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The Magazine of the National Association of College Broadcasters

Vol. 5, No. 2 \$3
Winter 1992

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The Magazine of the National Association of College Broadcasters

*Serving broadcast and cable radio and TV facilities
at educational institutions across the nation and abroad*

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Christian College

As the Market Expands, Stations Seek New Avenues of Support

by Kathy Latzoni

Quick—what would you say is one of the fastest-growing radio formats around? Talk radio? Alternative? World music? You might be surprised to hear that the answer is Christian music. With the mainstream success of Amy Grant and Michael W. Smith, both of whom got their start in Christian radio, much new interest in the format has developed. And this interest is not limited to commercial radio. Christian colleges across the country are joining the trend with their own stations. But with this rapid growth comes a need for strong leadership and an ever-evolving series of challenges.

IRB vs. NRB

The seeds of today's Christian college radio were planted in 1974 with the founding of the Intercollegiate Religious Broadcasters (IRB). At the time, college stations that played Christian music had to depend upon the National Religious Broadcasters (NRB), a large organization primarily concerned with commercial radio. When Dr. Carl Windsor, then a professor at John Brown University, approached former NRB director Ben Armstrong about increased support for college stations, the IRB, with Windsor as chairperson, was born.

"We started out as a chapter of the NRB," Windsor remembered, "but that had regional connotations." Within two years, the IRB had become a separate national organization, while still retaining ties to the NRB. From a start of three faculty members and "two carloads" of students, IRB now has over 200 individual memberships. The organization holds an annual convention in conjunction with NRB, at which awards are presented "to encourage excellence in the production of religiously oriented audio, video, and film." The national exposure this event provides has become a boost for many young IRB members as they begin their broadcasting careers. Over the past 18 years, however, IRB's potential as a leadership force within Christian college radio has at times been hampered by its relations with NRB.

"It took a while for the NRB to recognize IRB as co-equals, Windsor said, referring to NRB's original policies in running the joint convention. Until 1984, IRB members were given separate badges from the other delegates. "[The students] felt like they were on a tour...not part of the conference," said Windsor. Today, IRB members

are recognized as full delegates at the NRB convention, as well as holding convention events of their own; but this new autonomy is not without its problems.

"It [the convention] is evolving more and more into separate sessions," said current IRB chairman Tom Nash, former faculty advisor to Biola University's KBBK Radio. This reflects a feeling among some IRB members that, as the organization matures, its "parent" NRB may be encouraging it to stand on its own. "NRB has been going through some changes in the last few years, which has made it difficult for us," said Nash. Among the "changes" he cited were long-time NRB leader Armstrong's retirement and NRB's relocation from Parsippany, N.J. to Washington, D.C. "We think the changes are healthy, and we're supportive of them, but we've been on our own a bit more...some of the familiar working relationships are no longer there." Despite these setbacks, IRB remains active. Two current projects Nash mentioned are career counseling for students members and a regular IRB newsletter.

College Administrations

IRB is the organization geared most specifically towards Christian college broadcasters; however, it is not their only source of support. Most Christian college stations depend heavily upon the goodwill of the school administration, and for some, this arrangement couldn't be better.

"The administration doesn't bother us at all," said Ben Armitage, station manager of Geneva College's WGEV-FM. "We weren't told to play Christian music—we decided to go all-Christian in 1985." Geneva's administration is also fairly generous in its finances: "[While] our budget this year went for necessities...we're funded by the board of trustees. As long as you have strong support there, you're fine," Armitage said.

While some colleges such as Geneva give their Christian stations almost free rein, other stations have reported running up against the administration, particularly when definitions of "Christian music" differ. "We get a lot of flak that we're the rebellious youth on campus," said Paul Johnson, KBBK's general manager. According to Johnson, KBBK specializes in "Christian alternative—heavy metal, rap like the Dynamic Twins, the 77s [and] Undercover." At some Christian college stations, music that sounds too "cutting edge"—no matter how devotional the lyrics—may never make it onto the playlist.

In addition to wranglings over control, not all Christian colleges are willing or able to lend their

stations any financial support. "We just spent our whole budget on three new transmitters," Johnson said. "When we asked for them, the administration was very negative, but the communications department told them they couldn't control us just because they give us money."

Despite the obvious differences, Christian college stations face many of the same issues as their secular counterparts.

"Our student government pulled the funding. It's like we're not a real station," complained Dean Boshart, student manager of WENC-AM at Eastern Nazarene College. "They even asked for the CD player back. They thought the radio station was not worth putting money into anymore."

Boshart added that campus support was especially vital for WENC, since, as a carrier current station, they can only broadcast to the dorms and other campus buildings. "The carrier current sounds so bad," he said, but because of WENC's budget problems, the station is unable to upgrade. Boshart, and many other station managers like him, is caught in Catch-22: stations cannot make improvements, even necessary ones, until they have the funding; but the administration will not part with the money until they feel the station is worthy of their support.

Other Resources

So where can Christian college stations turn for help? IRB and the administration both have their

Radio Grows Up!

place, but stations are beginning to find new avenues of support. For some stations, this can mean going outside the strictly Christian college radio market to form ties with secular radio. While some in the Christian music community may deride this as "selling out," the fact is that secular broadcasting organizations, particularly those devoted to college radio, can have a lot to offer to a struggling station.

"NACB [the National Association of College Broadcasters] has done for us a lot of the same things that NRB does," said Rob Lumley, program director of William Jewell College's KWJC-FM. "They send us a monthly magazine and hold annual conventions...we got some videotapes on fundraising at the last NACB convention."

"The convention was a great experience—everyone was able to attend for almost nothing," said Boshart of NACB's 1991 national conference in Providence, RI. "We picked up a big book of guidelines [and] were able to put to use a lot of the stuff we learned." For some Christian stations, at least, the help provided by NACB and secular organizations like it can be a big boost.

Another way in which Christian college stations are going beyond traditional sources of support is by reaching out to the greater community. In fact, for some stations, such as KWJC and North Carolina A&T University's WNAA-FM, the audience is made up of more community members than students.

WNAA's success in the community is particularly notable because of the wide spectrum of listeners the station draws. "We play all types of gospel and Christian music," said Tony Wellborne, the station's general manager. "We have large numbers of both white and black listeners...The lines have blurred over the years, and the old narrow divisions between gospel music and Christian music are breaking down." For WNAA, this broad community support pays off in the station's Annual Radio-Thon fundraiser, when listeners call in with requests and pledges.

While expanding the listener base has worked for these stations, however, others see it as a distant goal. "I wish that the L.A. Basin was not so jammed with radio signals, said Mike Gonzalez, current faculty advisor to KBBK. "We were on the

air one morning and, all of a sudden, Mexican music came on our signal...It would be great to

And, as college Christian radio expands, its image is likely to continue to improve. By maintaining the old support systems of IRB and campus communications departments, as well as by reaching out into secular radio and the greater community, student stations can receive the guidance they need to move Christian music into the '90s.

"Alternative Christian music is to traditional Christian music what secular college radio is to secular rock and roll—music that's not as commercially viable, but that the students like to listen to," said ex-KBBK advisor Nash. "Christian college radio is not one of the most talked-about formats, but it's one of the fastest-growing."

"Alternative Christian music is to traditional Christian music what secular college radio is to secular rock and roll—music that's not as commercially viable, but that the students like to listen to."

expand to the community, but there are so many radio signals, and it's cost-prohibitive as well."

Still, many at college Christian stations see community networking as the wave of the future, particularly where Christian radio has a strong commercial foothold. "I foresee [college] stations hooking up with local stations," Windsor said. "Most Christian stations are very image-conscious and wary of turning over that image to an 18-year-old who may want to play the latest delivery from his record club rather than what's on the approved playlist...but stations are realizing that students have the maturity to go from carrier current to on-air."



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College Broadcaster welcomes your comments and criticisms about the magazine and NACB projects. Send them to:

Feedback, NACB
71 George St./Box 1824
Providence, RI 02912-1824

LPTV in Need

Dear NACB:

Last week I spoke with one of your employees and requested information about university operated LPTV stations. As I have not yet received any materials, I thought it would be helpful to follow my phone call with this letter.

As we are beginning our search for a station manager, we are trying to identify stations, both university and otherwise, with missions similar to our own. We hope to broadcast a combination of campus events, non-credit telecourses, multicultural programming, and a variety of cultural and political affairs to the San Diego community. Our annual operating budget will be close to \$400,000 and we will employ a small staff of four or five employees, assisted by student volunteers. Initially, an original programming will be limited to low-budget taped campus events and we will rely on acquired programming for the bulk of our broadcast schedule. As the station develops, we plan to seek support for free-lance producers and create programs suitable for national broadcast.

I am in the process of locating other LPTV stations and gathering general information about their operations. Currently, my only resource is *The Broadcasting Yearbook*. I have requested information about university and non-commercial LPTV stations from *The LPTV Report/CBA* [Community Broadcasters Association], but they are not sure how they can help.

If you possess a list of university LPTV stations or know of any resources I should consult, your help would be most appreciated. I would also be interested in looking at similar university cable stations if such a directory or database exists. Please let me know if there is anything I can do to help you, including providing you with a fuller description of our station.

Thank you very much for your time and assistance. I look forward to future collaboration between our station and NACB.

Matthew Schaffer, Research Assistant
 LPTV
 University of San Diego
 San Diego, CA

No problem, Matt. It's already been sent.

Summer Air Break

Dear NACB:

Thank you for obtaining a legal opinion from counsel about ways around the summer operation problem. We scrupulously observe operation on every day of classes during the regular semesters, but summers have always been a problem at this small rural school because so few people are available. Probably other small colleges have similar problems.

Ron Pesha
 General Manager
 WGFR-FM
 Adirondack Community College
 Glens Falls, NY

Ron called for legal advice about whether or not his station could avoid broadcasting in summer. This is permissible during any official school recess (e.g., winter recess, spring break, summer vacation), after notifying the FCC in writing. For details on this or aid on any other legal matter, write to Legal columnist Cary Tepper, c/o NACB, or if it is an immediate problem, call 401/863-2225.

So Long, NACB

Dear NACB:

After 12 years of stretching a zero-dollar budget by using your fine videos and films, I am a victim of the '90s budget cutbacks and reorganizations and find myself without a desk as of September 1, 1992. It is even doubtful if our channel will survive the cuts: ours and the public radio station next door are already on waivers, as it were....Thanks for all your kindness and service down through the years. I'll be excitedly looking for a new career. I've done this schtick (broadcasting) for about 25 years now and think I'll rejuvenate the glands!

Best of luck to you all!

Gary L. Strand
 Former Video Programming Specialist
 KTS Cable 13
 Kirkwood Community College
 Cedar Rapids, IA

Foreign Aid

Dear NACB:

I am an assistant professor of the...journalism school at St. Petersburg University...and...correspondent of [three] St. Petersburg newspapers.

Also I cooperate with St. Petersburg[']s independent radio station, "Radio Baltic."

I am very interested in your NACB activities. I think that it is very important to work together to foster freedom of press and to support basic human rights. I hope that close cooperation of our school and your association will be very useful for our programs.

Also my sister...is very interested in NACB activities. She is an assistant professor...of foreign journalism of our school. Her field of research is "The U.S. Media and Youth."

I'll be very thankful if you send me any...information about NACB...conferences, publications list, fellowship information [etc.].

Dmitry A. Rushchin
 Assistant Professor
 School of Journalism
 St. Petersburg U.
 St. Petersburg, RUSSIA

NACB has provided information to new college stations starting in places ranging from Mexico to Eastern Europe, but this is our first request from Russia. Things truly must be loosening up there! If your station would be interested in joining NACB's International Exchange Program, contact us at 401/863-2225 for details. Your counterparts overseas are eager to hear from you!

Fighting FM Fees

Dear NACB:

Time for another crusade! (You did so well on the \$35 operators license.) Did you see that the President's Budget for 1993 includes a \$125 yearly fee for [most] FM stations...How do we fight this? With limited budgets, even \$125 a year is a lot of money...too much. So what is our next move? Who do we start contacting?

Stan Lichtenstein
 Faculty Advisor
 KCRH Radio
 Chabot College
 Hayward, CA

This was news to us, so we called National Public Radio, who we often work with on legal issues affecting educational stations generally. NPR said that this fee was part of an FCC proposal in 1991—along with adding many other fees—but they were later eliminated. An earlier version of the 1993 federal budget included some fees, but the historical exemption for non-commercial stations was maintained. However, as it stood at press time, the House/Senate joint committee deliberating the subject eliminated all such fees from the '93 budget. So rest easy—until they start on the '94 budget! We'll keep you updated.

The Stars Come Out Amidst Business at Jack the Rapper

by Kathy Latzoni and Tim Rochon

"Back to Basics" was the theme of the 16th annual Jack the Rapper conference, held in Atlanta this August. But the schedule of panels, performances, and events for the four-day conference on black music was anything but basic. During the day, it was serious business as more than 5,000 attendees discussed the role of independent retailers, grappled with problems of record piracy, and inaugurated the National Alliance of Record Spinners. But at night, the conference rocked to the sounds of House of Pain, Kriss Kross, M.C. Brains, and Betty Wright.

An entire day of panels was devoted to the topic, "Independent Retail—The Power Force of the '90s." Terri Rossi of *Billboard* magazine moderated a discussion of the black independent retailer's role as a marketing force. Issues brought up ranged from the increasing strength of the CD-5 format to *Billboard*'s controversial switch to SoundScan. What interested retailers most, however, was a brainstorming session on in-store promotions.

Among the promotional suggestions for eager retailers were merchandise giveaways (t-shirts, hats, posters), charity events such as Toys for Tots drop-offs, and cross-promotion tie-ins with movie theaters and pizzachains. Kevin King of Wall Street Records and John Monroe of Tommy Boy mentioned "walk-throughs" for new artists, in which the artist would meet and greet customers and employees in the retail store.

For more established artists, the panelists saw autograph sessions or in-store performances as extremely successful. Eddie Carter of Chicago's Metro Music stressed his belief in in-store appearances; he himself has performed at 903 in-store events over the last 32 years! Some retailers, however, expressed anxiety over the crowd control problems generated by



The National Alliance of Record Spinners was inaugurated at Jack the Rapper '92. Shown here are record pool directors from across the U.S., responsible for breaking many new artists through both clubs and radio.

these events. The panel agreed that labels seeking in-store promotions for their artists should be willing to provide backup security.

Another hot panel at this year's conference was "Record Pools—The Street Connection." J.R. Dino of the Million-Dollar Record Pool moderated a discussion among dozens of pool directors from across the country, who make up a major force for breaking new artists into clubs and radio. One of the major concerns voiced by this crowd was the continued need for new vinyl product; panelists from both Def Jam and Tommy Boy Records voiced their support for the vinyl format.

Jack the Rapper '92 was a particular milestone for record pool directors in the formation of the National Alliance of Record Spinners. This organization, consisting of 94 record pools, will be dedicated to reasserting the power of pools in breaking new product.

The conference hit a more somber note in a panel on music piracy, moderated by Ken Geel and David Grace of the Recording Industry Association of America. Attendees were shocked to learn that, in the first six months of 1992, the RIAA seized 1.2 million counterfeit cassettes and 19 million J-Cards. The raided facilities had the capacity to produce 25 million units per year, with an av-

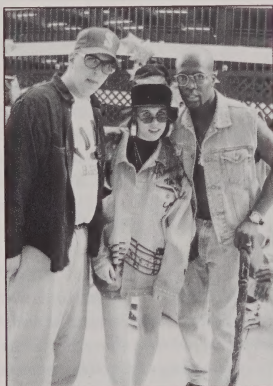
erage manufacturing cost of only 32 cents. In fact, the black and Latino music industries suffer a piracy rate of nearly 50% on some products.

Geel lamented that the RIAA had only eleven agents in the United States, and encouraged the industry to do its part in wiping out piracy. The RIAA, he said, has established a tollfree hotline, 1-800-BAD-BEAT, for retailers and consumers to call and report suspected piracy. Retailers can also call this number and request free tent cards to educate their customers about the problem. Almost all attendees agreed that the biggest weapon against piracy was raising public awareness: "Music buyers must learn that if a vendor offers four new-release cassette LPs for \$10, something's wrong," Grace said.

While much serious business was undertaken at the conference, there was ample opportunity for the attendees to unwind as well. Martin Lawrence and producer Topper Carew previewed their new Fox sitcom "Martin" at a cocktail party hosted by Coca-Cola and HBO; among the guests were NBA stars Cliff Livingston, Karl Malone, and John Sally. At the outside pool party, mega-producers Babyface and L.A. Reid could be seen mingling with A.N.G., Aaron Hall, and M.C. Serch. Also among the crowd at the conference were such heavy-hitters as Howard Hewitt, Kool Moe Dee, Queen Latifah, and CeCe Peniston.

