

College Broadcaster

NEWSLETTER

April

A Publication of the National Association of College Broadcasters

Satellite Networks On Air May 1

Radio and TV Networks to carry student programming

The National Association of College Broadcasters will launch its satellite network on May 1 for a one-day test broadcast. Delivering programming by satellite, U•NET (University Network) will uplink four hours of student-produced radio and television programs which college stations will be able to downlink and playback free of charge.

Following the May 1 test, the network will go on the air full-time next fall, initially offering two hours of television and two hours of radio programming five days a week to hundreds of college stations across the country. The service will be free of charge to NACB member stations.

The networks will carry student-produced programming exclusively with an occasional program from the NACB office or an outside source. Original TV programming will range from soap operas to sports events and talk shows. Radio programming will include everything from current affairs to music showcase productions.

The four-hour test-broadcast will consist of the best programs received by the NACB office prior to April 14. Stations have been sending programming into the NACB office since the first annual conference in November when plans for the network were announced. Programming decisions for the fall will be made over the coming summer so stations are encouraged to send in programs before they break for the summer.

NACB is currently building an editing facility in its offices on the Brown University campus. Because the editing system will not be in place prior to May 1, Home Box Office, Inc. has generously agreed to donate editing time to make the test possible. The test-broadcast was also made possible by the financial support of CBS and Warner Communications.

Next year, the network will be supported by grants from broadcast and cable industry corporations and from sponsorships of the

programming. Grants from industry corporations will cover the start-up costs of the network. "We are in the unique situation," explained NACB Executive Director Doug Liman, "of having rock-bottom start-up expenses." The reason for this is because U•NET will not directly produce or sponsor any programs. Liman adds, "Our only start-up expense is our post-production facility. From day one, the satellite time, uplink and staff will all be supported by sponsorships of the programming."

David J. Bartis, Associate Director and Treasurer of NACB, explained the finances of U•NET; "We are not starting a commercial network *per se*. Every half-hour of U•NET programming will have one sponsor. That sponsor will receive a thirty second commercial or paid sponsorship announcement that will run at the beginning of each program." Commercials or paid sponsorship announcements will never interrupt a program.

Because the network is not formatted as a commercial network, NACB programming decisions will not have the economic motivations inherent to commercial programming. Liman explained, "With a commercial network, every programming decision has to undergo the litmus test of 'What will the sponsors think?' We will never subject our programming to that test. Our programs were made in an environment where programming decisions are free from financial constraints. The last thing we want to do is impose that kind of economic criterion on them."

Bartis also feels the idea is economically viable, "When someone sponsors one of our programs, they are sponsoring the spirit of college broadcasting. It is more like an acknowledgement of the quality of col-

lege programming than a chance to promote a commercial product." Sponsors of programs also have the opportunity to be acknowledged in the program ads that U•NET will be placing in the college newspapers of NACB affiliates. U•NET is separately incorporated but entirely owned by NACB.

Programming the network

The Network's programming decisions will be made by the NACB staff based on the broad directives of U•NET affiliates and NACB members. The network will predominantly run three different types of programs: Weekly programs created specifically for the network, weekly programs originally produced for local origination, and special programs that may or may not be series, but that will not run as series on U•NET.

This format will allow U•NET to provide a diverse selection of daily programs,



West Coast Conference

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Letter from the Directors

March has been an extremely busy month for us. On March 10-12, the entire NACB staff and Board of Directors traveled to Anaheim, California for NACB's first regional conference. The West Coast Regional Conference of College Broadcasters was generously sponsored by Home Box Office, Inc..

The conference in Anaheim was significant to NACB for two reasons. First, it established a strong precedent as NACB's first regional conference. Its success has paved the way for the creation of many more regional conferences next semester. Second, it was an important stepping stone to the establishment of a West Coast office of NACB. The conference raised strong interest among the industry professionals who supported the conference through their participation as seminar leaders or panelists.

Unlike the national conference which is organized by the NACB staff, regional conferences are organized by stations and schools in the region of the conference under the guidance of the NACB office. We already have two regional conferences in the works for next semester. We are ready to work

with you to organize a conference for your area.

During the conference, thanks to the support of HBO, we held our bi-annual meeting of the NACB Board of Directors. For those of you who did not attend the National Conference, the NACB Board is elected by NACB members present at the conference. This year, the NACB Board consists of seven extremely qualified and ambitious students from seven colleges across the country with backgrounds in both radio and television.

