colleges attended this year's convention or are expected to participate in other IRB activities in 1989. To increase the number of students attending the convention, NRB has started granting mini-scholarships to cover registration costs. In return, the students assist the convention coordinators in setting up and running the conference.

Of all the college media conventions, IRB's is unique in that very few sessions are designed for students. Clearly, the leadership's philosophy is to build professionalism. The students who attend are encouraged to go to the NRB workshops for professional broadcasters. Although students pick up many tips to professionalize their stations' operations and make post-graduation job contacts, they are more like observers at a conference whose sponsoring organization is clearly oriented toward professional broadcast-ers.

During NRB's five day convention this year in Washington, only three sessions—all held on one day—could be considered IRB student-oriented ones: the "IRB Student Scholarship Meeting," "How to Land a Job in the Media," and the "IRB Awards Reception." This stands in stark contrast to other college media conventions, where, even

though many professional broadcasters participate as session panelists, the content is tailored to student stations' needs.

Of those professionals speaking on IRB panels, most were supportive of Christian college media even though they questioned its level of professionalism. "Campus radio stations are places to try your wings," said Lowell Hamilton, General Manager of KLFJ-AM, during the "How to Land a Job in the Media" workshop. "You can make your mistakes there." All but one of his announcers have evangel college station experience. He is a "firm believer" in campus radio and television stations. "I wish there were more [of them]," Hamilton said.

In the workshop on "Finding and Motivating Tomorrow's Communicators," however, veteran broadcasters warned students that the media will not reflect what college radio and TV taught them. "Twenty-one months is the average length of time a person survives in the radio industry," claimed Steve Bellinger, President of Systemation Corporation and owner of several radio stations. "So why study four years for a career that lasts for less than three years?" In order to survive longer in broadcasting, the panelists stressed writing ability, more non-communications coursework, mastering basic technical skills, and learning the business side of mass media.

The atmosphere at IRB differed from other college media conventions not just in the emphasis on professionalism. At the beginning of each convention panel, the moderator would lead a brief prayer asking

God for His blessing to help the attendees to learn, to help the panelists provide worthwhile information, and for all to become better "Christian communicators."

The prayer serves as sincere advice as much to the professionals as to the students. The NRB is particularly concerned with portraying a positive, ethical image these days, as a

result of the recent publicity surrounding corruption in televangelism. This reinforced ethical attitude, along with NRB's orientation towards professionalism, clearly carries over into the IRB.

Current IRB Chairperson, Dr. Judith Saxton, of Baylor University, discussed

"Of all the college media conventions, IRB's is unique in that very few sessions are designed for students. Clearly, the leadership's philosophy is to build professionalism."

IRB  
Continued on page 29



# 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: \_\_\_\_\_

Is station interested in participating in the following projects?:

- ☐ Satellite network: **Receive** programming, **Submit** programming (circle)
- ☐ Equipment purchasing cooperative ☐ Broadcast insurance coop.

## APPLICANT INSTRUCTIONS

**Station Membership:** Fill out Survey and Section 3 on other side.

**National Membership** Fill out sections 1 and 2 on other side.

**General or Associate Membership:** Fill out section 1 on the 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**

# MEMBERSHIP APPLICATION

## MEMBERSHIP TYPES

### General Membership \$10/year

General members must submit an application but will be automatically accepted. 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 \$15/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 in the future

### 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
- 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

## 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

☐ GENERAL or ASSOC. ☐ NATIONAL INDIVIDUAL ☐ STATION

Fill out:  
SECTION 1

Fill out:  
SECTION 1  
SECTION 2

Fill out:  
SECTION 3

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. \_\_\_\_\_



## WORD OUT

*Continued from page 18*

your office hour time going up to individuals and saying, 'are you coming to the KUCB Dance Party tonight? Oh, you didn't know about it? Well, let me tell you...' Believe it or not, your radio or TV station may not be as cohesive as you think. They are all students, not everyone has the same schedule and everyone has other commitments," said Moye. **CMP Rule #2: Station staff require PRODDING to participate.** Don't think your midnight pajama party at the station is going to happen by itself.