The 1992 Jack the Rapper conference was a chance for label executives, retailers, artists, and industry professionals to meet, share ideas, and work together on common problems. As black music moves into the '90s, conferences such as this become increasingly important, both in shaping the new directions of the industry and in giving all involved a four-day chance to jam.

For more information on the publication of conference of Jack the Rapper, contact 407/423-2328.



(L to R) MC Serch (Def Jam), A.N.G. (Wall Street Music) and Aaron Hall (MCA) chillin' poolside at Jack the Rapper '92

Win a Trip to the Big Apple

How would you like the chance for your station to remote-broadcast live from New York City? What if you also were given a state-of-the-art radio studio at The Museum of Television & Radio to use for the broadcast? What if BMI, America's premier music licensing organization, provided you with some of the top names in new music to appear on your show for live interviews and informal acoustic performances? What if two members of your staff were flown to the Big Apple and provided free hotel accommodations for a three-day, two-night stay, including trips to top NYC media outlets (radio stations, program syndication companies, etc.)?

Sounds too good to be true? Well, it's for real! That's the grand prize for two winning college radio stations in "The Big Apple Radio Broadcast" contest, co-sponsored by BMI, NACB and The Museum of Television & Radio.

The two college radio stations who send in the most creative response to why your college station's programming is truly innovative in 500 words or less plus any supporting information, will be whisked off to the Big Apple! So get your staff together, come up with something convincing and send your response to: The Big Apple Radio Broadcast contest, c/o Steven Blinn, BMI, 320 W. 57th Street, New York, NY 10019.

Official rules will be sent to all college radio stations in a special brochure mailing to arrive in January 1993. If you don't get the mailing or want to get an early start on the contest, call NACB at 401/863-2225 or pick up the brochure at NACB's 5th Annual National Conference.

Regional Conferences Around the Corner

If you missed the National Conference in November, don't worry! The next best thing is coming your way: NACB's Regional Conferences of College Broadcasters will hit all parts of the country in early '93.

The 2nd Annual Midwest Regional will be held in Chicago at Columbia College, including events at the newly-relocated Museum of Broadcast Communications, on the last weekend in February. The 5th Annual Western Regional will be held at San Jose State U. in San Jose, CA, Mar. 11-13. In April will come the 3rd Annual Mid-Atlantic Regional and 2nd Annual Southern Regional (sites to be announced). If your school would like to be considered for either of these conferences, contact NACB as soon as possible.

If you need further information about any regional conferences, look for the mailing to be sent to stations and members in early '93, or call NACB's JoAnn Forgit at 401/863-2225.



N A C B

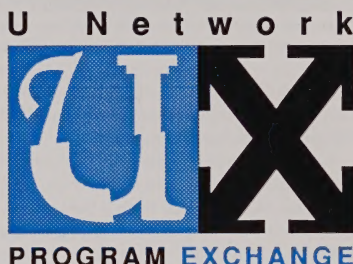
For attendees of the 5th Annual National Conference

If the hype up to now about the Conference hasn't gotten you psyched enough, then these updates should:

- *ASCAP Music Showcase* is an exclusive Conference performance. Confirmed bands include: "Boston Rumble" winner *Big Catholic Guilt*, Famous Music's *Works on Blue* and TTV Records' cult band *Emergency Broadcasting Network* from Providence. (More bands to be named!)

- *Cash prizes* for TV rise to a record-high \$2,500 thanks to major cable and broadcast network participation in the 2nd Annual National College TV Programming Awards! Sponsors include: All News Channel (news documentary), Cartoon Network (animation/experimental), CNN (newscast), Discovery/Learning Channel (education), E! Entertainment Television (drama), ESPN (sports), Fox (promo/PSA) and HBO (special event). And the 2nd Annual Interop Radio Store National College Radio Awards will be offering over \$5,000 in prizes, co-sponsored by various radio groups!

- *Fox TV's "Class of '96"* show will sponsor Conference Sunday's "Food for Thought," bringing cast members from Los Angeles to record live station IDs and run a special focus group/Q&A session including a special screening of the series pilot.



U/X Debuts

Desperate for free or low-cost TV and radio programming to fill your schedules? What you've been waiting for is soon to be released: the U Network Program Exchange Service (U/X) Directory. We're almost done compiling the listings of student- and independently-produced programs from across the country, which will be sent free to all NACB member stations. Thanks to stations/producers for the many listings we've received. If you or your station has produced programs for inclusion in the Exchange, you can still get it in: call David Singh at 401/863-2225 as soon as possible.

Interop Radio Cooperative

National sponsors are beginning to place underwriting buys on college radio stations through the National College Radio Sponsorship Cooperative, run by The Interop Radio Store, the nation's largest radio rep firm. If you returned the survey sent to you in October, then you're listed in our Cooperative. However, please be patient. Buys do not happen every day, nor in every market. Not every client we're pitching that we call you about ends up buying. But as we accumulate more success stories among satisfied clients, it will make it that much easier to bring on new sponsors. If your

station did not return the Interop survey in October, there's still time. Call NACB if you have questions at 401/863-2225.

On-Line NACB

If you haven't checked out the NACB Computer Listserv Network recently, you should! Tons of new media job and internship listings have been added. Communication between stations is at an all-time high. It's easy to get instantaneous access to college broadcasting information.

Subscribing to the computer network is free to any NACB station or individual member. All you need is to get a computer account on your school's system in order to take part in the NACB electronic discussions via the BITNET system. To subscribe, address your e-mail to:

LISTSERV@GWUVM.GWU.EDU

Your e-mail should include the following one-line command: Subscribe NACB yourfirstname yourlastname

Once the listserv acknowledges your subscription and adds you to the list, send all your e-mail to post on the NACB listserv to: NACB@GWUVM.GWU.EDU

If you have any problems, call NACB at 401/863-2225.

Radio Ratings Via Arbitron

We're pleased that several college stations have bought the new Arbitron ratings packages offered through NACB at unprecedented low prices. Professional ratings can help you dramatically increase underwriting revenue and let you determine what programming is pulling audience. Packages including AQH and cume ratings, broken out by demographic breakdowns by gender and age, for all stations in your market, are available for as little as \$250. There's no charge or obligation to see if your station is rated. Please call NACB's JoAnn Forgit at 401/863-2225.

by Russell Desjarlais

The job of Senior Partner in a prestigious Washington, D.C. law firm may be a high aspiration for some people. Include being a former Chairman of the Federal Communications Commission (FCC), as well as a Commissioner and General Counsel for the same agency, and you could say that this person led a full life. Include the positions of President of the Federal Bar Association, President of the Federal Communications Bar Association, Chair of the American Bar Association's Forum Committee on Communications Law, Chair of the Board of Editor's of the *ABA Journal*, and, of course, member of NACB's Advisory Board, and it becomes clear just what type of person Richard E. Wiley is.

Wiley, a native of Illinois, graduated with distinction from Northwestern University and holds law degrees from Northwestern (J.D.) and Georgetown (LL.M.) Law Schools. He has served as President of the Northwestern Law Alumni Association and is a member of the Law

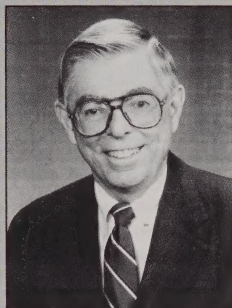
As head of the FCC Advisory Committee on Advanced Television Systems, Wiley serves in an important role: to determine what form television will take in the 21st century.

School Visiting Committee. He has received distinguished alumnus awards from both Northwestern and Georgetown and has served on the faculties of the American and George Washington Universities in Washington, D.C. Mr. Wiley is currently Chairman of the Advisory Board of Columbia University's Institute for Tele-Information.

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Without the sponsorship of individuals dedicated to furthering media education, NACB could not exist. Each issue, we introduce you to the industry leaders who contribute their time as members of our Advisory Board. This demonstration of commitment to college broadcasting enables us to serve you better.



Richard E. Wiley

and information law, an area where Wiley has much experience. Wiley served as Chairman of the FCC from 1974 to 1977 and has been cited as a leading force in the Commission's program to foster increased competition and lessened regulation in the communications field.

Richard Wiley was appointed by Presidents Nixon and Ford to the Council of the Administrative Conference of the United States. Following his service at the FCC, he served as head of the Transition Team for the Justice Department during the Reagan Administration and was Director of Caucus Activities at the 1988 Republican Convention.

Recently, Wiley was recognized by *The National Law Journal* as one of the nation's 100 most outstanding lawyers. This marks the third time he has received the honor.

In addition to his law practice, Wiley is currently Chairman of the

FCC's Advisory Committee on Advanced Television (ATV) Service. The committee is in the midst of a three-year test to determine the standards for ATV (formerly known as HDTV) in the U.S. Wiley's committee is saddled with an important responsibility in determining which of the new digital television systems will be implemented, which is expected to provide a dramatic improve-

ment in TV signal quality and revolutionize the uses of TV bandwidth for other telecommunications applications, such as data transfer and home shopping of the future.

Richard E. Wiley is also a frequent author, lecturer, and conference chair in the field of communications and information law, and has his own opinions on college broadcasting today.

"I see it as a laboratory and training ground for future broadcasters," Wiley writes in a letter to NACB, "an excellent opportunity for young people to get an understanding of what is still a very exciting business."

Wiley has set a standard of achievement that those involved with communications, in any facet, can admire.

"This experience can stimulate and educate the next generation of media professionals," Wiley says of his career. "This is why I am proud and pleased to be associated with NACB."

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KNHC-FM Nathan Hale High School Seattle, WA

by Kathy Latzoni



KNHC is a station that doesn't back down. Not even against the Pacifica Radio Network. "In 1983, December 31—I'll never forget—we turned on the radio to find out there had been a cross-filing on our license," remembered Program Director Greg Nelson. "The other station was sponsored by the Jack Straw Memorial Foundation—they also work with KRAB. And they belonged to Pacifica."

Not the ideal situation for a high school radio station. But Nelson and company weren't about to sit back and take it. "They had never talked to anybody at the station before cross-filing for a time share," Nelson said. "And it was pretty clear who Jack Straw thought was going to be in charge—we were being relegated to some pretty strange hours. So we ended up in a full-scale Federal hearing. We won, the other station took it to appeal, we won again on appeal. The whole thing took six years."

Persistence Pays Off

Such persistence has characterized KNHC throughout its 23-year career and has helped it become one of the most successful secondary school stations in the country. From a ten-watt electronics class project in 1969, KNHC has become a 30-kilowatt CHR station broadcasting 24 hours a day, with a weekly cume (total number of listeners) of 60,000 to 90,000.

"We started out as the stepchild of an electronics classroom," Nelson said. "Larry Adams, who still teaches the radio class, had a dream of making electronics practical." The students gathered up used equipment donated by the community and debuted their new station on 1210 AM a few months later. In 1970, KNHC was licensed, and got their current 89.5 FM frequency the next year. Since then, they've built two production studios, added a satellite downlink, and become completely computerized. They've also opened the doors to a broadcasting career for a generation of students.

Tied Closely to Instruction

KNHC's studios, Nelson said, are "sitting right smack

in the middle of a high school classroom." Students interested in broadcasting start out in Adams's class, learning the history of radio, broadcast law, sales and marketing. Then they move on to Judy Rudow's Advanced Radio class, where the hands-on training begins.

"The kids rotate job stations throughout the studio during the week," Rudow said. "As soon as I feel they know how the station runs, they move up to Level One, where they run the operating board and get licensed. Level Two is when they learn to make seamless song transitions, and we let them open the mike. Level Three is for going on-air."

Students work at the station for one class period a day, so KNHC's staff turns over completely every 50 minutes. Rather than detracting from the station's quality, though, this policy actually enforces it. "If somebody first period didn't do their job, they're going to hear about it in the hall," said Rudow. When the school day ends, students continue working shifts until 8pm, when volunteers take over until midnight. The station then goes on automation until the next morning, when the students arrive again.

Although KNHC's student staff changes every year, the station has a permanent faculty staff, consisting of Adams, Nelson, Rudow, development director Betsy Harmon, and John McDaniel, the station's music director who also handles pro-

motions, as well as a night supervisor for the volunteers. These faculty members ultimately set station policy, although students are involved in every aspect of operations. "At the ripe old age of 14, you can't turn a major station over to them," explained Nelson.

Programming, Promotion Appeal to Community

KNHC's format is basically Contemporary Hits/Top 40, with a few specialty shows: gospel Sunday morning, a techno show Sunday night, and a "Wednesday Night Rave." The station is also experimenting with mixing in alternative music at night. "We want the sound to be seamless—we want them to come to us for one thing," Nelson said. He noted that, while many Nathan Hale students tune in to "their station," KNHC's primary audience is females aged 18-24. In the future, Nelson hopes to learn even more about the station's listeners by subscribing to an audience research firm.

KNHC also does daily news broadcasts, receiving information via a computer link with the AP wire. Sports broadcasts consist mainly of AP scores and mailings from the Washington Intercollegiate Athletic Association. "We'd like to cover games live," Nelson said, "but the students available during those times are mainly the ones playing," AP also provides the station with localized weather forecasts. Public affairs programming ranges from one-minute shows such as "Environminute" and "Crime Stoppers" to longer programs like "On Your Health," "Raising Kids" and a popular call-in talk show called "Action Line."

KNHC is involved with the community in other ways as well. The station has an ongoing program of public service campaigns, focusing on one issue a month: dropout prevention in September, drug abuse in October, water safety in the summer months, and so on. In addition, the station has set up a communications magnet school grant under which interested students from all over the city can apply to study broadcasting at Nathan Hale.

Promotions reached a peak last summer, with KNHC a visible presence at several statewide events. The station broadcast live at the Bumbershoot Arts Festival, gave away stickers at the annual Puyallup Fair ("the closest thing to a state fair



Mike Mordhorst, Jesse Thomas and Heather Bash doing "Action Line," KNHC's live call-in talk show

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KBVR-TV Oregon State U. Corvallis, OR



by Glenn Gutmacher

KBVR-TV began as a student production facility in 1967, founded by OSU professor Richard Weinman. In the winter of '68 they got on cable access and never looked back. When they moved to their current studios in 1979, KBVR began offering credit to involved students under the Broadcast Media department.

The station has had some "really well-received" student-produced programs over the years. "OSU Dating Game," also known as "Campus Connection," used the university's Greek System to get contestants. "They'd get some girls from a certain house and some guys from a certain house," said current station manager Dave Herman. "We got a lot of good response from it." Attractive date possibilities can also be found on the "Ms. OSU Pageant" and the "OSU Fashion Show," both aired by the station.

"For 'Oregon State Underground,' we'd have a band in our studio, live on TV, performing their original songs for an hour, simulcast live over KBVR-FM. It was a bit of an engineering feat and took a lot of people," said Herman.

"In the past couple of years, having difficulty with racial incidents in Corvallis area, there've been some impromptu town hall meetings in the Memorial Union [with] open mike forums [that] we'll broadcast," said Herman. Former advisor Weinman used his connections a couple of years back for a Martin Luther King Day exclusive live satellite hookup with "Cosby Show" actor Malcolm Jamal-Warner from New York. Warner took questions from the OSU audience and a panel of speakers.

"I also helped with Candid Campus," Herman added. "Two guys worked on that all term for two shows. Great stunts; they came up with some good ideas." That included having someone sit inside the newspaper vending machines and actually hand them out. "People would jump back and scream," Herman recalled. Or they'd lay a duffel bag containing a walkie-talkie in the middle of a campus walkway. "People would take it to the lost and found, and then the walkie-talkie would squawk 'Put me down!'," Herman laughed.

"But we don't do them [labor-intensive shows] now," concluded Herman somberly. That's because state cutbacks eliminated the university's broadcast media program last year. In fact, Weinman was transferred into another department

and is no longer advisor. "We're trying to keep our facility open and used by the students so the administration doesn't piece out what we have left to other departments," said Herman. "We are the only broadcast media program in the state of Oregon. They're throwing away a \$3 million facility to save \$170,000. We're hoping they'll reinstate us."

It's obvious that Herman misses the advantages of instruction from a formal broadcast program: "Very little theory anymore. Now we say you light [a set] with three lights because it works.



Then there's 'The Horror Doctor,' where an OSU film professor introduces classic horror films from a graveyard...

