College BROADCASTER

Summer 1994

The Magazine of the National Association of College Broadcasters

technology in focus

A little DAB'll do ya ... and more

THIS ISSUE:

Surfing the Net for Student Media

Enter the Radio and TV Awards!

CB Readers Survey

Career Options

an Exec Office in Hollywood? ... and more

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College BROADCASTER

THE MAGAZINE OF OPINION AND RECORD FOR STUDENT ELECTRONIC MEDIA

features this issue

in every issue

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letters

Starting a commercial station

I KNOW THAT YOUR FOCUS IS ON NON-COMMERCIAL stations, however maybe you could help with some information about commercial radio operations. I am a DJ at a non-commercial station, and an avid reader of your magazine. I would like to start a 10 - 50,000 watt commercial radio station. Do I write the FCC for more information? If so, please give me a point of contact. I also need just about everything concerned with operating a radio station ... the price and kind of equipment that I will be needing ... It has been my dream to own a radio station and becoming part of the broadcast community. Please help!

Thomas Edward Taylor
Nashville, Tenn.

Ed: Thomas, our station handbook has a great deal of material relevant to station start-up, even for a commercial operation. We will also put you in touch with our engineering counsel, Clarence Beverage of Communication Technologies, who can help you estimate costs.

NACB comes in handy

I'M WRITING TO THANK YOU FOR YOUR HELP during our budget Board crisis. The information you faxed us was very helpful. I'm pleased to say everything worked out well and we did get our funding from the university. I'm looking forward to working with NACB in the coming year. Thanks again.

Jay LeVan, Manager
WUVT (Virginia Tech), Blacksburg, VA

Ed: NACB is proud of its emergency response record, although we are not able to bring all situations to such a satisfactory conclusion.

Glenn prompts career move

HEARTY CONGRATULATIONS TO NEW EXECUTIVE Director Mark MacLeod! This letter carries an ulterior motive, however: to send long-overdue thanks to MacLeod's predecessor, Glenn Gutmacher.

In 1990, I was News Director at KSCR, the University of Southern California's student-run radio station. I was enlisted to write an article for College Broadcaster even though I was a graduate student in broadcast journalism. Was it well written? Did I embarrass myself? Glenn sent a lovely letter, wherein he wrote, "Your piece is probably the best outside submission I've received since becoming editor of College Broadcaster ..." Soon after I wrote a second article. His encouraging words profoundly influenced my professional path. What I thought would be a career in broadcasting segued to one in radio-related print. Thanks again, Glenn.

Julie Gridlow, Associate Editor
Radio & Records, Los Angeles, CA

Ed: The man has a record.

U Network kicks at NYU

U NETWORK HAS PROVIDED CONSISTENT AND quality programming for NYU-TV and we look forward to more top notch programs in the future.

Linda Noble, NYU-TV Producer
New York, KY

Ed. A recent survey of NYU-TV viewers revealed U Network as the most popular outside university programming, well above second place C-Span.

Antique TV seeking

I AM LOOKING FOR EARLY 50'S OR 40'S TV CAMERA equipment and literature. I would appreciate hearing about any equipment you have, or leads you might suggest.

Richard Brewster, (509) 375-0757
Pittsburgh Antique Radio Society,
Pittsburgh, PA

River Phoenix on your radio?

River Phoenix was a huge proponent of college radio. His kindness and humanity shone through his work, and for a limited time, we are making available two shows that any station can broadcast to keep his spirit alive. The Celebrity DJ Party #010 is hosted by River, who talks candidly as he plays his favorite alternative music (including selections from his own band, Aleka's Attic). The second show is a tribute to River featuring music from his band and memorable clips from his intense film career. Each show is an hour long.

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North Hollywood, CA 91601
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Please include $3.00 per tape to cover shipping and handling costs.

WRITE TO US!

College Broadcaster welcomes your comments and criticisms, about the magazine, NACB projects, or anything else on your mind! Send them to:

Feedback, NACB
71 George St
Providence, RI 02912-1824

From the Disc of the Editor...