Most universities have more rules than students. However, if you go around those rules, you may end up taking two steps back for each one forward: Moye recalled a "KUCB request-a-song-by-mail promotion, when 22,000 request cards were sent by campus mail to the students. The big day came and no cards were in the mail. When we approached the campus post office, they replied it was unauthorized until the request was stamped by the ten administrators who gave you the signatures for the [other elements of the promotion]. They were still holding all of our cards." **CMP Rule #3: Don't work against your administration; work with them.**

It's part of their job to catch abuses

of the procedural system. If they are being unfair, fight them. After all, it's your education you're paying for. But see if your promotion can be done within the system. One day when your station needs special funding or legal assistance, you'll need them as allies.

Promotions are a combination of the artistic and the practical. If you start without preconceptions, the most creative ideas will come out. The ideas will become focused once you figure out how to target them to the desired audience. You may already have programming running or in the works which could be promotional bonanzas if treated right. Program guides, in whatever form, will help get the word out. Once you know what you want to do, there may be other groups with similar goals. Their help can multiply your promotions' effectiveness. Your college's administration need not be an enemy if you bounce ideas off them first. By planning ahead, you leave time to handle last-minute problems. If you start now, at the beginning of the year, all these promotions hold the greatest potential for success—especially with the freshmen. Regardless of the size or type of station, once you implement promotions based these steps, your station is in for a very exciting future.

## REVIEW

*Continued from page 20*

if you knew what schools were in what cities, you would have to guess its station from a list of as many as two dozen non-commercial stations! (That's the total in Chicago.)

Despite these points, a college/non-commercial radio fan has got to want this guide—and not just because it is the only one of its kind. As McClendon cautions, specialty shows change frequently, so specific show listings will now contain many errors. Given these inherent problems and the goals the author hoped to accomplish, however, *Go Public!* fulfills its mission. (Book available only from publisher, who has released a station update last month which is included with each copy purchased.)

## MAKE YOUR STATION COUNT

*Fill out the station survey today*

Your participation in the survey of college television and radio stations is greatly needed. The results of this survey will benefit college stations across the nation.

## FCC NEWS

*Continued from page 7*

are expected to be confirmed. Alfred Sikes would be FCC Chairman, with Sherrie Marshall and Andrew Barrett as the other new Commissioners.

**The world's largest media company** is Time Warner, Inc. The merger of communications giants Time, Inc. and Warner-Amex Communications represents \$25 billion in equity and debt capitalization and revenues over \$10 billion. Holdings include TV production and syndication, cable programming channels, home video, book and magazine publishing, record labels and music publishing, and ownership of many cable systems and broadcast stations. In related news, NACB is proud to announce that Steven J. Ross, co-chairman of Time Warner, has accepted a position on NACB's Advisory Board. (Partial source: *Electronic Media*)

### Studio-Transmitter Links (STLs) Granted:

WYSU-FM, Youngstown State University, Youngstown, OH  
WICB-FM, Ithaca College, Ithaca, NY

### TV Intercity Relays Granted:

KUID-TV, State Board of Education, Moscow, ID

### Remote Pickup Mobile System Granted:

WSHJ-FM, Board of Ed. of Southfield Public School, Southfield, MI  
New or Modified Call Signs:

WSSL-FM, St. Lawrence University, Saranac Lake, NY

### Renewal of License:

WLYX-FM, Rhodes College, Memphis, TN (rescinded 8/3/89)  
WYSC-FM, The PA State University, Clearfield, PA  
WYSC-FM, Westminster Academy, Fort Lauderdale, FL  
WNAZ-FM, Trevecca Nazarene College, Nashville, TN  
WSMC-FM, So. Coll. of Seventh-Day Adventists, Collegeville, TN  
WQOX-FM, Memphis City Schools, Memphis, TN

WSMS-FM, Memphis State University, Memphis, TN  
WMOT-FM, Middle Tennessee State Univ., Murfreesboro, TN  
WNKU-FM, Board of Regents-North Kentucky Univ., Highland Heights, KY