It's one step up from those cheesy broadcasting schools. We teach you how to think about a production and how to produce it, but it's no substitute for the broadcast media program.

Nevertheless, he's optimistic about KBVR. "Training is going to go well. I teach a class on producing television," said Herman. Course credit for work done at KBVR continues, but now comes from the Liberal Studies department.

"We're still a student media organization [but] this is our first year without a broadcast media core," he said. "We've depended on broadcast media students to run the technical slots. Now we [run] things on different scale. A lot of things we do now are taped instead of live."

However, that doesn't affect the station's long-running sports show and physical fitness show. For the latter, "Aerobics in Motion," KBVR went over to the student recreation facility and got some

student instructors interested. They tape two shows each Sunday and it may be expanded. "We may do some remotes out at the beach," said Herman.

Music video is also a staple. This year's incarnation, "1800 Seconds," focuses on alternative artists, "like 'Radio in Motion' at Northern Arizona University," said Herman. NAU's TV outlet is one of several college stations that Herman tracks for programming ideas. Their comedy series, "KBVR Nightlife," said Herman, "was almost exactly like [Washington State U.'s] Live at Eight," but is now being replaced by "Do You Know What Time It Is?". As another consequence of the broadcast media shutdown, this show's crew "is pulling from drama students," but Herman feels the comedy "skits will be better in quality as a result....And we'll be running [the soap] 'Semesters' next semester from Ithaca [College]. I'd like to get other solid [college TV] shows to strip like Semesters—we'd promote it, develop a following, distribute t-shirts and other items."

KBVR promotes its own shows, too, as part of the overall schedule. "We'll be handing out flyers, covering bulletin boards, doing a weekly ad in the campus newspaper that displays the program guide for the week, handing out program guides, and we'll do some barter with KBVR-FM. Our newspaper is very supportive of us, giving us good press. We have to pay for ads, though. They aren't interested in barter."

News is also a program and promotion feature. "I produce newsbreaks for the station—four per day, four minutes each—which include promos for upcoming [KBVR] shows," said Herman. For news, they check the wires and shoot local video, but they get some key help from well-placed alumni—including the news producer and News Director of Portland's KOIN-TV! "We're allowed to use video from...their noon news and edit clips for [KBVR's] newscast. We have Oregon State alums everywhere!" said Herman.

The newsbreaks focus on local and campus news, and national issues with local impact, such as the November elections. On Election Day, "we're doing 4-hour live broadcast—Election Night Live"—giving information on local races, including an in-studio panel discussion on anti-homosexual initiative "Measure 9" that's got a lot of people pissed off," Herman added.

Then there's "The Horror Doctor," where an OSU film professor introduces classic horror films from a graveyard, giving justification why it was

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Logo Protection

Q: Some radio stations broadcast catchy logos such as "Hot 103" or "University Rock." Can these stations protect their use of such logos?

A: Many businesses, including radio and television stations, apply for trademark or servicemark registration of their call signs and/or broadcast logos. Although individual words such as "university" and "rock" are not subject to trademark protection, often the combination of words is eligible for registration. If you have any questions regarding the trademark registration of your station's call sign or logo, please contact me through the NACB.

Selling A Concert Calendar

Q: Our station wants to start broadcasting a "concert calendar" which would briefly announce band appearances at local clubs. We plan to broadcast the band's name, and the time, date and location of the show/concert. In exchange for airing these announcements, we will ask for free tickets for the staff or for on-air giveaways. Is this OK?

A: The concert calendar idea is OK as long as the station merely announces the time, date and location of the show and does not promote the event in any way. In order not to "promote" the event, make sure the concert calendar copy does

not state things such as the band is "great," "exciting" or "puts on the best show since R.E.M." Keep the copy neutral and bland.

As for the ticket giveaways, it is OK to give the tickets away on-air as long as the listeners do not have to purchase anything or visit any particular place of business. (However, it is OK if the listener has to visit the station to pick up the tickets.) But **DONOT** distribute the tickets to any of the station's staff. Such actions violate Section 73.503(d) of the FCC Rules ("...No promotional announcement on behalf of for-profit entities shall be broadcast at any time in exchange for...consideration to the licensee, its principals, or employees.") Even if the staff is unpaid, the volunteers would probably be considered "employees" for the purposes of this Rule.

Indecent Programming Restrictions

Q: Where do things stand in the tug of war between the FCC and Congress regarding indecent programming restrictions?

A: On September 17, 1992, the FCC announced that it had begun a proceeding to implement Congressionally mandated regulations which will prohibit the broadcasting of indecent programming between 6 a.m. and 10 p.m. by any public broadcast station that goes off the air at or before 12 midnight, and between 6 a.m. and 12 midnight for any other radio or television station. Although the courts have held that broadcast indecency is constitutionally protected speech, those same courts have stated that it is permissible for the FCC to channel such speech to times when there is less risk that children will be in the audience. The FCC has taken the position that children can be presumed to be in the audience in the greatest numbers between the hours of 6 a.m. and 12 midnight.

FCC Steps Up Enforcement

Q: We have been told that the FCC is stepping up its inspection and enforcement efforts. Is this true?

A: During the past 15 months, the FCC has attempted to increase broadcaster awareness of the need to comply with its rules and regulations. In August 1991, the FCC published a Policy Statement regarding its standards for assessing forfei-

tures. And, since that time, the FCC has regularly released to the public copies of its letter regarding forfeiture penalties due to rule violations. For example, on September 24, 1992 and September 25, 1992, the FCC released several letter rulings that fined stations for such rules violations as: Public File omissions (\$1,000), failure to log EBS tests (\$2,800), and failure of station to maintain a licensed FCC operator on duty to oversee the transmitter operations during all hours of broadcasting (\$1,250). If you are unsure of your primary operational obligations as an FCC licensee, please contact NACB for a copy of the Legal Checklist that I have prepared.

Underwriting Announcements

Q: Our college has been contacted by a national banking institution in an effort to institute a credit card with the school's logo on it. The bank wants to underwrite some of the programs on our college FM station, and has asked that we broadcast the following underwriting announcement: "This program is brought to you in part by the (X-State) University Bank Card. The (X-State) University Bank Card is a credit card issued by (Company Name) specifically for students here, featuring the (X-State) University logo. A portion of the (X-State) University Bank Card fees go towards the university's scholarship fund. Students and others interested in the (X-State) University Bank Card may receive more information by visiting the Student Center or calling (phone)." Can we broadcast this underwriting announcement?

A: No. The text needs to be neutral. An underwriting announcement should not sound like a commercial or contain language that may be considered a "call to action" (Company Name). You can obtain more information about the (X-State) University Bank Card by visiting the Student Center or calling (phone).

Cary Tepper is a communications attorney who has recently relocated to the firm of Meyer, Faller, Weisman & Rosenberg in Washington, D.C. As NACB's legal counsel, Mr. Tepper will respond in this column to selected questions submitted to him in writing to NACB. Even questions we cannot print in the column will be answered. Mail questions to: NACB Legal Column, 71 George St., Providence, RI 02912-1824. If you feel that you may need to contract the services of a communications attorney, Mr. Tepper can be reached at 202/362-1100.

Of course, not every legal situation is the same, and Mr. Tepper strongly advises that you call NACB concerning your particular case before taking any legal advice. If you think your station's operations may be in violation of any FCC, federal, state or local regulations, please contact your attorney or consultant for specific advice. ◀

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by Russell F. Desjarlais

College Broadcaster magazine introduces a new column entitled, "Where Are They Now?" This ongoing series of articles will profile media industry leaders who started in college broadcasting. We hope to trace the paths that these professionals in broadcasting have taken since working in their college stations.

College Broadcaster: Mr. Clifford, how and why did you get started in college radio?

Jack Clifford: I began my broadcasting career in February, 1953 at WIDR radio in Kalamazoo, Michigan. This was a closed circuit inter-dorm radio station located on the campus of Western Michigan University. Pretty primitive operation but a lot of fun. I started out as Program Director—nobody else volunteered. Within a few months I became G.M.—no one else around to do the job. Today WIDR is a full time over-the-air station that in no way resembles the WIDR I knew and loved nearly 40 years ago. About two months after joining the WIDR gang I began doing sports, play by play, etc., for the university's FM station, WMCR. I remained with WIDR as well. I continued in this duo effort until November of 1955, my senior year, when I was hired by one of the two local radio stations then serving the Kalamazoo market, WKMI 1360 on your AM dial. Between this full time job and my studies I had to drop WIDR and WMCR. The reason I became involved with WIDR in the first place was my interest in communications. I thought radio would be a lot of fun. Little did I know at that time this interest would lead to a lifetime career.

CB: What are some of the more memorable experiences from your time at your college station?

Clifford: At WIDR we operated just as any commercial station would. We sold ad time, wrote the copy and announced the commercials. My most memorable experiences were those associated with live sports broadcasting and the struggle to manage the station. Sports broadcasting... because of a lack of funds, three of us made up the team to do these broadcasts. An engineer, a color and commercial announcer and a play-by-play man. We selected the engineer more for his car than his skill. He drove us to the game sites and all over the Midwest. Our big task was getting there...doing the games was a snap. The car was very old and in need of repair but we made do. Managing the station was a real challenge; every member of the staff was a volunteer; no one was paid for the job done. Therefore staff members changed rapidly. I was constantly filling in for missing on air people, salespeople, etc. We did nightly news after I negotiated for a news wire service. One night I got wind of a "panty raid" being planned for the evening and broke the big story. Somehow the school administration reached the conclusion that I had something to do with the panty raid and I nearly got tossed out of school.



Jack C. Clifford

On December 16, 1982, Clifford became Vice President of Broadcasting & CATV and Chairman of Colony. Under Clifford's supervision, the Journal's Broadcast, Cable and Telecommunications operations has spurred Providence Journal to become the 20th largest group owner of TV stations, thanks to ownership of ten commercial stations located in eight states. In addition, Colony Communications has become the 19th largest multiple cable system operator (MSO) serving approximately 790,000 subscribers in owned or managed systems located in eight states.

Clifford served as Chairman of the Cable Television Advertising Bureau (CAB) from 1983 to 1985. In 1984, Jack Clifford was named "Executive of the Year" by Cable Television Business magazine. In April, 1989, he received the CAB's "Chairman's Award."

CB: How did your college experience prepare you for your current job?

Clifford: My college radio experience has helped me in any number of ways in my career. After WIDR, nothing has come along that I can't handle. At WIDR I had to try everything associ-

ated with radio and broadcasting out of absolute necessity. I sold time, wrote commercials, announced them, did news, reported, sports play by play, disk jockey work, interview shows, business management...the works. In fact, WIDR introduced me to a life-long love—broadcasting. I have loved every day I have been a broadcaster. I thank the good Lord for allowing me into this great business and WIDR started it all for me.

CB: What is your opinion of college radio and its importance today?

Clifford: I am not up to date on college radio today but if it has grown at the same rate that broadcasting in general has, I am sure it is providing a darn good service...both for the listener and for the

broadcast student trying to learn this business. I hope that's the case and I hope young people are still having the freedom to experiment with radio that I had at WIDR. For some reason I doubt that is the way it is today, but in this case I sure want to be wrong.

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The Saga of College Cable TV Sports

by John Cooper

From the man who brought you "Television Is Hell," here's another story about the ups and downs of cable TV behind the scenes at Temple University.

The buzzer sounded; the game was history, and the Temple Lady Owls had fallen to the Penn State Lions: 76 to 92. We had lost the game, but won the battle. The TV crew was exhausted from running up and down the court side with hand-held cameras, but they had done it. Their first game.

It was the ninth of January, and Temple University was midway through its winter/spring semester break. Only about a hundred fans had shown up for the game on this chilly, wintry evening, but a vast potential audience had the opportunity to watch it on channel 55, Temple's city-wide cable channel.

Previously we had cablecast a few major games, using a rented, fully equipped van, but this was our first televised sporting event using our own equipment and student camerapersons. I looked at the tiny console filled with equipment. Most of it was so new that small bits of white styrofoam still stuck to it. Some hardware, however, was so old that not only were the service manuals out of print, but the few pages still extant used "thee" and "thou."

I thought back over the past five months and wondered how we had done it. While our efforts never assumed the gigantic proportions of network Olympic coverage, nevertheless, considering our resources and limitations, the fact that we were able to pull it all together seemed little short of a miracle.

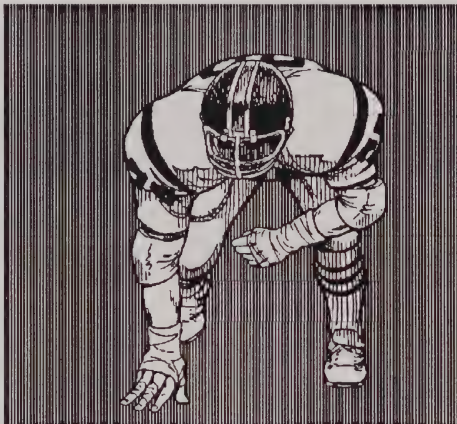
This is a tale—mostly factual—of how we at channel 55 designed, put together, and utilized a mini studio to cablecast university sporting events. The events, those not carried by local, national, or satellite networks, were varied: from men's and women's basketball, to gymnastics, to fencing. While not "Monday Night Football," these events have greatly increased our visibility among Philadelphia's 80-odd cable channels.

It all began back in August when Ken Smukler, Director of Sports Marketing, called me into his office for an informal chat between incoming phone calls. Ken felt that channel 55 would make a terrific outlet for sporting events that were not covered by major media. This included almost all women's events and most men's. All of the events would be held indoors, in McGonigle Hall, our general purpose arena.

While I agreed with him, I knew that such a venture was not in my budget, and given the woeful state of the economy, I doubted that it was

in Ken's budget either. "Let's not talk about money just yet," Ken responded when I voiced this concern. Of course not, I thought to myself, you won't have to do all the work to make this idea functional, only to have it turned down due to lack of funds.

Looking ahead, Ken hoped to get underwriters for some of the events, to cover the costs and defray the initial capital outlay. I then suggested that—assuming we got approval—we lease-pur-



Tangling with this guy is nothing compared to university politics, but Temple TV finally won that game, too.

chase the equipment, thus reducing the initial expenditure and establishing a firm monthly figure to be covered by the underwriters.

"How much to you think it will cost?" Ken asked.

I did some quick calculating. "Two cameras, sync generator, automatic timing unit, audio mixer, fiber unit...my office can donate an old Sony SEG video mixer...(long pause for effect)...about \$50,000."

Without blinking Ken responded, "Why don't you write me a memo about it and I'll take it to the vice president."

I knew then I was dealing with someone who was certifiably insane and potentially dangerous. I decided to humor him. "Okay, Ken. You'll have something Monday," I said. We shook hands and I backed out of his office.

Could It Really Happen? Nah. Maybe...

Back at my office in Gladfelter Hall, I sat staring at my computer. Maybe he's not a fruitcake, I thought. After all, in a sports-loving society such as ours, what better way to keep your name in front of masses of people? Men's games, women's games, volleyball, clinics, gymnastics, fencing: here was serious public relations material.

What could we do for fifty-thousand dollars? Taking my calculator from the shelf and dusting it off, I began to punch in numbers. But the nihilist within me whispered, the vice president's not going to approve it.

I started to diagram a working system on paper. Having gone this far, I thought I had done enough work on what would probably turn out to be a wild goose chase, so I tore off the pages of block diagrams and notes, and filed them in a manila folder labeled in red: Sports.

I delivered the memo, sat back and waited. A week passed. Then another, and another. Finally, a month had come and gone, and we were well into the fall semester, but still no word. An ominous silence hung over the office like a pall. The producer/directors, the technicians, the program and operation personnel all knew the system was in the works, but could not understand the delay.

At long last, I could stand the suspense no longer and called Ken. "John, I'm glad you called. I was just about to call you," he began. How many times had I heard that? "You know with budgets as tight as they are, the vice-president won't give me the go-ahead until the state approves our allocation. This is supposed to happen next week, and if it does, he should sign off on the equipment a few days later," Ken explained. "By the way, he loves the idea."

We said our goodbyes and I announced to the staff that we should have an answer in two to three weeks. But October came with still no word. Then, one day while I was dealing with a twisted downlink mount, the phone rang.

"John, this is Ken. How soon can you write the requisitions and a pro forma? I could use them late today, but if necessary I can wait till early tomorrow morning."

"Ken," I asked, feeling my blood pressure rise, "would you mind telling me what you're talking about?"

"The specs. For the Sports Package. We have the go-ahead."

I tried to make some sense out of what was happening. "You mean the \$50,000 package was approved?"