We have received a chorus of praise for our design modifications to the Spring issue of College Broadcaster, certainly making me feel welcome as its new Editor. You said you liked the content, you loved the increased emphasis we put on the general internal design, and you even mentioned how much you liked the new recycled matte paper stock. We are pleased you are pleased. We hope each of you who provided unsolicited comments will use the College Broadcaster Live Wire (See P.16) to help us further the function of CB as your student electronic media publication of record and opinion.

This issue focuses on both Careers in Media and on Technology, a task I'm sure even TIME magazine would find daunting. We have chosen specific topics we feel are or will be vital to many of your near future decisions.

It was nice to meet so many of you at NACB's Regional Conferences or at NAB in Las Vegas. Let's plan on renewing our acquaintance at the National in November.

I sincerely hope your summer season goes as you would like. In September, with a summer of assistance from interns, we'll bring you our annual Back To School issue with Programming and Production in Focus, and a detailed look at the use of computers in student electronic media.

Mark MacLeod

station news

University news on satellite weekly until June

The University of Georgia Journalism school is offering eight weeks of a college news television program called "University News" on C-band Galaxy 7 (transponder 23, 6.2/6.8 audio). The program has been airing for five years, and airs this year on Monday mornings at 9:45 until June 6th, and is available for unrestricted use. The program contains only PSAs, but users are free to insert their own sponsorship spots in place of the PSAs.

The program is produced by senior broadcast news students as a learning laboratory and a free public service. The program is fast paced and looks at protest and problems, as well as life and lifestyle on college and university campuses.

From dating habits to technical research, the program has a wide potential audience from high school students interested in college life to alumni wondering if and how things have changed. College students from Georgia, North & South Carolina and Tennessee contribute. The program encourages submissions from any college, and hopes to widen its broadcast family.

Further information is available on Internet or via fax from the Grady School of Journalism at the University of Georgia 706-542-4287 (fax: 4785)

WMSV on the air from Mississippi State

200,000 listeners in the Starkville, Mississippi area have a brand new 14,000 watt station to bring them campus, state and national news along with alternative and album-oriented rock and other special music segments. The station went on the air March 21 at 91.1 FM with the financial support of a special fee endorsed by the students of Mississippi State University. The station accepts no advertising, but does take underwriting. Steve Ellis (601) 325-8034.

NPR station restricts listeners' options

NPR biggie WGBH (Boston) has moved its radio program "Celtic Sojourn" to a new slot overlapping the popular WERS (Emerson College) program "Celtic Traditions". Celtic music fans are now forced to choose between the shows, with the result no matter how they choose of one less show to listen to each week. This is not the first time an NPR station has ignored the scheduling of other non-commercial stations' specialty programming, and placed its program in direct competition. It is, however, a cruel irony in this case that the NPR host got his "start" on WERS.

WONU recognized for leadership

Olivet Nazarene University has one of 14 radio stations in America that determine the Christian Research Report Inspirational Chart. But the 35,000 watt WONU was recognized in March by pop/Christian recording artist Michael W. Smith and Reunion Records with a "multi-platinum" plaque, as having a special leadership role in the Christian radio and music industry.

Cyberia spotted in Fringeware

A nice looking ad for the popular U Network animation program Cyberia was spotted in Fringeware magazine. As the ad said: "You can't jack in yet, it's only a TV show. Watch it on U Network."

Cyberia was one of the first programs to air on U Network, and has proven to be one of the most popular.

WREK airs twice as much sports

Georgia Institute of Technology's WREK recently carried play by play of women's basketball and men's baseball simultaneously, one on each side of their stereo signal. Listeners were to adjust their balance to tune in the game of their choice. An innovative idea, but it probably sounded something like an experimental program when heard on walkmans and clock radios.

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broadcast news

FM applications frozen by FCC

In March the FCC closed the application process, and quietly they have also frozen new FM applications. Although they are currently not receiving applications, and they have yet to announce a thaw, the process might be open again before June.

EBS burden to be lifted soon

Emergency Broadcast System test tones may not be heard on educational non-commercial radio much longer. The task of training staff, maintaining equipment and generally avoiding FCC fines will likely disappear with new FCC changes to the more than 40 year old system. The plan is to let federal and local disaster management officials operate direct to citizen technology through computers, pagers etc. Anyone feel a tear coming to their eye?

Satellite radio nearing earth

A number of applicants have applied to the FCC for authority to offer a satellite-delivered digital audio service. With the expectation that DirecTV will begin delivery of satellite TV later this year, a selection of new audio (can we still say "radio"?) programming services are just over the horizon.