WMKY-FM, Morehead State University, Morehead, KY

WSOF-FM, Madisonville Christian School, Madisonville, KY

WPSR-FM, Evansville-Vanderburgh School Corp., Evansville, IN

WMHD-FM, Rose-Hulman Inst. of Technology, Terre Haute, IN

WSND-FM, Voice of the Fighting Irish, Notre Dame, IN

WJEF-FM, LaFayette School Corp., LaFayette, IN

WGCS-FM, Goshen College Broadcasting Corp., Goshen, IN

WGVE-FM, Gary Community School Corp., Gary, IN

WJFE-FM, Carmel/Clay School Corp., Carmel, IN

WJEL-FM, Met. Sch. Dist. of Washington Twp., Indianapolis, IN

WICR-FM, University of Indianapolis, Indianapolis, IN

WKWC-FM, Kentucky Wesleyan College, Owensboro, KY

WKCC-FM, Kentucky Christian College, Grayson, KY

WKMS-FM, Murray State University, Murray, KY

WETG-TV, Gannon University Broadcasting, Erie, PA

WMSL-FM, Prince Ave. Baptist Christian School, Athens, GA

WHIS-FM, Columbia City Joint High School, Columbia City, IN

WBKY-FM, Board of Trustees of Kentucky, Lexington, KY

WBST-FM, Ball State University, Muncie, IN

WBCL-FM, Summit Christian College, Fort Wayne, IN

WBWB-FM, University Broadcasting Co., Bloomington, IN

WADY-FM, University Broadcasting LTD, LaFayette, IN

WZYN-FM, Tennessee Temple University, Chattanooga, TN

WFMQ-FM, Cumberland College of Tennessee, Lebanon, TN

WEKU-FM, Eastern Kentucky University, Richmond, KY

WEKH-FM, Eastern Kentucky University, Hazard, KY

WUEV-FM, University of Evansville, Evansville, IN

WFCL-FM, Franklin College of Indiana, Franklin, IN

WEEM-FM, South Madison Comm. School Corp., Pendleton, IN

WFML-FM, The Vincennes University Found., Vincennes, IN

New Aural Intercity Granted:

950.125MHz, The Cedarville College, Richmond, OH

UHF Translator Station Granted:

W22AD, Florida State University, Panama City, FL

K22DE, University of Utah, Tooele, UT

VHF Translator Station Granted:

K08JB, School District #1, Heart Butte, MT

K10KQ, School District #1, Pondera County, MT

FM Translator Granted:

90.7MHz, University of Northern Iowa, Mason City, IA

91.1MHz, University of Utah, Heber City, UT

Other Modifications to Facilities or Licenses Granted:

WRTM-FM, Temple University, Philadelphia, PA

WLWW-FM, Loyola University of Chicago, Chicago, IL

WLWG-FM, Loyola University, New Orleans, LA

WVID-FM, Centro Colegial Cristiano, Anasco, PR

**BROADCAST STATION TOTALS 7/31/89:**  
FM Educational 1,397

UHF Educational TV 219  
VHF Educational TV 122

*For more FCC info, call 202-632-7000.*

## UNDERWRITING

*Continued from page 21*

There are two categories of underwriting announcements: *sustaining/on-going* and *program-specific*. The former category are those that include periodic cluster-type announcements: "Programming on WSUP is made possible in part by donations from the following area businesses..." Program-specific announcements air adjacent to the program being underwritten. A 30-minute program usually includes just a single introductory underwriting announcement. A program of 30 to 60 minutes usually carries both an introductory and a concluding announcement. If a program runs over 60 minutes, announcements may be scattered throughout the breaks, besides the introductory and concluding announcements.

Underwriting activities can be beneficial to both the station and the underwriter. By selecting the "right" underwriters, a station can insure flexibility in its operations. However, it must also carefully protect its noncommercial status by observing the minimal guidelines enforced by the FCC.

# JOAN HAMBURG

## A LOVE AFFAIR WITH INFORMATION...

An edited and  
abridged transcript  
NACB Annual Conference 11/19/88

### Conference Session

## TALK RADIO

Those of you who have participated in all of these meetings today heard from some of the leading television commentators that TV is in a crisis. Well, for those of us who love radio, that's the best news we've ever heard. [Laughter] It's fantastic. TV is scattering. Cable's rearing its head everywhere, giving people choices. What that means to people like us is that radio, if done the right way, is going to be bigger and better than ever.

My love affair with radio started many, many years ago. I love information and I think to be in the radio business you have to—number one—love information. You have to love to give information, and you have to understand your market; something television doesn't quite do all the time. Which is why we see one program after another coming on the tube and then disappearing. Just as you're getting used to it, that program is gone. You don't see that too often in the world of talk radio.