"Oh, you didn't know?" Ken sounded genuinely surprised. "The VP said he'd sign."

Now I had lost my patience. "Ken, around here nobody tells me anything. If the world came to an end, I'd still be sitting here at my desk dealing with twisted dish supports, keeping attendance records, and tracking the coffee fund." I sensed that my voice level was rising, but I didn't care. "Nobody tells me a damn thing until ten minutes before they need it!"

"John, it's okay," Ken said, trying to make his tone calm and soothing. "Take your time. Don't

bring it over tomorrow, just fax it to me. Save yourself the walk."

"Thanks, Ken," I said, "I'll do that."

I spent ten minutes locating the file, which by that time had moved considerably closer to dozens of other cobwebbed proposals. Reviewing the equipment list, I made one or two minor changes and felt satisfied. Considering the importance of the purchase, and the fact that it would be the producers who would have to deal with any future equipment problems, I decided to let my senior producer, Tracy Callahan, go over it before I went any further. She went over the list, made a few minor changes, and then it was word processor time.

Using my requisition template, I inputted everything: six pages in all plus a three-page pro forma. With the standard 10% contingency allowance, the total would exceed the \$50,000 allotted. But there was nowhere to cut at this point. We needed long lenses, and sensitive three-chip cameras. The time to compromise would be later, I decided. Not now.

"Let's hope for a big discount," I said aloud.

I went home that evening and agonized over every chip, nut, and bolt in the system, but next morning faxed the papers, without any changes, to Ken's office. I alerted B.J. Quinn in Purchasing and made certain she understood that our first televised game was January 3rd, and that the requisitions would have to be shepherded through quickly.

Ken didn't call again until Friday, and then the news was not encouraging: "I don't know exactly what's going on, but I was told the state's playing games with releasing our funding. The VP won't sign off until the funds are in the bank. We'll just have to wait."

Staff morale once again sank. One more time the carrot had been dangled in front of them, only to be pulled away. But as far as waiting, we had no choice.

On the morning of Friday, November 15th, a month and a half before our first game, my phone rang at 8:35. It was Ken, and from the elated sound of his voice, I knew what had happened without him telling me. Sure enough, the VP had just signed the requisitions. I said I'd meet him in his office in ten minutes.

Ken returned like Neville Chamberlain from Munich, waving papers in his hand. I let him know that I had already paved the way with purchasing, and that I would hand-carry them over there immediately.

Walking two blocks to Purchasing, I had to wait at the front desk while the papers were logged in, then went running with them to B.J.'s office. She fully appreciated our tight schedule as well as the long lead time on some of the items, so she started typing a cover letter for the requisitions and faxed out the entire package to several vendors the

same day, requesting return quotations by 4:30 Monday.

At 8:30am on Monday, Purchasing called and asked me to take a look at the quotations. Over half of the vendors had submitted a no-bid because of the lack of time. I looked at the remaining bids, but even the lowest one was well over my estimate. How could we bring it down? Going over the

"How much do you think it will cost?"

Ken asked.

"About \$50,000."

Without blinking Ken responded, "Why don't you write me a memo about it and I'll take it to the vice president."

I knew then I was dealing with someone who was certifiably insane and potentially dangerous. I decided to humor him.

lowest bid with a fine-toothed comb, I found the problem: I had specified a relatively short-range fiberoptic unit, while the vendor quoted one that would travel 25 miles. As it turned out, he had done this because he didn't handle the short range unit.

That problem was solved easily. We broke the fiber unit out of the package and purchased it directly from the manufacturer, then signed a purchase order to the lucky vendor for the remaining items. By doing this, and by dropping the contingency fund, we came in just under estimate.

I Knew That Wasn't It, Though

As I walked back to my office, I tried to visualize the upcoming chain of events. The technical people could do little until everything was in place in the console, and past experience told me that the console would be the last item to arrive. I briefed the staff on what was going on, and went over the basic concepts of how parts were to be connected once they arrived, knowing they could take it from there.

Once I got back, I called Ken and told him we had better meet with the facilities management personnel, on site, to determine the location of the console and necessary wire runs. He set up a meeting for the next day.

At this meeting, location problems quickly surfaced. Of the three possibilities, the first had

inherently too little security and was too far from the gymnasium floor, increasing set-up and tear-down time and the possibility that something would vibrate loose after a few months. The broadcast booth was our second choice. Affectionately known as the "bird cage," high above the gymnasium floor, the site was secure. However, Facilities Management felt the cost of running conduit for cables to the area would be prohibitive. They did, however, agree to get an estimate and report back in a week's time. The third location was in a runway directly off the end of the court. We could have a cinder-block structure built to house the equipment, requiring relatively short runs of conduit to camera locations. Facilities Management would also price this out.

Regardless of which location was chosen, conduit would have to be run from there to four camera locations: one at each end of the court on floor level, for hand-held action cameras; one above the floor picking up the scoreboard; and the fourth high up in the stands to give us wide-to-medium cutaways.

Five days after placing the purchase orders, the fiber units arrived, followed two days later, much to my surprise, by the console. The techs quickly assembled the console, mounted the fiber unit in the base, and dropped our SEG into the switching shelf. We all gathered around to look at this electronic embryo, with the same question running through our minds: Would this bring us fame, if not fortune? Or would we all look like fools?

New items arrived almost daily from this point on: video distribution amps, audio mixer, vectorscope/WFM, video monitors, cable, and so on. Finally, by the third week in December, everything had been delivered but the wireless intercom microphones, the crimp tool for the connectors that we needed for our special camera cable, and the power supplies for the cameras.

Meanwhile the estimates for the "control room" had arrived. It was either the bird cage or the cinderblock "pill box." When we discovered that running the necessary conduits to the bird cage would take at least three months and cost \$30,000, Ken began to display the signs of early apoplexy: foaming at the mouth, hand tremors, and convulsive twitching of his entire body. If the next choice had not been the pill box—costing \$5,000 and taking two weeks to complete—I think we would have lost him.

Now, we could concentrate on the console. On December 28th, everything having arrived but the power packs for the Sony 537 cameras, we fired the unit up using our Sony 326s. It worked! Now the fine tuning began; timing and phasing the switcher program and preview buss, setting audio and video levels to proper amplitude throughout the system.

SPORTS

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Revisiting (and Revising)

by Steven Shields, Ph.D.

Staff turnover is a fact of life at most university-operated radio stations. Unlike commercial radio, where announcers may work for a single station for years, universities have a way of graduating your best staff right out from under you. Murphy's Law for staff management states that this point of departure usually happens just when staff members were becoming really effective.

Some years, it's even worse. You all endure what is politely referred to as a "rebuilding year." Murphy's other law for staff management states that this will be the year when the friendly folks at the FCC will finally come for a visit.

Kidding aside, the continual turnover of staff in many university radio stations, and the constant need for organized, methodical staff training that can withstand the scrutiny of an FCC inspection, can pose a great deal of organizational stress. Fortunately, there are strategies that your station can use to cope. One of the best of these strategies is to "write it all down" in the form of a station policy (or staff) manual.

The advantages of a staff manual clearly outweigh the obstacles to making it happen. By committing your policies to paper, you have a definitive text of all station operation procedures and policies. You can ensure a swift, orderly, and complete dissemination of knowledge critical for your new staff to have about how your station "works." This is especially crucial today: after the deregulation of the '80s, all operators and licensees now have increased responsibility to comply with the remaining FCC rules and regulations.

But while this is all fine in theory, in actual practice you may have something that looks vaguely like a staff manual floating around "somewhere in the transmitter room." Maybe it hasn't been revised for a while, or maybe some of the older staff got copies one year when you had the funds to run it off, but you've run out of copies for the new staff. Sound familiar? There is hope, though. Here are some ideas for writing a new policy manual for your station, or for bringing the old one back to life.

Getting Started

1. If you've never had a staff manual, and think you'd like to get one written, a very useful "how to" guide is available from the NAB. *Station Policy and Procedures: A Guide for Radio*, by Donald Kirkley, is available at this writing for \$15 for NAB members or BEA-affiliated institutions. (Editor's Note: NACB member stations can receive NAB publications at the member rate.) The NAB's 1988 *Legal Guide to Broadcast Law and Regulation* (\$95) and its 1991 supplement (\$65) are also helpful resources.

2. These NAB works, however, are aimed at commercial broadcasters; most of what is contained will need to be tailored more specifically to



your own station. For example, you may or may not need to devote much space to various policy areas that are department-specific (e.g. sports, news, sales). But you should definitely consider including segments devoted to:

- Your station's mission, its goal, or its philosophical reason for being.

- Some sense of the station's historical development, often interesting to people who are new to campus and to your station.

- A coverage map that's been cleaned up by the graphic arts department.

- An organizational chart showing the administrative structure and officers of your station, including information about chain of command, officer titles, duties, responsibilities, selection processes, succession processes, and length of term.

- All FCC policies that apply to your station, spelled out in detail. Examples might be the need for an operator's permit, noncommercial underwriting rules, and station identification requirements.

- Any standing university policies that affect your organization, such as the handling of grievances, sexual harassment investigations, equal opportunity and affirmative action, policies promoting smoke-free workplaces, the prohibition of bicycles or alcoholic beverages in campus buildings, and so on.

- Basic work policies. How is staff hired? Fired? When are visitors allowed? What happens if you miss a shift without calling the program director? How do you answer the phone? Who opens the mail and distributes it?

While these topics are indeed the minutiae of daily organizational life, they seem to fit the "80-20 rule": 80% of your headaches will come from this 20% of your policy book.

3. If you have a small staff, and no one has the time (or the writing ability) to pull a manual together, consider engaging your department's radio-TV management class to do it for you as a class project. There may be other departments, such as English or Business Management, who also might agree to collaborate with you for course credit. If you have access to a computer, be sure to ask for a floppy-disk copy of the final submission from the class to allow you to edit as appropriate to your own station's needs.

4. Whoever does the writing of your book, be sure they observe one rule above all others: Be tight about the writing. Not only does long-windedness cost more to duplicate, but your policies become more permanent once they're in print. If there's a doubt about whether a given policy will assume a life of its own, leave it out until you've really thought it through.

Your Radio Station's Policy Manual

Production and Distribution

5. One way to keep a policy manual up-to-date and attractive is to divide the content into category areas that use different colored paper. Your section on performance appraisals and staff hiring might be printed on yellow paper; your FCC operator guidelines might be printed on blue paper.

6. Instead of having the final product stapled or bound, get it punched and use a removable report binder. That way, after the initial book is run, pages or entire sections can be revised or replaced as the need arises. This keeps your book current while minimizing costs after the initial run. You might find it helpful to review your book each year during the summer, when things are calmer, and get your revisions done prior to the start of the fall semester.

7. Getting copies printed is sometimes a burden on your budget. Have you considered getting your policy manual underwritten? Maybe there's a local copy store or printer who would be willing to defray some (or maybe all) of the costs as a way of promoting their business. Remember, the FCC restrictions on underwriting do not apply to off-air promotional materials, so you could even conceivably sell ad space inside or outside the manual as well.

Final Suggestions

8. Some stations combine their policy manual with what is really a "training" manual. This kind of information (how to sign the station log, how to do an EBS test, and so on) tends to date the fastest and is least useful once the newcomer masters it. Perhaps this material could instead be covered in a separate resource manual or handled on an individualized training basis. In the policy manual, it might be more appropriate to discuss why the station keeps a program log or reads transmitter meters even though the FCC no longer requires either.

9. Before implementing any policy manual, it would be wise to seek feedback from a station advisor, faculty member, or some other qualified individual who can examine to see if anything is missing or in error. Managers of nearby commercial outlets might even be willing to let you see theirs for comparison, but don't be surprised if they don't have a recent one, either (and don't be surprised if they ask you to help them update their own.).

10. Lastly, remember the audience this publication is aimed at: your peers. It often surprises me how fledgling radio executives can formulate disciplinary policies for their staff that they would be absolutely outraged to have applied to themselves. Try to remain fair and dispassionate as

Surveying Your Audience

by David E. Reese

College radio and TV stations have long been at a disadvantage knowing who their audience was: national rating services, such as Arbitron or Nielsen, have either not reported college stations or have been too expensive for modest college budgets. While NACB has helped solve this problem for radio by working with Arbitron to provide college radio stations with low-cost radio ratings, that does not help stations whose signals do not cover their entire "media market."

In addition, stations should realize that the information from Arbitron (and Nielsen) includes the "numbers" of listeners (and viewers) they have and some "demographic" characteristics of those people—admittedly important audience data. However, many college stations may want more and different types of information than will be found in a ratings book.

Conducting your own survey to supplement the above information may be the answer and is not that difficult an undertaking. In addition, it's much less expensive than having any outside firm do it. Following the "model" survey below should provide research data that can be a valuable tool for the college radio or TV station.

Selecting Potential Survey Respondents

Since the methodology was to be a telephone survey, a couple of points were obvious: the "sample" respondents would come from local telephone directories and the questionnaire would have to be "short and simple."

Our survey hoped to reach about 650 potential respondents equally divided between on-campus students and off-campus community members. Telephone numbers were randomly selected from the "student directory" and the "eastern suburbs directory." To keep the survey statistically valid, it is important to make sure the telephone number selection is truly random and representative of the entire population (i.e., every number has an equal chance of being selected) by establishing a systematic method of selection. Basically, this means that every "n"th telephone number will be selected. For example, if your student directory has 3,000 numbers listed and you wanted to survey 300 students, you'd select every 10th number in the directory to be a survey respondent. As you select the telephone numbers, put them on a "phone list" that will be included in a "survey packet."

Designing The Questionnaire

The questionnaire, or "Radio (or TV) Survey Form," is the "heart" of your survey and deserves a great deal of thought. Each station is going to want to learn different things about their audience or their station so it is impossible to come up with "standard" survey questions that should be asked.

Do keep in mind the confines of telephone-gathered data: it can't be too complicated and it

can't be too long. Our survey can be completed in two-to-three minutes.

Our survey form was designed to provide three types of information: First, basic demographic data was sought to help categorize the respondents. Our survey utilized age and sex categories only, but you might want to include other categories. For example, you might want to include a "geographic locator" to learn what specific communities your audience resides in or you may want to include an "educational level" category.

Conducting your own survey to supplement the above information may be the answer and is not that difficult an undertaking. In addition, it's much less expensive than having any outside firm do it. Following the "model" survey below should provide research data that can be a valuable tool for the college radio or TV station.

Second, our survey queried the respondents about their current listening habits and programming preferences. Rather than just ask the respondent what type of music they liked (or, for TV, types of programs), our survey used a hypothetical case of a new station coming into the market, asking respondents what they'd like out of a new station. Our feeling was that we would get a better response if the respondent felt they were actually "shaping" the direction of the station with their input.

Third, our survey asked for some specific information about college radio listening (viewing, obviously, for TV). Of course, these questions would be skipped if the respondent did not get past the "qualifying" question, "Do you ever listen to college radio (or TV), even if only occasionally?"

The survey concluded with an open-ended question that allowed the respondent to add any additional thoughts.

A set of detailed "radio survey instructions" were developed with as much care as the form so that whoever was conducting the survey would have a complete understanding of what to do.

Our "survey packet" now included: 1) the phone list, 2) the radio survey instructions, and 3) the radio survey forms.

Conducting The Survey

Our survey was conducted as part of a radio "practicum" course, but it could have just as easily been accomplished by station staff, the station directors, or "farmed out" to another department, such as a business or marketing class. The important part for whoever conducts the survey is that *it must be conducted in a professional manner*. Everyone must be thoroughly familiar with the survey instructions and everyone must be serious about the survey.

From the respondent's perspective, this survey should not "appear" to be conducted by a "bunch of students," but rather by a professional organization. Our survey included a "scripted" opening and closing to help achieve this. While we chose to identify the survey with the university (but not the radio station), you could utilize a fictitious company to conduct the survey or not identify who was conducting the survey, although the latter may cause some problems.

The procedure for conducting the survey is contained in the "radio survey instructions." Most "problems" have been anticipated and specific instructions are provided.

Each person involved in conducting the survey was given a "survey packet" and a time frame to have completed their calls. Individuals had to attempt to make about 65 calls over a four-week period.

Our survey is currently in progress, so this article can't address anything about data tabulation. However, for most of the questions you should be able to provide a "#responding" and "% of sample" figure for various responses. Open-ended responses should somewhat fall into "similar" response categories so that several hundred individual responses might actually break down into a dozen categories. While interpretations of the collected data may vary with individuals, some conclusions from your survey should be obvious and hard to dispute.