The Board meets weekly by conference call. The intensive late-night meeting held at the west coast conference provided us the opportunity to address issues in a much more rigorous fashion than is possible over the phone. Several outcomes of the meeting included: A broad-based one- and five-year plan for NACB, an adjusted staffing plan to fit our growing organization. In addition, a detailed business plan for the satellite network was developed. As a result of the unanimous decision of the Board of Directors, U-Net (University Network) will go on the air via satellite Monday, May 1, for a one day test-broadcast. The radio and television networks will go on the air full-time in September.

U•NET

(Continued from page 1)

while retaining the continuity necessary to running a network. "Our affiliates need to be able to count on some shows (to air every week)," stated Liman, "But we don't want to limit ourselves to not being able to run a specific program that is excellent but may not be part of a series or perhaps the rest of the programs in the series are not up to par."

Showing non-series programs will also allow NACB affiliates to become more involved in the day-to-day programming decisions. It will allow the network to spotlight new programs that are candidates for a weekly time slot. The response of the affiliates will determine which program is awarded the slot.

U•NET and NCTV

The NACB staff has been in discussions with a commercial television network, NCTV, since last summer to coordinate the two networks. NCTV is a commercial network that currently syndicates six hours of

television programming to college campuses every week. They do not have a radio network. NCTV, until recently, only showed professionally-produced programs that were primarily produced in-house. Recently, however, NCTV has begun recently to show student-produced programs on its network with the support of NACB.

Liman does not feel that the two net-

"When someone sponsors one of our programs, they are sponsoring the spirit of college broadcasting."

works are in competition: "We completely endorse the concept of NCTV. The more programming that college stations can choose from, the better. We are both doing very different things. They are a commercial network, we are a college network. Financially, they need to require their affiliates to repeat every program five times. We can be

Computer Database Online

NACB's entire database, including data on college stations, data on equipment manufacturing, CBC prices, internship listings, every article ever printed in *College Broadcaster*, NACB news, and U•NET updates.

All of this information and more can be accessed using a computer or a terminal and a modem. Sebastian Heath, NACB's computer coordinator, said today, "The system was very easy to implement because all of NACB's information was already on computer."

Non-members may check-out the network for up to one hour on a restricted basis. The network can be accessed by dialing (401)863-1834. NACB members wishing to access the network should log on and follow the instructions for new members.

The IBM computer running the network was donated by GAF. Fox provided a large grant enabling NACB to purchase the necessary hardware and software to interate all of its computers.

Work for NACB

Because of the tremendous expansion of NACB in the last several months, we are now seeking several people to fill newly created positions on a full-time basis. The positions are: Network Manager, U-Net (Must have video and/or audio editing experience, hard working, ambitious, management experience); Editor, *College Broadcaster* (We're looking for someone with good writing skills). We are still accepting resumes for general management positions.

more lax. Our affiliates will not have to repeat programs and will be entitled to save and repeat programs whenever they want (which NCTV affiliates are not allowed to do). The difference is that we're a service to our members and they're a company."

Liman is optimistic that the two networks will be able to work together, "There are a lot of possibilities for us to work together on the technical side to reduce our respective operating costs. We could share an uplink, we could share a transponder, there are a lot of ways we could help each other."

For information about becoming an affiliate, please call the NACB office at (401)863-2225.

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"Programming in the Real World" panel

West Coast Regional Conference

The occurrence of NACB's first regional conference, the west coast regional conference, marked another advance in the development of promoting communication within the college broadcasting community. As has been NACB's goal from its inception, there is a recognized gap in communications between college broadcasters (both radio and television) which needs to be filled. In addition to the national conference and magazine and newsletters published by NACB, organizing the development of regional conferences at colleges around the country is one of the primary activities of NACB. The west coast regional conference was a natural starting point to develop the Regional Conference Program.

The west coast conference was held at the Emerald of Anaheim hotel (right across the street from Disneyland) and just down the road from California State University at Fullerton. Because of the conference's proximity to the downtown Los Angeles area and programming capital of the world, the conference attracted prominent and capable industry professionals to participate in the event. The reasons for holding the first regional conference in the Los Angeles area was two-

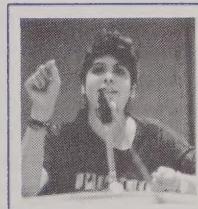
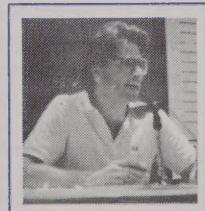
fold. First, it was intended to allow those students who had the farthest to travel to the national conference an opportunity to participate with NACB. Second, the conference initiates the development of a strong relationship between NACB and industry professionals and organizations located in that area. NACB already has a strong presence on the east coast. It is important to strengthening communication between college broadcasters that NACB builds a strong presence in the mid west and west coast regions. The conference in Anaheim was a big step in that direction.