Isn't it interesting, to those of you embarking upon a radio career, to see that television is now copying us? Those shows that everybody's making such a big deal about, "Geraldo," and even "Oprah," that's traditionally been radio for years. When Joe Pines started out in California on the radio, that's exactly what he did. Then Bob Grant, who grew up on Joe Pines' lap, he started doing that. Now the younger generation sees it a little differently. A shock version of it. They see a Howard Stern coming out, using bathroom words describing himself. That's his version of what [talk radio's] doing.

Television is now copying us. The difference is that those in the talk radio business care a lot more about our market. I truly see my audience: I understand them. I know exactly what they want. I know what their concerns are. The difference between what I do on radio and what I do on television is that the immediacy of radio, and the fact that they can't see me, makes me belong to them. I am their wife, their daughter, their girlfriend, whatever. I become whatever need has to be met within that radio framework. They look to me for their information.

along the street and people will say "Hi, Joan!" They'll wave at you from trucks. "We watch you every single night, you're great." Well, I'm not on every night. I'm on three nights a week but I'll accept the compliment. On the radio, they hear what I say. They don't see what I look like, but they hear exactly what I say.

I was talking to someone earlier and I



was saying—I really mean this—in every community in America, talk radio is the most important thing that they can have.

I have constantly turned down television full-time because talk radio is really the heart and soul of the community. [Listeners] can call up, scream, yell, talk politics, and get their favorite recipes, as silly as that is. When you wake up in the morning, the world is okay because you get the time, and the weather, and the traffic [reports].

I'm on the air early in the morning, telling stories on the very popular John Gumbling show. A friend and I also host an entertainment show called "Luncheon at Sardi's." We have everyone on that show, [and] not just for three or four minutes. We have [had] Phyllis Diller. Name them and they come. The entertainers love the idea of live radio. To have two hours to sit and talk, to sing, to stand up and do a monologue.

changes and you change right with it. To be a talk personality you have to know how to talk, you have to be prepared to lead everything, to see everything, and to be a storyteller. In talk radio you have to be willing to share your lives a little bit because listeners judge you by your voice and by what you tell them, not by how you look. I tell the story of how one day I was taking one of my kids to someone's house. I was [riding] in a cab. The driver was a very attractive, young guy. I was saying to my son the usual things that mothers say to their kids. As my son got out of the car I yelled out a last warning. The cab driver turned around to me and he said, "You're Joan Hamburg." And I thought, "Aha, you see I do have these young gorgeous guys all over New York listening!" I said, "Yeah, I'm Joan Hamburg." And he said, "Oh damn." I said "What?" He said, "Oh my god, you were my fantasy. I pictured this incredible, young woman who went everywhere. She went to nightclubs and had this fabulous life." He said, "You're just a mother." And that's radio, you see. You can be whatever you want to be, because you become it all to those people.

In small communities all over America, radio is really essential. You have to be at their parades, sponsor the circus, and you have to be in local supermarkets and hospitals. You have to develop yourself as a real person, and as a personality. I find through being a radio personality it has opened up the most incredible avenues. I've covered three different presidential inaugurations. I've gone to England innumerable times covering royal weddings and royal births... all because [the audience] wants you to share. You've got to develop it because the people who run these stations [haven't], unless they have grown up in the college broadcasting [field] where they really understand what makes it tick.... My listeners are so game for adventures with me that wherever [I] go, I share with them. If I take my family on a vacation, I do a radio story from wherever I am because it doesn't matter that they're not there; it matters that they think they can be there to share your adventure.

Wherever we go, I do two things; I go to supermarkets, to watch to see what people buy, and I turn on the radio station to see what they're listening to. We need more and more people who really do care—who care

HAMBURG

Continued on next page

When I do a television piece, I walk

Radio is immediacy. The world



## HAMBURG

Continued from previous page

about their communities, and who care about what is going on. We are the last frontier of bringing people news that matters. We've got time on the radio. We don't have time on television. No matter what happens to TV—cable or commercial—radio stations have to exist. Sponsors love us. Even during bad times. They say radio is recession-proof. Well, that has certainly been proved out by WOR. WOR's now 51 years old, and we are so powerful.