Once you have the results, then you have a tangible tool to make wiser choices in programming refinements and increase station underwriting.

David E. Reese is an Assistant Professor of Communication at John Carroll University and serves as General Manager and Advisor of WUJC-FM there.

Talk Radio: College-Style

by Kathy Latzoni

The program airs every week on radio stations across the country. The host, a seasoned broadcaster with years of major market experience, moderates the discussion, which can be on any topic from abortion to the Presidential elections. Guests in the studio, chosen to represent both sides of the issue, get the ball rolling; then the show turns over to the listeners, who call in to add their voices to the lively debate.

Pretty typical for a radio talk show? Maybe. But there is one difference. "The James Faraday Show" is the only nationally distributed talk show targeted specifically to college students. The program is taped weekly on Sunday nights, and cassettes of each broadcast are shipped to station affiliates of the College Radio Network (CRN), which produces the show.

CRN is the brainchild of Clark Burgard and Jim Klauck, who met when both were managing the University of Hartford's campus station. The two wanted to set up an organization which would support college radio and bring stations together.

"When we were in college radio, it was very isolating," said Burgard. "There was IRB [Intercollegiate Religious Broadcasters], and their conventions, but that was about it. With CRN, we want the stations to get involved."

CRN plans to become an influential force in college radio, supplying programming and helping stations to maintain contact. Their first two steps towards that goal are the *CRN Newsletter*, which keeps affiliate stations informed of CRN's doings, and "The James Faraday Show."

Talk Show Response Positive

The idea for the program developed more than a year ago. "We surveyed college radio stations and asked them what they'd like," said Klauck. "From the feedback, we developed the Faraday show. We wanted our first CRN program to be one that many stations could run, and a talk show could run on any [station program] format."

Faraday himself, according to Burgard, was a "perfect candidate" for the host slot. "He's been a friend of mine for ten years," Burgard said. "We

worked together at a station in Greenwich, Connecticut." Faraday also spent years doing on-air work at WINS and the Shadow Traffic Network, among a host of other stations based in New York City. Currently, he is a full-time student, further adding to his qualifications as host of a college talk show.

The first "James Faraday Show" went on the air last October. Since then, the show has featured debates over Columbus Day, the state of the economy and abortion,

with future shows planned on the Presidential elections and the Federal student loan program. In the first few shows, Klauck said, "we basically just had the host taking phone calls," but beginning with the show on abortion, guests on both sides of that night's issue have begun to appear in the

CRN

College Radio Network

studio. While Burgard is currently in charge of booking guests, in the future, he says, he will try to get affiliate stations to participate in the booking as well.

During the program, listeners from campuses across the country can call a toll-free number to express their views on the air. On some campuses, the show is aired half-taped, half-live, so that those listening can respond almost immediately. "The responses have been very widespread—I don't think any one station has dominated," said Burgard.

Klauck agrees that response so far has been encouraging. "If we get any calls at all, that's good," he said, "because a very low percentage of talk-show listeners call in." Faraday himself, however, remains above the fray. "Faraday does not stand on any side of the issue being discussed.... We don't want stations saying, 'CRN's trying to push this or that,'" said Klauck.

CRN Brings Talk Radio to College Stations



College radio alumni Clark Burgard (L) and Jim Klauck started CRN

CRN affiliates who do not air the program live receive tapes of each week's show, to be broadcast during a prearranged weekly time slot. "Our biggest problem so far has been with campus mailrooms," Burgard said. "The post office is fine, but once the tapes are delivered to the colleges, they have trouble making it over to the radio station in time." Solving this problem is one of CRN's short-term goals; another is securing funding. Currently, Burgard and Klauck are paying for "The James Faraday Show" out of their own pockets.

"We will be sponsored [in the future] by commercials and underwriting," said Klauck. He is confident that, in time, the program will pay for itself; "The James Faraday Show" is currently carried by 22 stations, with Klauck predicting 50 by the end of 1992 and 250 by 1994. "Even non-campus community stations air it, because they thought it was a great public affairs program," he said.

In the future, CRN hopes to develop more college-oriented programming, including a show devoted to college musicians. "There's a considerable amount of talent in college bands," Burgard said. "They get attention from their peers on campus, but it's hard to get exposure when you're busy with classes." CRN's solution is to collect demos from college bands nationwide, with the best bands to be featured on a syndicated music program, distributed like "The James Faraday Show." "We can't offer them commercial radio airplay," said Burgard, "but we can give them college radio." CRN also plans to take campus station surveys, providing CRN affiliates with valuable data.

But for now, CRN plans to concentrate on promoting "The James Faraday Show." "It [the show] is unique because college students can call up and have their opinions heard," said Klauck. "Things most talk-show hosts won't discuss, because it's not relevant to the general public, can be discussed here."



Veteran radio personality James Faraday hosts CRN's talk show

Smashing SMPTE Time Code Barriers

Videographers who use low-end industrial or consumer camcorders, take heed. FutureVideo's new TCG-2000 Portable SMPTE Time Code Generator with Transport Logic Control will finally allow you to record frame-accurate SMPTE time code (LTC) during a shoot. This can be done on one of the audio channels using any camcorder or VTR equipped with either a remote pause or a Sony/Canon "Control-L" (LANC) connector. Special operating modes in the exclusive Transport Logic Control circuitry allow the TCG-2000 to generate time code only while the camcorder is recording. The generator may be operated in drop frame, non-drop frame and user bit modes. It can either "free run" or lock to the incoming video signal.

Lightweight and easy to use, the TCG-2000 can be clipped to your belt during shooting. The generator may also be used in the editing suite for stripping tape during post-production. Suggested list price is \$495. For more information, phone Stephen Godfrey at 714/770-4416.

Mighty Mini-Microphones

Telex Communications, Inc. has introduced a new series of sub-miniature electret lapel microphones. The ELM-22 omnidirectional is only .2" in diameter and .3" long with superior sensitivity of -56 dB and sound pressure level of 138 dB. The ELM-33 unidirectional measures a mere .2" in diameter and .75" in length with -65 dB sensitivity and 142 dB sound pressure level. With a black matte, non-glare finish and three-foot cord, these microphones offer a variety of mounting options and four termination options: stripped-and-tinned leads; Switchcraft TA4F receptacle connector; 4-pin LEMO receptacle connector; and a complete system, including lapel mic with Switchcraft TA4F connector and PS-9 in-line power supply.



Panasonic ProLine AG-1270 VCR

When used in wireless applications, the belt pack transmitter supplies the bias voltage for the microphone. A power supply is required for wired applications. Telex also offers the new PS-9 power supply, featuring a TA4M receptacle connector, XLR-3M line connector, phantom/battery switch, belt clip and black matte finish. It provides a balanced output and microphone bias voltage from either an internal 9 V battery, or from an external phantom supply.

The unprecedented small size and subtle finish make the ELM series ideal for applications as diverse as broadcast, sound reinforcement, theater and entertainment, and audiovisual presentations—wherever freedom of movement and inconspicuous microphone placement are a must. Available for immediate delivery, the ELM microphones run from \$160-\$325. Contact Terri Aberg at 612/884-4051 or FAX 612/884-0043.

VCR Meant for "Rigorous Applications"

Panasonic has introduced another piece of hardware into its "ProLine." For those not familiar with it, "ProLine" Series equipment consists of VHS and S-VHS format products, with extended war-

ranties and service programs, with the "necessary durability and features to stand up in rugged, professional environments," according to a press release.

The newest addition to the "ProLine" is the AG-1270 VCR. The features of the VHS VCR include VHS level playback of S-VHS tapes, a 181-channel, cable-compatible tuner with Ultraband Channels 100-125, and Auto Head Cleaning.

The AG-1270 also features Special Effect Playback, Rapid Search, Double Speed Playback, Field

PRODUCTS
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MAJOR LABEL:

Motorhead, *March Or Die*
Epic/WTG: 212/445-8491
Review by Sandy Masuo

The line that separates punk rock and heavy metal has always been much thinner than most people suspect, and since their inception fifteen years ago, Motorhead have fearlessly charged along that line, inspiring bands on both sides. Armed with the same reductionist strategy that the Ramones applied to pop, they let loose in the realm of metal, creating a sound that was stripped down, supercharged and relentless. Until recently, it seemed that studio technology would never catch up to them, but both last year's *1916* and their latest release, *March or Die*, feature production that does more than get the job done. It enhances music which has become more diverse, but no less raw.

On *March or Die*, there are of course the requisite scorchers like "Name In Vain," "Asylum Choir," "Jack the Ripper" and an ominous dirge of a title track, but rubbing elbows with these big, bristling numbers are some pleasant surprises. Their rendition of Ted Nugent's "Cat Scratch Fever" cuts to the quick of the song, dispensing

with the wacky gesticulations of the original in favor of a darker, almost Gothic feel. "Bad Religion" is a wickedly scathing barb aimed at TV evangelists Jim Bakker and Jimmy Swaggart, whose embezzlement convictions have taken most of the hot air out of their blustering attacks on heavy metal. "Ain't No Nice Guy" is a fine, bittersweet ballad that unites Lemmy and company with fellow metal veteran Ozzy Osbourne and young turk Slash, on loan from Guns 'N' Roses. For all of its grizzle and grind, "Too Good to Be True" is a pop song at heart, and though "You Better Run" throbs along in the same vein as George Thorogood's supercharged blues paean, "Bad to the Bone," it eclipses it in sheer badness.

As rock 'n' roll enters its fifth decade of life, more and more aging rockers are making the claim that you're never too old to rock and roll. Motorhead live it.

INDIE:

The Swirlies, *What to Do About Them*
Taang! Records: 617/876-2411
Review by Linda Anderson

With Just One Listen

To this potential favorite,
You won't be able to stop singing it.

This Intriguing Track Is

An alluring blend of
Dance, Hip Hop, R&B and Pop that's

Sure To Grab Your Attention

... And hold it!

You're going to fall in love with

"I've Fallen In Love"

the new single by

Antonia

for servicing contact: Lunar Eclipse Productions
P.O. Box 302
New York, NY 10116
(212) 860-2082

same alternation between male and female vocals. The Swirlies are, however, a bit more disjointed. "Upstairs" features guitar heaviness which rivals that of Sonic Youth. In contrast, the vocals of Seana on many songs are strangely reminiscent of Suzanne Vega or Edie Brickell.

The noise is perhaps best executed on "Tall Ships," which combines the persistent bass and drums of Andy and Ben with extremely distorted guitar and hair-raising screaming. Overall, the album is a little unsettling, very intriguing, and at times a bit incoherent. For all that, it is surprisingly addictive, and the strangeness is a welcome change. We can be thankful that the Swirlies abandoned their original intent to be a Go-Go's cover band, and instead idolized bands such as My Bloody Valentine. It seems that their experiments in music are producing fascinating results.

UNSIGNED:

The Scallywags, *Scallyrock*
c/o Mike Coffey: 206/733-5493
Review by Linda Anderson

There's nothing wrong with your stereo. It's just the Swirlies experimenting again. They are about much noise, much guitar and much feedback, all of which is underscored by droning, ethereal vocals. It's as though the Swirlies were released in an electronic music studio...with similar results to a child being released in a candy store—a frantic sampling of everything imaginable. Strange temporal distortions are punctuated with sampled spoken word, and a severe tape hiss replaces the usual silence between songs.

The effect is somewhat like the Pixies on Valium, with the same weirdness and the

Given their irreverence, it may come as a surprise that the Scallywags are formally schooled in the finer points of music: they attended the Cornell School of the Arts in Seattle. On *Scallyrock*, their training becomes apparent in the agility with which they alternate between musical genres. "Ballad of the Urban Blade," while a devastating commentary on life in the city ("Keep on drivin' your BMWs / Bodies smashed beneath the wheel"), seems at the same time to be a satire on many influential rock bands. The pounding, syncopated guitar style of Metallica is interspersed with Who-like strumming, and the song actually ends with a "doobie doobie doo ah."

The mood changes drastically with "UBADA," featuring the rapidfire guitar and vocals of Jim Young and Sean Coffey. The latter is aptly named, as the song seems inspired by a heavy dose of caffeine (or some other stimulant), and has a definite Red Hot Chili Peppers feel. This feel continues through the two most captivating songs on the album. The first is the Scally anthem, "Cheap Beer," dominated by the extremely funky bass of Joshua Mattson and rapping vocals. With the inclusion of saxophones and a trumpet, the sound is truly grandiose, especially for a song that merely extols the virtues of bad beer. "Chocolate Bus" continues with a similar groove, and is a hilariously obscene description of an alternative and somewhat disgusting love style.

Despite the impact of chilling and melancholy songs such as "Roles and If," the Scallys are at their best when at their silliest, using music as a plaything. Who could resist a band that sings, "C'mon, fellas, what do you think? / All we want to do is drink."?

KGRG-FM • Green River Community College
Auburn, WA: (206) 833-5004
Week of 8/31/92 (Albums & Singles)

1. Blessed Is the . . . , Controlled Bleeding, 3rd Mind
2. You Speak My Language, Morphine, Accurate Distortion
3. Fortune Teller, Falling Joys, Nettwerk
4. Singles Soundtrack, Various Artists, Epic
5. For You, Ghost Of An American Airman, Hollywood
6. Scrape the Sky, Kingmaker, Scorch
7. Candy on the Cross, David J, MCA
8. Joe, PJ Harvey, Indigo
9. Lazy Day, Boo Radleys, Columbia
10. Hooligan, Heart Throbs, A&M
11. Always, In the Nursery, 3rd Mind
12. Through the Roof, Cud, A&M
13. Break the Chains, 24-7 Spyz, East/West

KULV-AM • University of La Verne
La Verne, CA: (714) 596-1693
Week of 10/9/92 (Singles)

1. Baby Baby Baby, TLC, Arista
2. Giving Him Something . . . , En Vogue, Atco
3. November Rain, Guns 'N' Roses, Geffen
4. All I Want, Toad the Wet Sprocket, Columbia
5. Stay, Shakespeare's Sister, London
6. Humpin' Around, Bobby Brown, MCA
7. People Everyday, Arrested Development, Chrysalis
8. She's Playing Hard . . . , Hi-Five, RCA
9. Jesus He Knows Me, Genesis, Atlantic
10. Jump Around, House of Pain, Arista
11. I'll Be There, Mariah Carey, Columbia
12. Take a Chance On Me, Erasure, Elektra
13. Too Funky, George Michael, Columbia

WAMF-FM • Florida A&T University
Tallahassee, FL: (904) 559-3083
Week of 9/15/92 (Albums)

1. Next Exit, Grover Washington, Jr., Columbia
2. Upfront, David Sanborn, Elektra
3. Doo Bop, Miles Davis, Warner Bros
4. All Star Big Band, FRP, GRP
5. Just an Illusion, Najee, EMI
6. Through the Eyes of Love, Randy Crawford
7. Secret Story, Pat Metheny, Geffen
8. The Antidote, Ronny Jordan, 4th B'way
9. Do I Ever . . . , George Howard, GRP
10. Midnight Sun, Herb Alpert, A&M
11. Heads Up, David Weckl, GRP
12. Nnenna Freelon, Nnenna Freelon, Columbia
13. Beatin' Around De Bush, Hugh Masekela, Novus

WMHW-FM • Central Michigan University
Mt. Pleasant, MI: (517) 774-7287
Week of 8/10/92 (Singles)

1. Heaven Sent, INXS, Atlantic
2. Search and Destroy, EMF, EMI
3. Hunger Strike, Temple of the Dog, A&M
4. Real Cool World, David Bowie, Warner Bros
5. The Only Living . . . , Carter USM, Chrysalis
6. Greedy, Pure, Reprise
7. 100%, Sonic Youth, Geffen
8. Twisterella, Ride, Sire
9. Jeremy, Pearl Jam, Epic
10. Brand New Amerika, The Poorboys, Hollywood
11. Speed Reaction, Spire X, 4AD
12. Sleep, Antenna, Ind.
13. The Witch, The Cult, Warner Bros

WMUL-FM • Marshall University
Huntington, WV: (304) 696-6640
Week of 9/21/92 (Albums)

1. Copper Blue, Sugar, Rykodisc
2. Miss Happiness, Walt Mink, Caroline
3. Hit to Death . . . , Flaming Lips, Warner Bros
4. Finger, Finger, Skylad
5. Mondo Bizarro, Ramones, Radioactive
6. Your Arsenal, Morrissey, Sire
7. Overwhelming Colorfast, Overwhelming Colorfast, Relativity
8. Sweet Oblivion, Screaming Trees, Epic
9. Meantime, Helmet, Interscope
10. Gordon, Barenaked Ladies, Sire
11. American Standard, Mary's Danish, Morgan Creek
12. Hate Fed Love, Bomb, Reprise
13. Fontanelle, Babes In Toyland, Reprise



U/X

U/X, or the U Network Program Exchange is a comprehensive listing of radio and TV programs available to college stations for little or no cost. *College Broadcaster* magazine prints sample listings from the directory in this column.