The Anaheim conference was attended by about forty college broadcasters representing ten different colleges from the west coast region, most being from the greater Los Angeles area. Structured after the national conference (only on a much smaller scale), the regional conference included two dynamic panel discussions, (one on radio, the other on tv), and a series of small, interactive workshop/panels which included one or more industry professionals and a group of college students who met to discuss a specific

topic related to radio or television. There were twenty industry professionals and educators who attended the conference to lend their support through participating in a seminar or panel. (The names of those participants appear at the end of this report).

The broadest topics were covered by the Saturday morning panels. The first panel addressed the topic, "What is the role of the college radio station in the broadcast community?"

The panel was composed of Steve Tipp (Warner Records), Carmelita Sanchez (Arista Records), Ted Carroll (Loyola Marymount University, PD), Glenn Gutmacher (Communications writer/consultant) and David Bartis (NACB, Assoc. Director). The premise of the panel was that there are two extremely opposite models on which to base the structure of a college radio station. The first model would be the completely unstructured station where there is absolutely no format and no play-lists. The second model would be opposite, there would be total structure and no deviation from playlists (more like commercial stations). Somewhere between these two models is where most college stations exists. Obviously there are many variations on these models and many



significant factors which have to be included in order to analyze the pros and cons of each of any college station. For instance, does a college station have a faculty advisor or are they a separately incorporated entity from their college station? Does your station give course credit for the work done by students or is your station an extracurricular activity? These were among the many factors which were examined by the panelists.

Whatever the differences the panelists embodied in their views of the role of college radio stations, it was generally agreed by everyone on the panel that their experience in college radio was invaluable and responsible for the success they were now enjoying as industry professionals. It was also unanimously agreed that college radio stations exist as a powerful force in the music industry because of the important exposure they can grant new artists. Immediately following the radio panel was the panel discussing the genesis of television programming from concept to reality, "Programming in the real world."

The television panel included Nancy Josephson (International Creative Management), Sasha Emerson (Original Programming, Home Box Office), Jonathan Levin (V.P., Drama Development, CBS), Paulo DiOliviera (Disney Channel). The panelists complemented each other extremely well because each embodied a different stage in the development of television programming from concept to reality. One of the most significant points which evolved during the panel centered on the recent advent of multiple outlets for television programming. With the growth of the cable industry and direct satellite broadcast, there are more outlets for programming than ever before. Because of the multiplicity of channels, there is a higher demand for programming which means there will be more work in television than there has been in the past. This is definitely good news for college students interested in television. It was also encouraging to hear the personal perspectives of each of



the panelists relating their experience in the cable and broadcast industries. The general feeling of the panel was that there is a lot of work out there and if you work hard, it's possible to really do what you want. From the television panel, conference attendees were given a short break for lunch and then moved on to an afternoon of small seminars.

There were seven seminars which filled the remainder of Saturday. Students had the option of attending three of the seven since it was not possible to schedule all seven seminars without overlapping. Although the decision of which seminar to attend might have been difficult, it was obvious that students as well as professional participants were pleased with the results. The seminars were held in small conference style rooms which were rearranged so that the students and professional participants could sit in a circular format. The format of the seminars encouraged interaction between the professionals and students through the use of student's questions and real-life problems and experiences the students were facing at their stations. The final event of the day was a discussion led by Dr. George Mastrioanni (Professor, Cal State Fullerton) and Glenn Gutmacher (Communications Consultant/writer) on finding a job in the industry. The discussion was avidly attended by all students present at the conference. For those

who missed a seminar which they were anxious to attend, there were video and audio recording made of all sessions.

The second day of the conference was devoted to allowing the students to relax and get to know each other at a Sunday brunch provided by NACB for the participants. There was also a special round-table discussion presented by Westwood One Radio Networks by Gary Landis (V.P., Programming) and Stephen Peebles (Executive Prod., Lost Lennon Tapes). Following the Westwood One presentation was a steering committee discussion focusing on the development of the west coast regional chapter of NACB. In addition to the steering committee meeting, the conference also served as a prime opportunity for the NACB Executive Board of Directors, all of whom were present at the conference (thanks to a generous grant from HBO), to meet in person and plan for future NACB events including the start of NACB's satellite network which will program student produced material exclusively.

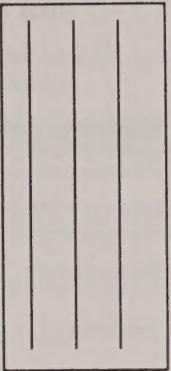
The organization of the West Coast Regional Chapter is being handled by Julie Wilson, a junior at Cal State Fullerton who is also a NACB Executive Board member. Future chapter events will be coordinated through Julie and the chapter board of directors which will be created under Julie's guidance. The West Coast Regional Conference proved that it is possible to concentrate on a small group of college broadcasters, create a dynamic and intense setting in which to improve communication between college broadcasters and promote higher standards of programming on all levels. The conference proved to be educational and instructive as well as a lot of fun for all who attended.