(The following is excerpted from a question/answer period.)

**Audience #1:** What do you think is the best way to promote a talk show on college stations?

**JH:** You have to hammer the message home by getting publicity in the local papers as much as you can about the radio personalities. And you have to be consistent. Radio is a habit. If they know that every day at 3:00 they're going to get something, you're ultimately going to build the [audience] up. It takes tremendous pressure to do it.

**Audience #2:** What do you do if a guest for your talk show is acting up? If you're talking to someone when the mikes are off, and then when the mikes go on, they're a totally different person? Or what if

they freeze up?

**JH:** I'm in the entertainment business. That's really what it's all about. My telephone calls are entertainment too. If they're going to make people go to sleep, or if they're really boring, then you've got to blow them off. When you look at the radio, you've got to say to yourself, "who's listening at 2:00 and 3:00 in the afternoon?" The young mothers are now leaving their homes—if

*"I said, 'Yeah, I'm Joan Hamburg.' And he said, 'Oh damn.' I said 'What?' He said, 'Oh my god, you were my fantasy. I pictured this incredible, young woman who went everywhere.' And that's radio, you see."*

they're home—to go pick up their kids. So you're talking to the very old or you're talking to high school kids. So you really have to constantly try to think, "Who's listening to me? Am I talking too long?" because they're coming out of their car, back and forth. To keep them you've got to go right along with

them.

**Audience #3:** Would you tell us a little bit about your preparation for your talk show?

**JH:** If you really want to be good at what you do, you've got to pay the price. The price is the homework. If you're going to interview someone who's written a book and you haven't read the book, forget it. I do a tremendous amount of homework.

**Audience #4:** You work in a New York market. How can we make [talk radio] alive in small college towns? Like Glassboro, or West Long Branch, NJ?

**JH:** By giving them what they want. By attending a sports event and sharing it with them. They couldn't go to that Knicks game. But you can get press credentials and you can go do that. They couldn't go to that rock concert, but you can go to that. When I was on a smaller station than WOR, we would hold community events—seminars, honestly. We'd drag in psychics, we'd drag in health professionals, we'd drag in make-over people. Just don't ever say to yourself it's not possible. Say to yourself, "It's possible." When your trying to sell your station, you say "We have blank-blank listeners, we're the voice of this community." You just sell.

If they don't believe you, up the numbers a little bit.

## ENGINEERING

Continued from page 22

fer do a close inspection of the station's public file, either. Hand over a copy of the FCC Rules (Section 73.3527) and see what the trainee finds missing. It may surprise you. (Can't find a copy of the FCC broadcast rules? Call the Government Printing Office at 202-783-3238, ask for "Parts 70 to 79 of Title 47 of the Code of Federal Regulations," give a credit card number, and the October 1988 paperback version will come in the mail.)

For a station with a remote transmitter, the best policy is to get the new members up to the site as early as possible. With a few people who know how to get there and understand how it's put together, a transmitter failure during midterms won't be as much of a disaster as if only one person understands the site. The new staffer may not be able to troubleshoot subtle problems in, say, the bowels of the stereo generator, but certainly can catch the blown fuses and such which are the most common problems.

find the keys, the spare parts, the tech manuals, etc. And, of course, this is a good time to do an annual inspection. Little things count. For example, the air gauge on the feedline may read 6 PSI of pressure. In one case, the 6 PSI wasn't from air pressure at all; it was from a column of rainwater standing 13 feet high in the line!

There's a hidden meaning to all this: few organizations in the world see the kind of staff turnover that occurs in college broadcasting. The health and survival of stations—particularly in student-staffed ones—depend on rebuilding the staff each year. The student chief engineer's main duty is to assure that a knowledgeable replacement will be ready in a couple of years. A secondary duty is spreading the routine workload so that nobody is stuck with running the station, to the detriment of the school. Those are the reasons for getting new members familiar with the station as early as possible.

**Write letters to NACB**  
NACB, Box 1955  
Providence, RI 02912

## IRB

Continued from page 24

projects that IRB has focused on in recent years. One is their internships network. A questionnaire was distributed at the NRB convention to all professional attendees in order to determine what internship opportunities were available for students—in both Christian and secular media companies. An Internship Directory will ultimately result. In addition, IRB released their third annual resume book at the convention, containing the profiles of job-seeking students.