For a more complete list of these programs, check the upcoming 1993 *NACB Station Handbook*, sent to all member stations in January, or the NACB Computer Bulletin Board in the meantime. TV program format is videotape unless stated otherwise (e.g., satellite-delivered). Prices are listed where known. Some programs are market-exclusive or have other restrictions so you may not be able to air them. Contact the program supplier for details.

Any producers, networks, stations, suppliers, distributors, etc. are encouraged to list their programs. There is no charge. Call U/X at 401/863-1834 for details.

compiled by Glenn Gutmacher

RADIO

The Big Backyard, contact: Radio Producer, OIB, Canberra, C/O The Australian Embassy, 1601 Massachusetts Ave. NW, Washington, DC 20036; 011-61-2-360-4574, fax: 011-61-2-360-4793. (Weekly 30-minute radio series of new music exclusively featuring Australian recording artists, including interviews and Australian music news. Produced at 2MMM Radio in Sydney, Australia. Available on CD to stations. Cost: free.)

Guide Wire Radio, contact: Kevin Graham, Independent Music Network, P.O. Box 3516, Carbondale, IL 62902-3516; 618-549-8373. (Weekly music interview show exclusively featuring unsigned bands. Cost: free.)

Hub City Spoke Repair, contact: Sean Carolan, Exec. Producer, 510 Daffodil Drive, Jackson, NJ 08572; 908-542-6550. (Bi-weekly radio comedy show targeting on college-age audience. Cost: free.)

Radio Dialogue, contact: Mary Olive Smith, The Woodrow Wilson Center, 370 L'Enfant Promenade SW #704, Washington, DC 20024; 202-287-3000 x325. (Weekly interview show with top media leaders in and around the nation's capital.)

The Radio Works, contact: Sue Zizza, Exec. Prod., WRHU-FM, Hofstra U., 100 Fulton Ave., Hempstead, NY 11550; 516-463-5106 or -5668. (Bi-weekly radio performances series with works ranging from drama, comedy, horror, children's programming and more.)

TV

Breaking The Barriers, contact: Byron Mansylla, Audio Video Music Service/AVMS, 250 Kipp Ave., Elmwood Park, NJ 07407; 201-797-2444. (Alternative music video show recorded live at clubs in and around New York City. Videos and artist interview segments included.)

Campus ResponseNEWS, contact: Dr. Ron Davis, Communications Arts, Hastings College, 7th & Turner, Hastings, NE 68901 (Weekly news-cast featuring campus news from around the country.)

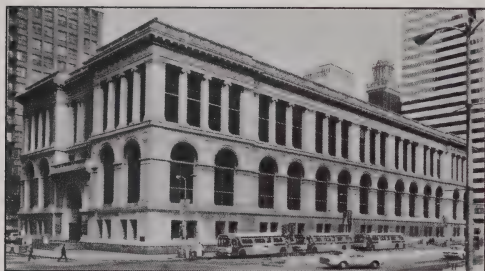
Cyberia, contact: Robert Campanell, Producer, Explicit Multimedia, 2020 Pennsylvania Ave. NW #430, Washington, DC 20006; 301-881-9260 (Experimental computer animation series.)

Spotlight, contact: Monica Riley, Pgm. Coord., WHMM-TV 32, Howard U., 2222 4th Street NW, Washington, DC 20059; 202-806-3050 or -3200. (Weekly public affairs show focusing on issues and personalities affecting African-Americans.)

The Show, contact: Stephanie Kurtz, MSU Telecasters, 409 Comm. Bldg., E. Lansing, MI 48825; 517-353-0668 (Wacky half-hour sitcom about students living in a campus dormitory. Shot live before studio audience.)

Indecency After Midnight Only
A new FCC statute may give the agency more authority to limit indecent programming. The proposed ruling would prohibit broadcasts of

Cable Bill is Law
The controversial cable bill, which reverses some provisions of the Cable Act of 1984 by re-regulating the industry in several aspects, was passed



The Chicago Cultural Center is the new home of the Museum of Broadcast Communications and site of 1992's Radio Hall of Fame induction ceremonies

indecent material between 6a-10p by any non-commercial station that goes off the air at or before midnight, and between 6a-12mid for any other radio or TV station. Jointly-filed reply comments from several media organizations, including NACB, are being submitted. The FCC is required to implement this new "safe harbor" period as a result of the Public Telecommunications Act of 1991, which President Bush signed into law on August 26, 1992. Until the new safe harbor is established, current FCC policy of prohibiting indecent broadcasts between 6a-8p stands. (Source: Haley, Bader & Potts)

in October. This included overriding a presidential veto and the fact that opponents of the bill outspent backers in contributions to congressmen by more than 3 to 1.

Among the law's provisions are regulation over cable subscription rates, establishing minimum customer service requirements and giving local TV stations the right to demand payment from cable operators for carrying their channels. (Partial source: *The New York Times*)

Non-Commercial ATV Reserved
In September, the FCC made several important decisions regarding the

implementation of advanced television (ATV), the new digital TV broadcasting system which is expected to revolutionize the TV industry by improving picture quality and increasing auxiliary uses of TV bandwidth. An ATV system will be implemented within 15 years, and a portion of the ATV band will be reserved for non-commercial TV stations. NACB is submitting comments in response to an FCC inquiry about whether or not non-commercial stations should be given more time to apply for and construct ATV stations. (Partial source: Haley, Bader & Potts)

Is This How to Get Young Voters?

Madonna on MTV, clad only in a bikini, motorcycle boots and the American flag, delivered her public service message to America's youth: Vote or be spanked. Madonna is one of several celebrities to join "Rock the Vote," an effort organized by record industry executives to combat political apathy in America's youth and encourage voting via youth-oriented media. (Source: Freedom Forum Media Studies Center)

Videophone Competition

MCI introduced its videophone in September at \$750 each, half the price of AT&T's model. Most agree that both units have an equally "grainy" look due to the slow image speed of 10 frames per second. However, incompatibilities between the systems mean that both the caller and receiver need the same manufacturer's videophone in order to communicate. (Partial source: *The Wall Street Journal*)

FCC Engineer School

Established by FCC Chairman Al Sikes in 1990, the Engineer-in-Training program offers a challenging, hands-on, six-month course to approximately a dozen outstanding recent engineering graduates each year. These students are placed in various technical positions throughout the agency. For more information, call 202/632-7000.

Webber College Sells Station

After years of neglect, the Babson Park, Fla. college has sold its com-

mercial station, WXPQ-AM. Student apathy and lack of advertising in this small, isolated community led to the station being dormant. Since the late 1980s, its studios were primarily used as a museum for old radio equipment collected from around the country.

Radio Hall of Fame

On November 15, the Radio Hall of Fame inducted several legends at a ceremony held at the Museum of Broadcast Communications in Chicago for 1992: Don Ameche, pioneer radio actor; Casey Kasem, host of two nationally-syndicated music countdown shows; J.P. McCarthy, the longtime morning personality at WJR-AM/Detroit; Leonard Goldenson, ABC radio pioneer; and The Grand Old Opry radio program. The ceremony was fed live via satellite for free re-broadcast by any U.S. radio station. (Source: Museum of Broadcast Communications)

FCC Authorizations

New Broadcast Stations

88.5 FM, Flagler College, St. Augustine, FL
88.9 FM, Cal. St. U.-Chico, Redding, CA
89.7 FM, Lansing Cmty. College, Lansing, MI
89.7 FM, U. of Arkansas, Pine Bluff, AR
90.1 FM, Lake Superior State U., Sault Ste. Marie, MI
K42DL-TV, Flathead Valley Cmty. College, Libby, MT
KUFM-TV 11, U. of Montana, Missoula, MT
W10CE-TV, U. of Virginia, Charlottesville, VA
WOHC-FM, Cedarville College, Chillicothe, OH

New Call Letters

KBSX-FM, Idaho State Bd. of Ed., Boise, ID
KBTC-FM & TV, Cmty. & Tech. Colleges, Tacoma, WA
KMVC-FM, Missouri Valley College, Marshall, MO
WIPA-FM, Sangamon State U., Pittsfield, IL
WMLJ-FM, Min. St. Christian Academy, Summerville, WV
WNCU-FM, N. Carolina Central U., Durham, NC

Broadcast Totals as of 9/30/92

FM Educational-1,570 • Other FM-4,742
AM Radio-4,963
Educ'l. TV: UHF-237, VHF-124
Commercial TV: UHF-587, VHF-557
LP TV: UHF-825, VHF-466
FM Translators & Boosters-1,923
TV Translators: UHF-2,426, VHF-2,517

The FCC is the source for all information in this column except where noted. For more FCC information, call 202/632-7000.

Conferences & Events

If your organization is planning a conference or convention, let our readers know about it! Call 401/863-2225. Notification must be received at least three months prior to the event. Events with dates underlined are particularly relevant to college broadcasters.

Dec. 3-6: Association for Education in Journalism and Mass Communication (AEJMC) Winter Meeting. Washington, DC. 803/777-2005.

Dec. 10: International Radio & TV Society Christmas Benefit. New York, NY. 212/867-6650.

Jan. 21: International Radio & TV Society Newsmaker Luncheon. New York, NY. 212/867-6650.

Jan. 24-28: MIDEM Annual Conference. International major record labels and music publishing. Cannes, France. Barney Bernhard: 212/689-4220.

Jan. 24-30: Association of Independent Television Stations (INTV) Convention. San Francisco, CA. 202/887-1970.

Feb. 12-15: Gavin Seminar. San Francisco, CA. 415/495-1990.

Q: What Was The Biggest News Story Your Station Ever Covered And How Did You Cover It?

TV

CTV

Colorado State U.
Fort Collins, CO

"The '92 Presidential campaign. We had all of the candidates here, not only Bush and Clinton, but the Libertarian candidate, Andre Marrou, and Ross Perot as well, all of the biggies. We did a package for each one. And another was a confrontation between Native Americans and Italian-Americans at this year's Columbus Day parade. We sent two teams, one to cover each side, but the Native Americans succeeded in cancelling the parade, so our big story was that there was no violence."—Mike Ziegenhagen, producer

Channel 27
U. of Colorado
Boulder, CO

"I've only been here for a year and a half, but I was at the University of Mississippi for a year, and a former football player who was in a wheelchair collapsed and died. We did a live on-set that day, and a package the next day. The compassion with which the news team treated it—while still covering the story, you've got to cover the story—made me proud. It's something a lot of commercial stations don't do as well."—Don Heider, instructor

RADIO

KDLG-AM
Dillingham City Schl.
Dillingham, AK

"The Exxon Valdez oil spill. I spent a week out there on the site, attending press conferences and visiting spill sites, traveling all over Prince William Sound with a team from the Alaska Public Radio Network. I was out there for the whole week nonstop before they sent someone to [replace] me. It was a very intense, draining experience."—Bob King, news director

WUEV-FM
U. of Evansville
Evansville, IN

"Last year there was a crash of a C-130 military aircraft at Evansville Airport. We sent students out to cover the story, which had national implications. People in the Evansville area were really scanning the dial for in-depth information, and our students were able to provide it. It was a lesson in the power of news—every time they do a broadcast now, they know people are listening, so they have to be more credible."—Len Clarke, station manager

KJHK-FM
U. of Kansas
Lawrence, KS

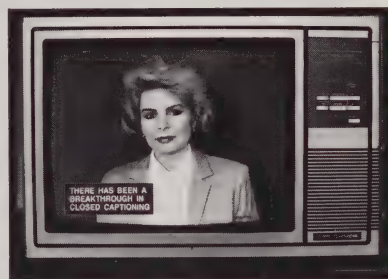
"The sexual harassment hearings of a law professor, which are still going on. They're having open hearings every Thursday, but we can't have any recording devices, so we've been doing live broadcasts outside. Also, there's a candidate for local office, Fred Phelps, who's a known gay-basher. We had Phelps on, and there were a lot of protestors at the station. We also had a half-hour special on gay-bashing, called 'Think About It', with representatives from Kansas gay and lesbian organizations—it was kind of a debate."—Michael Stewart, news TA

KSSB-FM
Calif. State U.
San Bernardino, CA

"Last spring, during the Los Angeles riots...after the Rodney King incident, we kept [broadcasting] updates on breaking news as soon as we could get information. Several of our

disc jockeys held impromptu forums expressing opinions on what happened and...calls for peace, bringing community leaders into the studio to express [various viewpoints]. At the Student Union rally [held] the day after the King verdict, we did a live remote broadcast from there.—Anthony Gilpin, news director

CLOSED CAPTIONING



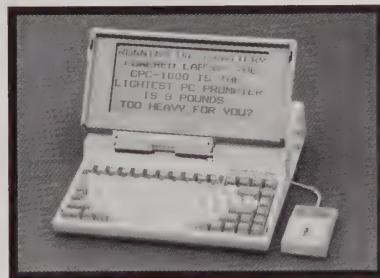
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in Washington," Nelson explained, and, at the Seattle Sea Fair, sponsored their own plane in the hydroplane races. "We didn't finish, but we did have our plane, with the station logo on it, in the race and in the parade before," said Nelson.

Major Underwriting

But KNHC really shines when it comes to underwriting. Last year the station pulled in \$12,000 in sponsorship buys. Some of their largest buyers are local businesses and nonprofit organizations, but they also get sponsorship from national firms such as the Barbizon Modeling School and Nordstrom's department store.

Nelson explained how KNHC built its sponsor base. "We put together a list of [potential] clients on other stations, print advertisers, listings in the Yellow Pages, the whole universe of people who are advertising and whose demographics are young people." Then the station pursued them with the idea: "They won't get advertising, but they'll get exposure." Since KNHC is noncommercial, the station must abide by the FCC underwriting rules. "We call it 'Adjective-Free Radio,'" Nelson said.

The money that KNHC receives from their sponsors helps the station with future improvement projects, including moving their broadcast tower, acquiring a traffic program, and adding to their new digital audio workstation. "We'll be training on the traffic program and on the computerized Selector [music programming system]—that's going to require some curriculum changes," said Nelson. "We also want to send our staff members to some more seminars."

Career Starts

But perhaps the station's biggest payoff is knowing how many students they have sent on to media careers. KNHC alumni are now working at stations throughout the Northwest and beyond; some, because of their training, were placed immediately



(L to R) Heather Bash, Kurt Palmer, Jill Yamaguchi and Kadie Kozee in the KNHC studios

upon high school graduation. "We have former students working in Dallas, San Diego, and Oregon," said Rudow. "One is a U.S. Coast Guard communications officer. Another founded Track Electronics. Anecdotally, we're placing three or four students a year—and those are just the ones who report back to us."

As KNHC closes its 23rd year, they have earned their reputation as one of the most successful high school radio stations in the country. "The administration is very proud of us," said Rudow. Nelson would agree.

"The main thing for me is watching kids get into the working world and succeed because they worked at KNHC," he said. "It's really gratifying."

a significant film in the genre or not. "Corvallis Video" features video and film projects from the OSU community. With the elimination of the broadcast media department, the show "has now opened up to all areas" in order to find enough quality material, said Herman.

The department closing also reduced the number of remote productions, mostly in

sports. The regional cable network, Prime Sports, covers many OSU games—for a high rights fee. Though KBVR is allowed to cover the remaining games for free, shifting sports coverage to popular yet overlooked events such as the intramural softball championship, has worked.

"A lot of people thought KBVR was gone when broadcast media stopped," said Herman. But with the new season underway, "we're getting comments, calls.... People are tuning in and taking notice. The shift to student shows is going really well."

Though KBVR is allowed to cover the remaining varsity games for free, shifting sports coverage to popular yet overlooked events such as the intramural softball championship, has worked.

Herman feels that "the station has taken a turn" towards original student programming. He's reduced the number of public domain films scheduled; instead, he says, "I want to air more student creative material." But with a broadcast schedule of 7pm until midnight, Monday-Thursday, how does a small staff fill the time? "There is a little bit of repetition [but] we have a large catalog of what we've produced previously."

"We're trying to maintain student activity and support," said Herman. The effort seems to be working, despite the departmental elimination: 80 students work at KBVR for credit now, led by a core student staff of six who average 10 paid hours a week. Those stipends are covered by KBVR's allocation from the student activities budget. But perhaps the best sign that the university still believes in the station is that despite continuing drops in enrollment (and thus student fees) over the last few years, KBVR's allocation hasn't been lowered.