Transcripts, audio and video tapes are available for many of the seminars and panel discussions. Please write the NACB office for a list of available material.



Fold this flap outside of other flap

*This is the outside of
the mailer*



B U S I N E S S R E P L Y M A I L

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Providence, RI 02912-9989



NO POSTAGE
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UNITED STATES

STATION SURVEY

If you wish to join NACB, you must fill this out.

*If you do not wish to join, please fill this out to aid our research
which will benefit college broadcasters across the nation.*

Please send us any additional relevant materials from your station.

STATION INFORMATION

Station name _____

Address _____

School _____

Radio TV (check one) Phone _____

Call letters _____ Frequency _____ Hours on air/day _____

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

Classify your station:

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

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

Is station wired to local cable: Name of operator: _____

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

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

In what year was station incorporated: _____ Explain relationship between station and school: _____

Indicate the organizational structure which best describes station:

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

What is yearly broadcast schedule: _____

Does station allow non-student participation: Policy: _____

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

Does schools have communications courses / department (circle)

Is station interested in participating in the following projects:

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

SELF-MAILER

Detach, fold, staple and mail.
No postage necessary.
Mail as soon as possible.

PERSONAL INFORMATION

Your name: _____

Title: _____

Your address: _____

Phone: _____

STATION INFORMATION

Financial Matters

*Please estimate if you
cannot give exact figures*

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

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

How is station funded? Give percentage of whole budget:

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

List: _____

Sales of programming: %

Grants(state): %

Grants(federal): %

Grants(corporate): %

Annual budget: \$ _____

Audience (actual) _____

Audience (potential) _____

MEMBERSHIP APPLICATION

MEMBERSHIP TYPES

General Membership \$10/year

General members must submit an application but will be automatically accepted. National membership entitles you to the following.

One year subscription to College Broadcaster

Access to all general services of NACB including the question and answer hotline, the computer database and the computer bulletin board.

National Membership \$25/year

National members must submit an application and be accepted. National membership entitles you to all of the services the general members receive plus:

The option to attend national conferences and meetings.

One vote in the affairs of NACB. (NACB is run by its members)

The option to run for office.

Access to special services in the future.

Station Membership \$50/year

Stations must submit the station survey and be accepted. This membership is only open to television and radio stations and radio and television clubs affiliated with a college, university, junior college or highschool. Station membership entitles the station to:

Two subscriptions to college broadcaster.

Access for the entire staff of a school to the services of the Association.

Send two representatives to national conferences, and at least one representative to other national meetings.

One vote in the affairs of NACB.

Can have one representative run for office.

Application Procedure

Fill out the appropriate portion of application form. Only one application per form. You may xerox the form. Enclose payment or indicate payment will be forthcoming. You will hear from us within 2 weeks.

MEMBERSHIP TYPE		
<input type="checkbox"/> GENERAL	<input type="checkbox"/> NATIONAL	<input type="checkbox"/> STATION

SECTION 1: All applicants must complete this section. If a question is not applicable, please place line through entry space.

Name _____ Date of graduation _____

Address _____

For general and national memberships, all materials will be sent to the above address.

School _____ Type of school _____

Interest: **RADIO, TV** (circle one or both). Are you a member of a station _____

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

Payment enclosed _____ (please staple all sides of mailer). Bill me _____

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

SECTION 2: NATIONAL MEMBERSHIP APPLICANTS ONLY

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

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

Job: _____ Station: _____ Dates: _____

Job: _____ Station: _____ Dates: _____

Job: _____ Station: _____ Dates: _____

List applicable internships outside of school:

Company _____ Job _____ Dates: _____

Company _____ Job _____ Dates: _____

Company _____ Job _____ Dates: _____

List other activities in broadcasting: _____

ESSAY 1: Why do you want to join NACB and what role do you see NACB playing in the college and commercial broadcast community?

(Continue on flap on other side)

SECTION 3: STATION MEMBERSHIP APPLICANTS ONLY

Name, position and date of graduation (dog) of two station representatives:

name _____ position _____ d.o.g. _____

name _____ position _____ d.o.g. _____

Essay Space continued from application

*This is the outside of
the mailer*

Comments

Instructions for mailing

Detach survey and application from magazine. Do not separate survey from application. Fold application along dotted lines so that it resembles an envelope. Fold this flap inside the other flap. Staple shut. If you are mailing a check, please staple all sides shut. You may use tape instead of staples.