Computer penetration in educational broadcasting

Ronald Pesha of Adirondack Community College, Queensbury, NY has completed a study of computer use in the non-commercial, educational media sector. His questions, posed to the membership of NACB, looked at logging/traffic or database functions, polling and ratings software, digital audio workstations, news and copywriting, and video hardware/software. The results will be encouraging to broadcast vendors targeting the educational market, especially those offering traffic software and news copywriting packages. One conclusion was that affordable pricing, perhaps with multiple station licensing for in-course use, could move more commercial-type software into non-commercial broadcasting. Details of the survey will be unveiled in the next issue of College Broadcaster as part of a feature on computer applications in student media.

NII to include student media?

The National Information Infrastructure (NII) is now well under construction by the government and its industry partners. Non-profit media groups, including NACB, made their arguments for equal inclusion in the NII during the Benton Foundation's *Communications Policy Project* sponsored Public Interest Summit March 29, 1994 in Washington, DC. This event, which included the participation of Vice-President Al Gore and hundreds of public interest leaders, is but the first of an ongoing effort needed to keep student media in the flow of traffic on the "you know what".

Sources: FCC Publications, FMedia.

BROADCAST NEWS REPORTS INDUSTRY EVENTS OF SIGNIFICANCE TO STUDENT ELECTRONIC MEDIA.

conferences + events

may

2-3: **Capture the Growing College Market**. Institute for International Research. Marriott East Side, NYC

13-15: **Radio Only Convention.** Princeton, NJ. A convention for executives in radio. (609) 424-6800

22-25: **Cable '94**. New Orleans, LA. "Convergence." Meeting of the National Cable Television Association. (202) 775-3606

22-25: **National Association of Minorities in Cable Annual Convention**, New Orleans, LA (310) 404-6208

june

1-4: 43rd **National AWRT Convention**. Minneapolis, MN. For women in radio and television. (703) 506-3290

8-11: **PROMAX & BDA Conference and Expo**. New Orleans, LA. (213) 465-3777

18-22: Second Annual **Conference on Campus Cable Television**. U. Mass. - Amherst. "Campus Cable: Into the Future". Phone: (413) 545-4638 Fax: (413) 545-2232

20-23: **Women in Cable National Management Conference**. Atlanta, GA (312) 661-1700

20-25: **National Campus / Community Radio Conference**. Fredericton, NB. Canadian national meeting (506) 453-4985

july

27-30: **Unity '94**. Atlanta, GA. Joint meeting of Black, Asian & Native American Journalists. (703) 648-1270

aug

10-13: 77th **AEJCM Convention**, Atlanta, GA. Education in journalism and mass communication (803) 777-2005

women & media

This article provides inside information and other tips about employment for women in media. Given the limitations of this forum, the intent is simply to provide a point of provocation for the issues raised. Solutions to these challenges will come from the ongoing strength of character of those working in media now and in the future.

Are women just out of university stepping onto an unequal playing field?

The competition for jobs is so fierce, that entry level jobs these days often break down by gender. Women often begin as secretaries or assistants to producers, whereas men find more variety in entry level positions, working as runners, in the mail room, and as production assistants. This is because men tend not to hire other men as secretaries, a role they conceptualize as being typical women's work. Women with equal entry-level qualifications just seem to fit better as secretaries. The ease of finding a "mentor" for male students is also greater.

Is sexism worse in media now than it was ten years ago?

The media industry is well known for following trends, and in the late 1970's and early 80's it was "stylish" for the men in power at the time to employ women and minorities. Today, although women are working in every area of media, they cannot penetrate the "glass ceiling", and enter the mid-management ranks, which is where top-level executives are plucked. For instance, there are few if any female executives who can "green light" a film project; women just don't hold that kind of pull in Hollywood today.

Is it necessary for women to take on male characteristics in order to succeed in a male-dominated business?

It is still common for the key male players in Hollywood to do their business over tennis games. This and other unorthodox ways of conducting business between male executives makes it difficult for women to be included in the decision making process. This is changing to some degree, so that women will increasingly be able to succeed with a 'business' personality, not necessarily a 'male' personality. (Although learning to play tennis will probably always be of assistance.)