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The music video programming guide
648 B'way Suite 700, NYC 10012 • 212-533-9870 • Fax: 212-473-3772

KJHK Hosts International Columbus Debate

On Oct. 12, the 500th anniversary of Columbus's arrival in the "New World," KJHK-FM at the U. of Kansas, together with Radio Exterior de Espana of Madrid, sponsored a debate on the explorer's legacy. The hour-long program "Columbus and Controversy: A New Look at the New World" was the first collegiate broadcast of its kind distributed worldwide via short-wave radio.

The broadcast featured a discussion between two Native American representatives, speaking from U of K's Dole Center, and two Spanish historians speaking from Madrid. The panel consisted of Walter Echo-Hawk, attorney for the Native American Rights Fund; Manuel Gutierrez Estevez, professor of American anthropology at the University of Madrid; Manuel Lucena Samoral, professor of history at the University of Alcalá; and Daniel Wildcat, chair of Natural and Social Sciences at Haskell Indian Junior College.

The discussion was open to the public and to interested media. John Boss, of KJHK's "John Boss Show," served as moderator, and the panelists' remarks were translated by Arnold Weiss, a U of K professor emeritus of Spanish and Portuguese.

Loyola Radio Conference Staff Named

As Loyola U. of Chicago hosts its 23rd annual Loyola Radio Conference for college and high school radio, student staffers at the college's WLWU-FM will fill key conference positions. Karen Karahalios and Matt Deliberato, Operations Manager and Sessions Coordinator for LRC respectively, each received \$1,000 Sammy R. Danna Radio Scholarships, awarded to Loyola students working with the LRC. Other WLWU staffers hold positions in Entertainment, Marketing, and Registration, as well as coordinating exhibits and the first annual Marconi College Radio Awards.

The conference will take place November 12-14, 1992, at the Bismarck Hotel in downtown Chicago. Among the notable attendees will be Gioia Marconi Braga, Chairperson of the Marconi International Fellowship Council, and Bruce DuMont, President of Chicago's Museum of Broadcast Communications.

Month Full of Projects for KSJS

San Jose State University's KSJS-FM has a busy lineup of projects in October. The station co-sponsored three concerts in the San Jose area, featuring Carter the Unstoppable Sex Machine, Pato Banton, and Sister Double Happiness. In addition, KSJS was present at several local events, including DoWhatDo, a multimedia event compared to a "drive-through drive-in movie"; and JJ's

6th Annual Blues Festival and BBQ. Finally, the station premiered its first call-in talk show, *A Race for the Times*, a public affairs show "discussing

WONU Sharathon a Big Success

WONU-FM, of Olivet Nazarene University in Kankakee, IL, held its most successful Sharathon ever this year. The annual fundraising drive, held this past spring, totaled \$150,346 in listener pledges for the Christian music station. Operations manager Bill Dewees said that the money will go towards students scholarships, equipment costs, and renovations.

"It's incredible the impact that WONU is having in the Chicago area," Dewees said. "We're providing something for the local market that nobody else is—Christian music—and people are now turning to us first when that's what they want."

If your radio or TV station has updates about recently-occurred or soon-to-occur promotions, projects or happenings, send a news blurb or press release to:

Station/Chapter News, College Broadcaster magazine, NACB, 71 George St., Box 1824, Providence, RI 02912-1824 or fax 401/863-2221. ◀



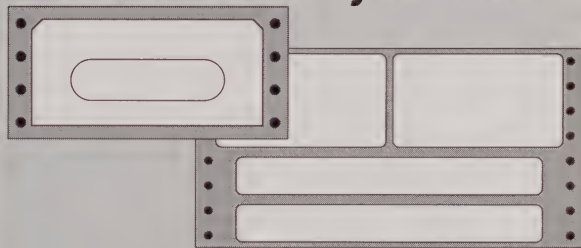
Awards competition debuts at the Loyola Radio Conference this year

racial issues on campus and in our society." And if that wasn't enough, their annual week-long on-air fundraising drive included a DJ duo broadcasting a 24-hour shift. Keep up the good work, San Jose!

WNYU Welcomes Guests from NMS

New York University's WNYU took advantage of the New Music Seminar in June to invite NMS attendees from all over the world to stop by the station. Among those artists who showed up were England's The Dentists, legendary California punkers Fear, and a host of artists from New Zealand, including Cake Kitchen, the 3D's, and David Kilgour, formerly of The Clean and The Great Unwashed, who treated listeners to a solo acoustic set as well as an interview.

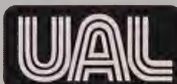
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JOBS

Because the electronic media is a fast-paced industry, companies cannot afford to have job vacancies last for long. Therefore, positions listed here without an application deadline or starting date require that candidates apply immediately and be able to fill the position if offered in the very near future.

Account Executive: WBGR-AM, a traditional/contemporary gospel format radio station in Baltimore, MD, seeks an individual to handle outside sales to secure radio air time from corporate, non-profit and association organizations. List is provided. Must have car. Requires 1 year sales experience, radio sales preferred. Salary is commensurate with experience. Send resume to Director of Personnel, WBGR-AM, 3000 Druid Park Dr., Baltimore, MD 21215.

Account Executive: WDCT-AM, a Christian radio station in Fairfax, VA, seeks a full-time Account Executive. Compensation includes monthly salary of \$1,000 plus commission, bonuses and gas allowance. Send resume and cover letter to: David Reeder, WDCT-AM, PO Box 1310, Fairfax, VA 22030.

Account Executive: WEBB-AM, a jazz/blues format radio station in Baltimore, seeks an individual to handle outside sales to secure air time from corporate, non-profit and association organizations. List provided. Must have car; 1 year sales experience required. Commission only. Send resume to Director of Personnel, WEBB-AM, 3000 Druid Park Dr., Baltimore, MD 21215.

Administrative Assistant: WALE-AM 990 is seeking an assistant to the Station Manager. Applicants must have knowledge of computers and public relations, and will be expected to oversee the traffic department. Salary negotiable. Chris Trudeau: 401/521-0990.

Assistant: Jellybean Productions, Inc., a "rapidly growing Manhattan production company with extensive industry involvement and contacts," seeks an assistant to the company's CEO/owner. Areas of involvement include artist management, record production, music publishing, and video, film, and TV production. Organizational, interpersonal, writing and typing skills emphasized. Competitive salary. Please fax resume after 7 PM any evening to the attention of Director of Personnel. Fax #: 212/996-8374.

Associate Producer: WJAR-TV (NBC) Providence, RI, seeks a part-time Associate Producer for weekends as well as one day during the week. Must have strong writing and videotape editing

skills. Chyron experience helpful. Send resume to Betty Jo Cugini-Koretski, WJAR, 111 Dorrance St., Providence, RI 02903.

The Digest of the University Film and Video Association lists tons of job openings for film and video instructors at colleges around the U.S. and Canada. To subscribe, call Ms. Gerry Veeder, Editor, at 817/565-2537.

Master Control Operator: WRIC-TV, in Richmond, VA, seeks an individual to maintain the on-air quality of the station, operate the master commercial switcher, satellite and microwave receivers as well as other studio and tape center equipment. Also responsible for upkeep of all program and transmitter logs along with other assigned duties. Minimum of two years of college or technical school training in either electronics or television production, or prior experience at a commercial television station preferred. To apply, submit resume and indicate organization through which you learned of this position to Personnel, WRIC-TV, 301 Arboretum Place, Richmond, VA 23236-3464.

Media Relations Specialist: Colony Communications, a Providence, RI, cable TV company, seeks a part-time Media Relations Specialist. Duties include publishing the monthly employee newsletter on Macintosh Pagemaker, generating and distributing press releases, and maintaining mailing lists with all radio and TV stations in operating areas. Applicants should possess excellent communications skills, previous promotional or journalistic experience, and have a bachelor's degree in Journalism, PR, or Communications. Send resume and cover letter to: Colony Communications, Inc., Human Resources Manager, 169 Weybosset St., Box 969, Providence, RI 02901-0969.

Network Director: The National Association of College Broadcasters, Providence, R.I., is seeking a full-time manager for a 2-year position. Develop program production/distribution co-ventures with outside companies, coordinate affiliate relations for U/X Program Exchange, create sponsors for awards competitions, and publish National College Station Directory. Ambitious college graduate with marketing orientation and ability to write proposals vital. Video production/college TV experience strongly preferred. Glenn Gutmacher: 401/863-2225.

News Assistant: WLNE-TV (CBS), Providence, RI, seeks a part-time News Assistant. Duties include answering phones, running scripts and prompter, and some writing. Applicants must be energetic, creative, have journalistic training,

and be willing to work very flexible hours. Send resume to Scott James, News Director, WLNE-TV, 100 Oms St., Providence, RI 02904.

News Director: WDMT-TV, Channel 47, a Maryland small-market affiliate with a young, aggressive staff, seeks a News Director. Management and anchor experience required. Good salary and benefits. To apply, send tape and resume to Frank Pilgrim, GM, WDMT-TV, PO Box 4009, Salisbury, MD 21801.

On-Air Person: WDCT-AM, a Christian radio station in Fairfax, VA, seeks an individual for weekend shifts. Requires an FCC license, dependability, willingness to take direction, ability to work on tight schedule, and relevant experience in radio. Some broadcast training required; any special skills welcome. Send resume to: Bob Appel, Program Director, WDCT-AM, PO Box 1310, Fairfax, VA 22030.

Operations Support Assistant: Input listener information in station database at KBIG-FM/Los Angeles. Hours: Mon-Fri 5pm-12am full-time or Sat-Sun 8am-5pm part-time. Salary \$5/hr. Linda Whaley: 213/874-7700.

Part-Time Production Assistant: WJLA-TV, Channel 7, Washington, DC, seeks a production assistant. Duties include compiling scripts, researching and writing news stories, ripping news wires, and operating Teleprompters, among other duties. Requires newswriting experience and demonstrated understanding of basic TV news production. Send resume to Steve Hinkle, WJLA-TV, 3007 Tilden St., NW, Wash., DC 20008.

Public Affairs Program Producer/Host: WHSV-TV, Channel 24, in Baltimore, MD, is seeking a Public Affairs Program Producer/Host. Must be able to shoot and edit on Betacam and 3 1/4" format. Minimum 2 years experience. Send resume and tape to C. Taylor, WHSV-TV, 4820 Seton Dr., Baltimore, MD 21215.

Sales Account Executive: WLIF-FM Lite 102, in Baltimore, is seeking a highly aggressive, creative, and goal-oriented person to serve as a Sales Account Executive. Successful sales background is desirable. EOE. Send resume and cover letter to Personnel, WLIF-FM, 1570 Hart Rd., Baltimore, MD 21286.

Talk Show Producer: WALE-AM 990 is seeking a talk show producer to assist the Program Director and book guests, among other duties. Degree in communications, broadcasting, or journalism preferred but not necessary. Salary negotiable. Chris Trudeau: 401/521-1277.

Talk Show Producer: WAMU-FM 88.5, a DC-based college FM station, is seeking a talk show producer for a daily, two-hour topical general interest live call-in program. Applicants should have a college degree or the equivalent in experience; news background or journalism experience; strong writing skills; ability to edit tape and operate standard broadcast equipment. Talk show production experience strongly preferred. Must have excellent interpersonal skills and work effectively under deadline pressure. Salary in the mid-20s with excellent benefits. Send letter and resume to: Producer Search, WAMU, The American University, Washington, DC 20016.

Tape Editor: All News Company, Channel 8, Springfield, VA, seeks an individual for its News Production Department to edit field tape and feed items into finished project for air, monitor edit system components to ensure tape quality and product, including work space area, and contribute story ideas. Requires a college degree in journalism, mass communications, and/or equivalent; and a minimum of one year experience editing ENG tape, preferably Beta 1/2" format. Send resume to Human Resources, Channel 8, 7600 D Boston Blvd, Springfield, VA 22153.

TV Openings: Black Entertainment Television (BET) has the following openings: Associate Producer/Researcher—News Dept.; Administrative Assistant—News Dept.; Public Relations Coordinator—Public Relations Dept.; Senior Secretary/Promotions Assistant—Promotions and Consumer Marketing Dept. Send resume to Office Manager, BET, 1899 9th St., NE, Washington, DC 20018.

Television Staff: WTTG/Washington, DC (Fox) has the following positions: Segment Producer, National Contracts Coordinator, Desk Assistant, Promotion Writer/Producer, Production Asst. and Assoc. Producer—America's Most Wanted. If you feel you are qualified for any of these positions, send your resume to: Personnel, WTTG-Fox TV, 5151 Wisconsin Ave. NW, Washington, DC 20016.

WICI Job-Listing Service: Women in Communications, Inc., offers employers and job-seeking WICI members nationwide a free media job-matching service. To list job openings, call Margaret Jenkins at 703/528-4200. To join WICI in order to utilize the service to find a job, call the same number.

Geta Real Head Start on Your Media Career! Keep up on job, internship and award listings all year long by becoming an Individual Member of NACB! Only \$20/year to students and faculty. Call 401/863-2225!

INTERNSHIPS

ASCAP, the American Society of Composers, Authors and Publishers, has semester-long internship positions available for college students. Course credit available. Marcy Drexler: 212/621-6230.

Assistant Directors Training Program is now accepting applications for 1993. Participants receive 400 days of paid on-the-job training as Second Assistant Directors with major film and TV production companies. Projects which last year's trainees worked on included "Beverly Hills 90210," *Bram Stoker's Dracula*, *Hoffa*, "L.A. Law," "Quantum Leap," "Star Trek: The Next Generation," and *Wayne's World*. Upon completion, trainees are placed on the Los Angeles County Qualification List as Second Assistant Directors and become eligible for DGA membership. Program applicants must be 21 or older, have the legal right to work in the US, and hold a Bachelor's or Associate Degree by June 30, 1993. For more info, call 818/995-3600.

BPME/Turner Student Training Program in Promotion is awarded by the BPME (Broadcast Promotion and Marketing Executives) Foundation to a student to work in various areas of Turner Broadcasting for 12 weeks each summer. Application deadline: March 1. Info: 213/465-3777.

Fox News Service seeks interns to participate in daily news gathering operations. Interns will have a wide variety of responsibilities, including logging video feeds, isolating and transcribing sound bites, and participating in edit preparation. FNS is an Equal Opportunity Employer. Course credit only. Philip Brady: 202/728-7303.

Friends Communications, Freeport, IL, is seeking interns for on-air and sales positions. Course credit available. Mick Brooks: 815/235-7191.

GE Support Services seeks interns for RCA broadcast technical support. Knowledge of F-G line transmitters required. Stipend. Dave Meacham: 609/866-3130.

Globalvision: International TV production company, specializing in global information and entertainment programming, seeks administrative and production interns. Responsible, organized, intelligent interns should mail cover letter and resume. Macintosh skills and production experience helpful but not required. Contact: Anne Hemenway, Globalvision, 1600 Broadway #700, New York, NY 10019.

Good Machine, Inc. is a Manhattan film production company seeking interns for

a variety of duties from script reader to production assistant. Recent projects with which Good Machine was involved include Hal Hartley's *Simple Men*, Todd Haynes's *Poison*, and Tom Kalin's *Swoon*. Flexible hours; no reimbursement available. Jeff Frederick: 212/229-1046.

International Radio and Television Society (IRTS): Outstanding juniors and seniors are selected to participate in an all-expenses paid summer fellowship in New York City which includes an eight-week "real world" media experience in any of several broadcasting companies. Application deadline: Nov. 30. IRTS: 212/867-6650.

KAOS Olympia Public Radio: Internships available through the Cooperative Education program at the Evergreen State College. Positions include Program Director, Music Director, Production Manager, Technical Director, Development Assistant, and Promotions Assistant. Interns will receive 16 credit hours per quarter at Evergreen State for up to four academic quarters; credit may also be arranged through other institutions. Financial assistance available for students who qualify for federal or state work/study programs. Michael Huntsberger: 206/866-6000 x6895.

K-BIG 104.3 FM: Seasonal internships run as follows: Summer: mid-Jun. through mid-Aug., Fall: mid-Oct. through mid-Dec., Winter: late Jan. through late March, in Los Angeles. Flexible daily work schedule; 20-40 hrs./wk. College junior or senior with broadcast-related background required. \$4.25/hr. Application forms and rules: 213/874-7700. Deadlines: Jun. 1 for summer, Oct. 1 for fall, Jan. 18 for winter. Updates on all K-BIG jobs and internships are available by calling 800-800-5800.