Karl Schaefer on Dramatic Production

The following is an edited and abridged transcript of the seminar led by Karl Schaefer on the topic of "Dramatic Production." Schaefer is currently the creator, writer, and executive producer of the CBS series, "TV 101."

Schaefer was initially scheduled to be a participant at the National Conference NACB sponsored back in November. Unfortunately for NACB, "TV101" was still in heavy production and he could not make the National Conference. We were, however, fortunate to have his participation at the first regional conference held on the west coast, March 10-12. Schaefer's seminar was particularly interesting because of his candor and accessibility as a professional. Because "TV 101" is his first major production and he is so young for the position he is in, Schaefer had a lot to relate to the audience. His comments ranged from his childhood background to his opinions on how CBS could better market his show.

"I grew up in Southern California, in Downey and went to U.S.C. Cinema where I graduated about 1982. I was a camera man, mostly, after that, doing low-budget videos and driver's-training films, and things like that. I eventually worked my way up to director of photography on a low-budget feature. Got sick of doing that, moved to Hollywood, took my unemployment money, and wrote a script called, "What I Did To The President's Daughter", that I sold by direct mail to Touchstone Films. I did a junk mailing with some art work and a funny letter that went with it, and a postcard that said "Yes! Rush me your screenplay, I haven't discovered anybody all day." or, "No, not even if it's the last script on earth, I don't want to read it." I sent out about 75 to 100 of those letters. I got 25 of the postcards back.

It works. I wholeheartedly recommend it as a way to sell a screenplay, because several other people have done similar things. You take a tiny bit of risk of somebody stealing your idea, but you can register it at The Guild, and stuff like that. And anyways, out of the 25 people that responded positively, two of them passed the script onto Jerry Zucker of the Kentucky Fried Theater, who was working for Touchstone at the time, doing "Ruthless People". And they're (Touchstone) attached as producers to the product, they took it to Disney, and it's in 'development hell' over at Touchstone Films. It's been there for about two years, we've done about four or five different drafts depending on whose whims are the strongest at the time, and it's still in development over there.

Now, that script was seen by Grant Tinker, who had just left NBC to form GTG productions. He got money from Gannett Newspaper Chain, they got about 200 million dollars, and bought the Culver City Studios and set out to produce television. They hired me as a staff writer to develop t.v. shows and sort of the way it works, they put me on what's called a turn deal for two years at a regular salary, and anything I wrote is credited against the salary. What they were expecting me to do was write a pilot, (which there is probably about a ninety percent chance wouldn't get made), and as soon as one of their other shows got going, I would just be rolled onto the staff of that show, they could just assign me to that. What happened instead was my pilot got bought and made by CBS and the show they expected me to work on, which had a thirteen show commitment at ABC, didn't go. I don't know what a thirteen show commitment means if ABC backs out, but that's what they did.

So, I wound up having my first script

produced, "TV 101" and after CBS gave us the order to produce the pilot they elected to make me executive producer. I was very surprised, having never produced any television whatsoever. I've produced some student films and directed some short films, and written two screenplays, but these guys were saying, "We're going to spend about two million dollars making this pilot, and go produce it, whatever you want to do, go do. And, they have a very hands-off management style. They teamed me up with a guy named Scott Brazil who's 32, I'm 30, he's 32. He'd been working for about ten years for MTM. Started out as a gopher on "The White Shadow", then moved to "Hill Street Blues", and eventually wound up after seven years on "Hill Street Blues" being supervising producer. So he had a lot of 'in the trenches'. He had gone up the totally different direction from me, I'm doing the day to day production stuff. So, they teamed us up as executive producers of the series, and we made the pilot last March, and it somehow wound up on the CBS schedule, where it has been one of the lowest rated shows in television since then. We're producing our 16th episode, right at the moment. We have 17 this season. Normally you'd do 22 in a season, but because of the writer's strike everybody is doing fewer shows. So, that's sort of where I'm at now. I've pretty much seen and had to approve everything that happens in making an hour of episodic television. Nobody tells us what to do. It was totally sink or swim. And the network doesn't really hassle us. I've never had to change anything I've written or done. And, actually, just recently have been in quite a controversy with the "Right to Life" movement, because we did a three part episode about teen pregnancy that ended with one of the characters having an abortion. Five affiliates pulled the show, but the network still stuck by it and left us alone, and let us do the show as we saw fit.

That's essentially where I'm at right at the moment, but I guess I should open it up for questions and see what you're interested in. What brought you to "Dramatic Production," and what you're curious about. And if I can answer your questions I certainly will. And, please, anybody else, whatever I can't figure out, make something up.