Saxton admitted that "IRB is a strange bird" by actively involving both students and faculty, as they represent two distinct constituencies. She believes both groups should seize the opportunity to "network," and would like to see more student involvement in the regional NRB conferences as well as the national one.

## NEXT MONTH in CB

Black College Radio Convention  
Music Licensing  
Training Programs

The site tour should cover where to



## AWARDS

**The Community Radio Program Awards** honor station-based and independent productions that exemplify outstanding use of the medium for the best community radio broadcasts. Conducted by the National Federation of Community Broadcasters. Awards announced at NFCB's Annual Conference. NFCB Community Radio Awards, 1314 14th St. NW, Washington, D.C. 20005 (202) 797-8911

**Television/Cinema Advertising Competition of the Int'l Film & TV Festival of New York** is accepting entries for TV programming and promotions and non-broadcast productions first aired or screened between

June 30 and Sept. 12, 1989. Deadline is Sept. 12. Sandy Mandelberger, Int'l Film & TV Festival of New York: 914/238-4481.

**The John Bayliss Broadcast Foundation** awards scholarships to college students across the nation to support and encourage young students as they further their broadcast education. 408/624-1563

**The Frank O'Connor Memorial College Television Awards** sponsored by the Academy of Television Arts & Sciences annually awards college students for excellence in television production. The ATAS competition is national in scope, taking entries from colleges and universities in increasing number each year. 818/953-7575

**National Endowment for the Arts (NEA) Grants** application deadline is October 10. Grants awarded to support media facilities, research and single productions. NEA Media Arts: 202/682-5452.

## JOBS

**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 is available in August, 1990. Contact: Dr. Donald Fry, Mass. Comm. Dept., Emerson College, 100 Beacon St., Boston, MA 02116.

## INTERNSHIPS

Call NACB for names of past interns.

**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

**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

## STATION PROMOTIONS AND APPOINTMENTS

**KAMP-FM, University of Arizona,** Tucson, AZ: Randy Freedman, Gen. Mgr.; Dave Rooney, Sta. Mgr.; Roger Shaide, Prog. Dir.; Jason Eden, Fundraising; Daryll Wansink, Promotions.

**KNTU-FM, Univ. of North Texas,** Denton, TX: John MacEnulty, Prog. Dir.; Rebecca Mullens, News Dir.; Jett Cheek, Music Dir.; April Anglin, Prod. Mgr.

**KUGR-FM, Washington State Univ.,** Pullman, WA: John Reeves, Gen. Mgr.; Todd Weagant, Prog. Dir.; Holly Christmas, Promo. Dir.; Daryl Svavrdh, Music Dir.; Jim Johnson, Prod. Dir.; Nancy Sweatte, News Dir.; Ty Brown, Road Show Dir.; Keith Nealey, Traf. Dir.; Sls. Dir. to be filled in Sept.

**WHOV-FM, Hampton Univ., Hampton,** VA: Kimberly Horsley, Prog. & PSA Dir.; Jennifer Williams, Prod. Dir.; Andrea James, Promo. Dir.; Jeanine Cooper, News Dir.; Melonie Hatter, Gospel Dir.; Arnette Brown, Jazz Dir.; Olive Ezell, Pub. Affs. Dir.; Ronald Cummings, R&B Dir.

**WIUP-TV, Indiana Univ. of PA,** Indiana, PA: Bruce Huffman, Sta. Mgr.; Bonnie Baxter, Prog. Dir.; Maureen Walsh, News Dir.; Tom Iwinski, Prod. Mgr.

**WIUP-FM, Indiana Univ. of PA,**

**Indiana, PA:** Dan Wonders, Sta. Mgr.; Jim Rose, Prog. Dir.

**WMWM-FM, Salem State College,** Salem, MA: Fred Leeman, Gen. Mgr.;

**Monica Pulgar, News Dir.;** Amy Davis, Music Dir.; Steve Picard, Prog. Dir.; Michael Lemont, Promo. Dir.; Chris Kennedy, Prod. Dir.

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The generous support of CBS has enabled us to set the registration fee at \$25 (mbrs), \$50 (non-mbrs). Your registration fee entitles you to attend all events and meals.

Reserve your space now by writing or calling:  
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