KESS Radio, a Spanish language station, and **KLTY Radio**, a contemporary Christian music format, both seek interns for Sales, Promotion and Special Events work. Send resume to Tina Anderson, KESS/CLTY, 909 E. Las Colinas Blvd., Irving, TX 75039; fax 214/869-3031.

KKLZ 96.3 FM: This classic rock station in Las Vegas seeks an intern for extensive dub work, occasional voice work, and other aspects of production. Applicants should possess knowledge of dubbing, board work, and rock music in general. Reimbursement in course credit and "occasional food coupons." Michael Anthony: 702/739-9600.

KOST-FM/Los Angeles, a "soft hits" station, has one paid internship, part-time Sunday through Thursday, available to a college student. Requirements: good phone manners, good pronunciation

and reading skills. Interest in the radio field a plus, but any major may apply. Contact Ed at 213/385-0101.

KSDK Newschannel 5 (NBC)/St. Louis, MO, seeks interns to fill a variety of positions in Special Projects, Sports, Weather, assignment desk, videotape library, and "Five On Your Side" office. Applicants should be dedicated, have good interpersonal skills, work well under pressure, provide own transportation, and have a flexible schedule. Course credit available. Ava Ehrlich: 314/444-5132.

KSOX-FM/KNKK-AM, in Ogden, UT, seeks summer interns (June 17-August 31) for college credit. Interns needed for on-air news, sports, and weather, as well as commercial inserts (board operation) on L.A. Dodger baseball games. Also duties in marketing and recording. Grant of \$500 towards expenses upon completion of successful internship. Brent Larson: 801/621-3131.

Museum of Broadcast Communications (Chicago): Gain knowledge of broadcasting's past, present and future while earning valuable experience in the field of communications and museum administration. Semester or summer internships available to juniors and seniors in Public Relations, Programming & Production, Archives, Finance, Office Administration, and Development. All positions are unpaid. Applications accepted on an ongoing basis: 312-629-6001.

Museum of Television and Radio (NYC): Valuable experiences in museum administration and a unique insight into the worlds of network, cable and international broadcasting. Unpaid; course credit only. Full-time semester or summer internships available in the Curatorial, Development, Education, Exhibitions and Seminars, Library Services, Public Relations, Public Services, Publications, Registrar, Research Services, and Special Events Departments. Application forms/info: Barry Dougherty, Public Services Coordinator, 212/752-4690.

National Association of Black Journalists: College or graduate students majoring in journalism or communications will be placed at broadcast stations around the U.S. as available. Sharon Richardson, NABJ: 703/648-1270.

National Association of College Broadcasters: 6-8 positions are offered in the fall, spring and summer terms at the national headquarters in Providence, R.I. Interns are exposed to all areas of mass media operations including network programming and production, research and writing for magazine/publications, national and regional conference planning,

promotions, and member/affiliate services. Transportation expenses paid. Applications accepted on an ongoing basis. Glenn Gutmacher: 401/863-2225.

Radio Genesis, in Scottsdale, AZ, is seeking interns for studio maintenance. Pride in work and enthusiasm important. For more info, write to Mike Malo, Radio Genesis, 7031 E. Camelback, STE 363, Scottsdale, AZ 85251.

Radio Sales: Internship training program at KBIG-FM/Los Angeles. Communications, marketing or business degree or equivalent sales-related work experience preferred. Must be 21 years old, reliable, dependable, and have own car. Minimum one year commitment with possibility of full-time employment upon successful completion of the program. Linda Whaley: 213/874-7700.

TV Show Intern: Great opportunity to learn the business working behind the scenes on national hit show "Love Connection." Fun atmosphere. Non-paying. College credit where applicable. Call Frederick at 310/659-6210.

Universal Images, a busy computer graphics and post-production studio in Southfield, MI, seeks a post-production intern to assist with corporate broadcast and commercial projects. Candidate should possess basic knowledge of video post-production and/or training/interest in graphic arts and computer graphics. Course credit possible. Dan Sundt: 313/357-4160.

WBZ-TV/Boston (NBC) seeks junior, senior, and grad student interns with a 2.7 or above GPA. Must receive course credit for internship; minimum of 15 hrs/wk. Eleanor Najarian: 617/787-7000.

WCBV-TV/Needham, MA, seeks college juniors and seniors for semester or summer internships. Minimum of 16 hrs/week required. One nine-month paid fellowship offered to grad students; five paid summer internships available for minority college seniors. Carol Bolling: 617/449-0400.

Westwood One Radio Network, based in Culver City, CA, needs a production intern to assist in the production of syndicated radio shows. Course credit available. Rod Stephen: 310/840-4111.

WGBH-TV/WGBX-TV, Boston's PBS affiliate, seeks fulltime students for internships. Must receive academic credit. Velda McRae: 617/492-2777.

CLASSIFIEDS

◀ Page 27

WHDH Radio/WHDH-TV, Boston's ABC affiliate, seeks junior, senior or grad student interns. Course credit only. In radio, internships available in News, Programming, or Promotions; TV internships in Advertising, Business Affairs, Graphic Design (Print or Air Graphics), Human Resources, News, Programming/Public Affairs, Promotion, Public Relations, Research. Nancy Rogers: 617/725-0732.

Whittle Communications magazine internships in Tennessee are paid with low-cost furnished housing available. Its news school classroom TV channel, *Channel One*, also has internships available in New York City. Seasonal cycle. Kathey Gentry: 800/251-5002, x5452.

WJAR-TV, the NBC affiliate in Providence, RI, seeks one full-time student intern. Duties include working with the Promotion Assistant, answering telephones, and assisting in the production of "Between the Lines with Mark Patinkin," a weekly public-affairs talk show. Much opportunity for hands-on training and experience; course credit available. Michelle Goglia: 401/455-9550.

WLVI-TV, a Boston-based station, seeks interns for its Creative Services, News, Production, Public Affairs, and Public Relations departments. Must be college junior or senior: 16 hrs/week minimum required. Marjorie Curtis: 617/265-5656.

throughout the Boston area in March. Info: 617/628-8826.

12/20/92: Scripps Howard Foundation Scholarships awarded to full-time undergraduate and graduate students preparing for careers in the communications industry. Scholarships range from \$500 for freshmen and sophomores to \$3000 for seniors and graduate students. Info: 513/977-3035.

1/20/92: William Randolph Hearst Foundation Journalism Awards Program for undergraduate journalism majors in the broadcast news category. Cash scholarships, grants and stipends. Students at accredited colleges of the Association of Schools of Journalism and Mass Communications eligible only. Apply through the department. For more info, call 415/543-6033.

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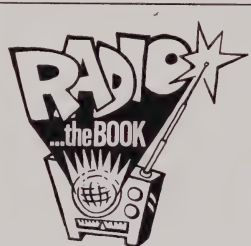
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AWARDS

► **12/1/92: NATPE Educational Foundation PSA contest** for college students to produce the best video PSA on the subject "Combating Racism and Religious Intolerance." Entries must be :10, :20, :30 or :60 in length. First prize is \$2,500 cash and matching donation to winner's school. Winning PSA shown at Nat'l Assn. of TV Program Executives national conference. Send PSAs to: Phil Corvo, NATPE Educational Foundation, 2425 W. Olympic Blvd.-Suite 550E, Santa Monica, CA 90404.

12/1/92: National Educational Film & Video Festival, the key festival for educational media (May 18-23, 1993), accepts works in all genres. Student entry fee: \$30 and up. Over \$1,000 in student prizes. Forms/info: 510/465-6885.

12/1/92: International Women's Day Video Festival accepting video works produced by women on the theme of "The 1990s: How WE See It," to be showcased in a five-hour cablecast



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While the techs were doing that, and I was trying to track down the power supplies for the 537's which seemed to have disappeared into the Grand Canyon on their way between the West and East Coasts, other problems had cropped up. Len Guercio, the director in charge of producing the actual programs, had convinced Ken that he absolutely needed a third camera immediately. We had thought we could postpone buying a third camera until the next fiscal year. While my office could rent him a DX-3000 without a problem, this also meant additional distribution, cabling, and a monitor. To complicate things further, Ken had sweet-talked a local production house to donate an old Quanta character generator. More wiring, a monitor, and distribution.

We were now borrowing distribution amplifiers from our master control room and reusing old BNC connectors. The CG was intermittent, and we had some special chips overnighted to us from the factory. It was now January 2nd, and by 10am everything was working. We decided to use the 326 battery packs for the 537's, while Sony continued to search the Grand Canyon by mule for our missing 537 packs. The truck arrived at 10:30, picked up the console, and delivered it to the athletic building. It was drizzling, so we carefully wrapped the unit in plastic and bid it farewell. Ten minutes later, we were reunited in its new home.

Carefully the console was rolled down the halls into the pill box. The red sync and blue video cables were connected to the various sources. Power was applied, and after a few anxious moments, three shots of the basketball court appeared: all different hues. Not to worry; after an hour or two of timing and phasing, we had three matched shots of the court and a CG that produced characters in color. Of course the CG occasionally spit out a "2" instead of a "Q", but fortunately we didn't have a Quackenbush on any teams this year. And by the time the Lady Owls were set to take on the Lions, we were also set to broadcast it to the world.

Epilogue and Lessons Learned

Our spring sporting cablecasts are now behind us, which ran the gamut of indoor sports and even a cheerleading competition. Every event we covered, we put out live and then replayed it during the week at various times, thus giving maximum programming for the time and money invested.

Viewer response was enthusiastic. Over the course of the semester, hundreds of phone calls were received by Athletics, Sports Marketing, Campus Information, and this office, as well as departments that had nothing at all to do with the production. Almost all of the calls encouraged us to keep broadcasting more sports.

We have also learned many lessons. We have discovered how important audio color can be, particularly when the sport is not so interesting in itself. A fencing match, for example, is not the most engrossing event to watch, but if you have excellent commentary, it can hold viewers.

Another tip we picked up was that the theme music used in gymnastic events can completely destroy our commentary. The only way we found around this problem was to use headset mics that almost had to be touching your lips to pick up the spoken words.

Finally, we found that while student camerapersons can be highly motivated and do a good job, their quality is highly variable. Very few can run up and down the sidelines for a full game, and if one has an exam the next day, forget it. In the end, we had to have two to three people trained for each position to be able to maintain some degree of uniformity and quality from game to game.

In all, broadcasting college sports has been a good experience for us, one that will, I believe, be repeated for many years to come. It has helped our viability in a market with 70 or so other channels, and been a big boost to the morale of the players. Not to mention my staff.

John Cooper is Acting Director of the Office of Television Services at Temple University. ◀

Still, Field Still Advance, Double Fine Slow, Skip Search, Auto Repeat, Auto Segment Repeat, Quick Play, Auto Digital Picture Adjust, and other capabilities.

The suggested list price for the AG-1270 VCR is \$360. For more information on the AG-1270 VCR or the rest of the "ProLine" Series, contact: Panasonic Broadcast & Television Systems Company, One Panasonic Way, Secaucus, NJ 07094.

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The F.J. Westcott Company has introduced collapsible silks and solids for light control in video and still photography. The silks and solids are easy to carry, set up, and store.

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Westcott's silks and solids come in two sizes: 3x4 feet and 4x4 feet. Silks also come in a 6x6 foot size. Prices range from \$79.90-\$149.90. For details, call 419/243-7311. ◀

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ADVISOR

you formulate or revise station policies; heavy-handed management is rarely respected by anyone.

Above all, after your policy manual is written, never be afraid to change something just because "It's in the policy book and that's the way it is." Be sure the change is truly necessary, but revise and revisit as needed. Policy books have a way of demonstrating the old "garbage in, garbage out" axiom of computer programming. The more thought, care, and attention you give your manual

in its initial formation, the more value you receive as the management of a happy, effective radio staff.

Steven Shields is assistant professor of radio-TV-film and former station manager of WSUW-FM at the University of Wisconsin-Whitewater. He has over 20 years of announcing experience and 10 years of noncommercial station management experience. His research areas include the study of creativity of mass media personnel, the impact of organizational conditions on job performance, and the socialization of media employees. ◀

What Does College Radio Do for Underground Music?

As of late, many major "AOR" and "CHR" stations have discovered that so-called "alternative" bands have been making a big buzz...so they have decided to play a few. But there's more to alternative music than what's meeting the eye of the mainstream. These stations are caught up in confusion because even though many listeners want to hear something different, there are still people who may not. They feel they will probably still be safe enough playing U2 and The Cure, but are awry about stretching further in order to "keep an audience." Most major stations did not even start playing Nirvana's "Smells Like Teen Spirit" until it was immensely popular on college and larger alternative stations.

Where is this buzz starting? What has helped the Red Hot Chili Peppers, after all the years they spent in the underground scene, break through and have a "top 5" single? It seems as though alternative music is not alternative anymore. For this, we can thank college radio stations.

College radio nurtured bands like R.E.M. and U2, which are now heard everywhere. Other pioneers of the progressive movement, like Talking Heads, The Clash, The Cure, Husker Du and The Smiths, were introduced and supported initially by college radio stations. They were considered "different," so they were given the new category of "alternative."

College Radio's Role Today

The same thing is happening in the '90s: new cutting-edge bands are coming out of the woodwork, and college radio is giving them full-fledged support. Only on these airwaves are such a wide array of independent and underground bands heard. This includes new bands on major labels being

Guest Editorial
by Andy DiGiovanni

nationally exposed for the first time. When Nirvana and Pearl Jam were introduced, there was an overwhelming response from the listening audience, and the bands were picked up by mainstream stations and accepted by the multitude. Even though AOR stations thought they were hip because they hyped up the 1992 Lollapalooza Tour, the popularity of the tour was really a product of the dedication of college radio to alternative music.

"The stations that have been the bravest and the most supportive of new music are college stations. College radio has always been a step ahead of the rest. It supported alt-rock in past years, and it will continue to stay ahead by supporting whatever new music forms come along. That is its function."

Usually, an alternative band will not break out as quickly as Nirvana did. Maybe their story will open the door for more underground bands to show their stuff. Most of them will travel the same path as the previously mentioned "progressive pioneers." Take Toad The Wet Sprocket, for example. Until last May, they had not gained much airplay at all, other than college radio. Before the success of their big breakthrough single, "All I Want," they had to rely on their dedicated following to spread the word.

Toad's frontman, Glen Phillips, told me "...we came in without the 'cool' factor, which could hurt, and our albums were only played on college and small alternative stations, which don't have the press all over them. So in order to hear our music, people had to go looking for it. Most of the people who got into it were into it because of a friend..."

Such is the case for the average alternative band. Some grow because they put on a better show than most, or because MTV selects them for their "buzz bin," but college radio takes care of most of it. So what will happen for Toad? Or Poi Dog Pondering, The Innocence Mission, and the many other great bands that should be heard? Will they remain where they are, bubbling below the surface and attracting those who go the extra mile to hear them? Or will today's pop culture change, watching more people take the road that until now has been lightly traveled?

Alternative music is a category, as mentioned before, for bands and artists that tend to be odd, different, or hip. Many have called this type of music "new wave," "modern," "post-modern," "progressive," and "futuristic." These terms have been used for a while...and what mainstream radio must realize is that the "future" of the past is the "present" of today. The future is now. "Alternative" is what Rock 'n' Roll has completely become. In other words, Clapton and Petty are yesterday's music, no matter how many more albums they make—while Ned's Atomic Dustbin and Ride are two examples of today's Rock.

Very few stations have agreed to change with the times. Most are reluctant to do so, as they care more about the money than the music. But the stations that do deserve respect, as long as they reach out and truly help the underground scene. Stations that think they are hip because they just started playing The Cure should be laughed at. The stations that have been the bravest and the most supportive of new music are college stations. College radio has always been a step ahead of the rest. It supported alt-rock in past years, and it will continue to stay ahead by supporting whatever new music forms come along. That is its function.

Andy DiGiovanni is an alternative rock DJ on WDOM-FM/Providence College, and writes for the music section of the NACB Station Handbook.

Have a strong viewpoint on a topic? Send it to: College Broadcaster Final Thoughts, NACB, 71 George St./Box 1824, Providence, RI 02912-1824.

Corrections

The location of the Foundations Forum conference (Oct. 1-3) was incorrect in the "Conferences and Events" column in the Fall '92 issue of *College Broadcaster*. It was held this year in Los Angeles, not New York.

In the "Music Reviews" column of that issue, the phone number for the Judy Gorman album was incomplete. One Sky Music/Relentless Management can be reached at 212/496-1813.

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