I'm sure that most of the people here are interested in how you translate what you learn in college to get a real job as well as make some money. Because a lot of what you learn in college you don't get paid for, you're expected to profit from the experience.

Absolutely. And, I did a lot of that. At USC it was very production oriented. And

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for the two or three years after I got out of USC, did that kind of stuff with friends. You know, somebody who had three thousand dollars, "Let's produce a video," did a ton of that stuff. Right after we got out of USC, we had all of these student films that we had produced and virtually nowhere to show them. It was very difficult to generate meetings with people and get them to sit through a SUPER EIGHT movie somehow. So we put together a little company called *Future Film Works* and started showing some great films in coffee houses, stuff like that. Got reviewed in the L.A. Times a couple times and things like that. And used that to begin to...you know, people will see stuff in the newspaper, or come to see your show, and you get to meet them, and talk to them a little bit.

Getting back to your question about how to get in, everybody has a different way that they approach it. One thing is to just immerse yourself in the community. If you want to do dramatic production I would move to one of the cities where there's a lot of that, although that is changing. It used to be you had to live in L.A. or live in New York, but now places like Nashville, and Seattle, Chicago. Particularly, the states down south that aren't unionized. There are just tons of independent productions going on. You don't have to be in the union, they're desperate for any kind of talent, skill... If you find a community where this is going on, hang out. Then, it is a matter of survival. If you hang out long enough, they'll move you because someone gets sick or dies ahead of you. That's the way episodic television is. Everybody who started out with us, 17 shows ago, the gophers are already associate producers, assistant editors, because you burn people out or they go on and get jobs. The kill rate is pretty high, so if you hang in there, you can move up.

The other thing that helps is if you have a plan. Any kind of plan puts you at an advantage. My thing of doing the direct mail, I assumed that lots of people would do something like that. Very few people have, and almost everybody I know who's tried it had work to some extent. At the same time I did the mailing for my script, I did a mailing looking for assistant work. Just gopher work, that was all I wanted. I did the same thing. I got a book called "California Production Guide". It listed all the producers in town. Inputted them all into a little computer database, generated a letter that was kind of humorous and made me sound like a sane, rational person, and sent that along with a resume... I think I sent that to about two hundred places. And, out of that, about 80 of them sent the postcard back. I would call them up, take my tape, and go meet the guy, the producer, the commercial house, or

whoever. And, almost all of them said, "Yeah, we'll put your name on our Rolodex and next time we need an assistant, we'll give you a call."

But, I think if you are organized and dedicated about it, I haven't seen anybody who stuck with it and is talented who wasn't able to get on some work. Right now there is so much work out there, and so many places to work. When I was in film school in '81 there was no rock videos, none. There was no cable, none. There was no video tape distribution of anything. No low budget features. No independent features. Now everywhere, every city has a cable station that has some sort of budget for producing different things, local television. You know, between rock videos, commercials, and the foreign market is just about to explode. All of these countries, you know, places like India and China are getting a billion t.v. sets and need programming, and love American programming. The market is voracious.

My attitude is, 'there's tons of work out there.' Just find out where it is, you get to know the people who are there. It's a very small community of people. Get to know a couple of them and pretty soon it seems like everybody. And just stick with it and hang around long enough. And know when to move on. Know when someone isn't going to give you an opportunity. Try to work with people who are very open about showing what they do and letting you move up.

Has CBS done any research on why "TV 101" hasn't done better?

They did recently. GTG paid for a very big test... What happened to our show is kind of an interesting thing...

It should have absolutely caught the right market at the right time...

That's what we thought. If you're not familiar with the show it's essentially about a high-school newspaper that converts into a videotape newscast... Every week we follow two or three of the characters in the class as they cover a story or their personal lives and use the video as an interesting visual hook to tell dramatic stories about the teenagers and faculty of this school.

We have great music and a great cast, we were amazingly lucky in the casting, it was CBS's highest tested pilot, and Grant Tinker's first dramatic hour show. So there was a lot of attention put on it. A fair amount of money spent promoting it, but it was mis-promoted by CBS. Anyways, we went into the studio with everyone expecting us to be a hit, and we got programmed right opposite "Roseanne", this year's 'Cosby' show. And, I think they underestimated how well "Who's The Boss" does, so we found our-

selves opposite two top ten comedies that draw our audience. Consequently, we wound up one of the lowest rated shows on t.v.

A problem with CBS is that they have no, what are called building block shows. They have no hit shows. NBC can take "The Cosby Show" and program a new show after it. They get a tremendous carry-over. People just sit there and leave the channel going and they watch the show. CBS has absolutely no shows that appeal to our demographic, no youth oriented shows whatsoever. For what was a very sophisticated, hip, witty show, "The Gong Show" was our lead-in, so there was no one there waiting for us. CBS's only hit shows, "60 Minutes" and "Murder, She Wrote" are back to back on Sunday nights leading into a movie. It is really stupid programming. Why not move "Murder She Wrote", put something after it, so you can build a following. They refuse to do it. I think if they put us on after "60 Minutes", we would get a tremendous carryover of people who are interested, up to date on current issues, and will appreciate what it is we do on the show...

Has being producer given you any influence in the advertising scheme?

I can scream, and yell and stamp my feet, and persuade, and threaten. And, thank God that Grant Tinker is on my side. Here's one of the few people in town who has clout, who can go toe to toe with Kim Masters, the head of CBS, and win.

We went in to talk about how we were going to promote the show and there was 25 people at this giant table. None of them reported to anyone. There was no structure between them. So the print advertising people never knew what the radio people never what the on-air spots... We never had a consistent campaign. The logo for the show was different every place you saw it. The name identification of the show? You asked if we did testing? In order to be part of the testing, you had to watch television regularly, at least three times a month in our time slot. Most of the people who responded watched every night on our time slot. 63 percent of them had never heard of the show after we had been on six weeks. Of the 30 percent that were left, half of them had some name recognition of the show, but had never seen a spot for it and weren't familiar with what we were. So of course it was very difficult.

Any new t.v. show, your first four shows are it. If you don't get sampled in the first four shows, it's probably going to take you a year or two to catch on. That's your only real chance of grabbing everybody and sparking something.

Pushing College Radio into the Computer Age

by Glenn Gutmacher

Though the trend in commercial radio has been towards increased automation, most college radio stations are still labor intensive. This fact is ironic, since most college radio stations are intended to be training grounds for students in order to prepare them for the environment of professional broadcasting. On the other hand, some argue that when something is done "by hand," the student learns to do it much better.

Computerizing a radio station does not necessarily eliminate a task. It can, however, allow students to complete tasks faster and more thoroughly, leading to higher quality jobs and freeing staff to devote more time to other projects. With the rise of discount-priced MacIntosh and IBM computers to academic institutions, many college stations now use PCs or their schools' mainframe to store titles from their record library of to produce program guides.

Nevertheless, computers have not invaded college stations as they have in the commercial community. The key factor seems to be cost. College administrations will site restricting budgets long before they consider keeping up with the latest technological advances in broadcasting equipment. You are probably all too familiar with an administration which, when you request a new CD player, tells you to go increase your underwriting and to forget about going digital.

A computer for the station should be looked at differently, however, especially with the current state of technology. So much can be done with just one computer. At the very least, a computer system can be used as an important file system for the stations accounting and records. With the right software, a single PC can produce professional looking program guides, newsletters, promotional flyers, underwriting proposals, playlists, mass mailings and more. Such a valuable tool literally pays for itself.

For example, the high school station staff at WKWZ in Syosset, NY identified a local computer dealer willing to donate a PC. This computer allowed the station to carry CompuServe, one of the computerized services on the market which provides 24-hour news. Because the service totally replaced the costly Associated Press machine and wire newsfeed the station had been using, CompuServe paid for itself in one semester! In addition, the computer's donor was happy because,

in addition to performing a high profile public service (good for business), he received a tax write-off based on the computer's retail price, covering the cost at which he actually purchased the unit.

Most college stations have investigated computer software and have found nothing that fits their needs or budgets. Besides high costs, virtually all station software is designed for commercial station use. The available programs for accounting, programming, and sales and trafficking are all targeted for single format stations with predetermined playlists and high powered budgets. They are obviously irrelevant to most college operations which have fairly liberal programming policies and a low volume of underwriting.

One bright spot in this area is The Station Manager. The Station Manager is an IBM-compatible system (and MacIntosh compatible in the near future) developed by James Rucker, a sophomore at Stanford University. Rucker has a strong background in computers and was manager of his high-school radio station. "I was anxious to get a computer at the station, but (software) manufacturers were only into billing and accounting systems." That's when the idea to develop his own system occurred. Rucker consulted and surveyed many college stations in the process to determine what their unique needs were.

Demonstrating his program at college radio conventions just this year, including NACB's west coast regional conference, Rucker showed how his program meets college station's needs specifically. The Station Manager allows DJs to select songs as they go, tapping into a rapid search directory that finds any song, album or all the station's offerings by a specific artist just by entering part of a name or the record's pre-assigned code number. In addition, the program directs the DJ to the actual location of the record (or tape, CD, cart) in the station. "Handling phone requests becomes a lot easier," points out Rucker.

The program handles another important function: playlists. Rather than the laborious tabulation of DJ's playsheets that Music Directors are periodically faced with, The station Manager keeps a tabulation of all songs played during a given period. On command, the program prints a Top 100 list for each music genre and even creates separate reports for product from each record

label servicing the station.

KFJC-FM, Foothills Junior College in Los Altos, CA has had Rucker's program in use for about five months. Doc Pelzel, KFJC's professional station supervisor, comments, "it has certainly helped in the tallying job in our music department—we don't have to decipher (DJ's) writing or if they forgot to list which bin a record was in. The computer does it for you."

The software also keeps information on carts according to PSAs, commercials, promos and other categories. Pelzel notes the program "can keep track of underwriting announcements aired for billing purposes as well." Because the file includes the "kill-date" of the cart (the last date it should be aired), upon request, the program produces a printout listing all expired carts which need to be removed from the racks. Station Manager also registers other non-music programs that appear on logs such as sports and public affairs shows. "It's a great book-keeper for us," said Tom Hulick, Assistant Music Director at KFJC.

As the DJ chooses songs and spots, The Station Manager compiles a playlist and log which can be viewed during the shift and printed later. To ensure a variety of music, the program informs the DJ if a song or album had been played for a second time within a specified number of hours. To encourage playing new music, the program also displays a constant record of how many songs from different "current music" categories have been aired.

Rucker has been sensitive to meeting the needs of his program's users and improvements will be integrated into an updated version of the system as they develop. To date, Rucker has improved the aesthetics of the program display as well as added a continuous clock display and a record rotation indicator level, A through D, corresponding to heavy, medium, light, etc.. Improvements which will be appearing in future versions of the program include a "crib sheet" for DJs to record comments next to each song they play in order to improve their back-announcing.

Computers can be a valuable addition to any college station. With the desktop publishing features available for the MacIntosh, IBM and other popular machines, and computer services such as CompuServe and the filing features of software such as The Station Manager, it should not be difficult to justify the cost of such valuable and timesaving resources. Considering the price discounts that most academic institutions have available to them and the tax deductions which accompany a gift to a non-profit organization, ambitious college stations should be able to finance the necessary hardware and software.

\$15,000 in prizes in ATAS Anti-Substance Abuse Contest

The Burbank, California based Academy of Television Arts and Sciences announced, March 27, a \$15,000 awards package available to fulltime college and university students. The awards will go to the best four- to seven-minute film or video promoting the message of anti-substance abuse accompanied by related 20 to 30-second public service announcements.

The award program was announced by ATAS President Doug Duitsman and Chairman of the Academy's Campaign Against Substance Abuse Steering Committee, John J. Agoglia. The first place winner will receive \$7500; the second place winner will receive \$5000; the third place winner will receive \$2500. There is no entry fee for the contest which opened April 1 and has a submissions deadline of September 1, 1989.

The entries for the competition will be judged by an ATAS panel on the merits of

overall excellence of conception and execution and for impact, accuracy and effectiveness. It is intended that the format for the programs will be effective for subsequent broadcast on talkshows and in schoolrooms with the possibility that they may also be made available through video retailers and rentals.

The anti-substance abuse award program is an excellent addition to the College Student Awards that the Academy has been presenting annually for the past ten years. The annual college television award winners receive cash prizes presented in six categories of television programming. Questions concerning the Academy's College Student Awards and Anti-Substance Abuse Competition can be addressed to: 3500 West Olive Ave., Suite 700, Burbank, CA 91505, 818-953-7575.

Membership

Membership policy

Because this is NACB's first year, every station and department on NACB's mailing list will receive a complementary subscription of *College Broadcaster* through June 1. Only members, however, may access NACB's services including Internship listings, computer database, equipment co-op, etc. These are all in place and members may call anytime for information.

Beginning Sept 1, 1989, only those departments and stations that have joined will receive *College Broadcaster*. Stations that qualify will continue to receive a complementary subscription of *College Broadcaster* but will not be eligible for any of NACB's services. In order to qualify, stations must complete NACB's station survey.

Those who join NACB before June 1, 1989, will retain their membership through June 1, 1990 at no additional charge. Only members will be eligible to attend NACB's national conference and be affiliates of U-NET.

Membership categories are as follows:

Station Membership \$50/year

Station Membership is open only to radio and television stations or radio and television clubs affiliated with a university, college, or junior college. Stations must submit the station survey. Stations or clubs which meet the above criteria will be accepted.

National Membership \$25/year

National Membership offers a wide variety of benefits to you as an individual. Even if your station is a member of NACB, you will find the benefits of a personal membership worthwhile.

General Membership \$10/year

General Membership entitles you to a subscription to *College Broadcaster* and to use limited services of the Association.

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