Statistics from "What's Wrong With This Picture," written by Sally Steenland and released jointly by the National Commission on Working Women and Women in Film.

15% of all producers working on entertainment programs are women, female writers make up **25%** of all writers on these programs and the percentage of women directors on entertainment programs is **9%**.

In ranking by networks, Fox Television won in all divisions (Producers, Writers, and Directors), with CBS, NBC and ABC following in that order.

In terms of production studios, women producers were most prevalent at Carsey-Werner (46%) and least visible at MTM (5%). The largest percentage of women writers could be found at Columbia Pictures; the least, at Steven Cannell Productions. Women directors were ranked highest at Carsey-Werner while lowest at Viacom.

The numbers of women working in the studios side of the industry were worse than for women working on the broadcast end at individual stations. This is because women fared better during the 1970's when the FCC and politicians who regulate the FCC and its policies paid much more attention to the hiring and status of women and minorities than did their counterparts in Hollywood (Stats from 1991)

Is the local market level a more optimistic location for entry than working at the major players?

The opportunities for women are better in many local markets because the younger male managers of today are, on the whole, less chauvinistic towards women, having been raised by mothers who possibly worked and had a different, more liberal attitude. Younger men are more accepting and open to women and minorities seeking employment, because they don't see women as the same type of threat that older men do. They are comfortable competing with women.

Are things getting better in the notoriously sexist music industry?

The "old boys' network" has been very effective in screening women out of the most important forum for making deals: the social scene. Women working in the music industry really have to decide whether they will have a personal life outside of their work life. Maintaining a personal life is very difficult because in the entertainment industry, especially, your work life is your social life. Parties and events must be attended; they are not optional.

Are women in programming improving the image of women?

Women in media commonly find themselves promoting and developing media that is blatantly sexist because their jobs demand they work with what the industry produces. Videos with 'lots of scantily clad bimbos' and violent action adventure programming that perpetrates sexist stereotypes of men as leaders and women as followers are often best sellers. This being said, women are increasingly successful in pushing through programming that reflects their interests.

What about the impact of the popularity and variety of roles women are receiving on screen?

Current favorite Julia Roberts, for example, is a huge star: but her roles are most often that of the victim where she is only saved through the efforts of men. (She also gets less compensation than other male stars of similar stature.)

When will women get a career-friendlier media industry?

As older men retire, women will integrate deeper into the networks and renovate things, removing the "glass ceiling". This will open up the variety of perspectives given to viewers and eventually break down the barriers established through the historical domination of white male writers, producers, directors and executives.

This article is the product of a NACB Conference panel entitled "Gender Biases: Hiring and its Influences on Programming in the Media Industry". Ideas and opinions came from Carolyne Allen, Eve Brandstein, Carole Cartwright, Prudence Faxon, Marcy Kelly, and Cathy Lincoln.

rude awakening for hollywood wannabes

Memo to college and law-school grads seeking careers as Hollywood execs: Before mastering the art of taking meetings, brush up on taking dictation.

Hollywood hopefuls with six-figure educations are finding that the closest they can get to a meeting by the pool is a job in the secretarial pool —or delivering scripts to somebody else's pool.

"I always thought I'd have a secretary. Now I *am* a secretary," says one Ivy Leaguer working as an office assistant at talent agency CAA.

Once, street-smart kids from Brooklyn like Irving Thalberg and David Geffen worked their way up from the mailroom to become the top entertainment powerbrokers. But in today's version of that Horatio Alger story, even the brainiest biz-schoolers are finding that the yellow brick road to a suite on the lot can begin with a walk *around* the lot—walking Joel Silver's pet pig, to be exact, as another Ivy League intern learned.

The flow of whiz-kids into Hollywood—and the bottleneck at the entry level—may be related to the fallow condition of Wall Street, which no longer beckons to the ambitious grad looking for a fast-track career. If investment banking was the career choice of the '80s, '90s grads figure the action is in entertainment.

Trouble is, there are far more climbers than ladders in Hollywood.

"All these wannabes...," says Gloria Kennedy, head of personnel at talent agency ICM in Los Angeles. She receives 20 resumés a week from recent grads looking to fill one of 125 agency desk jobs—secretarial positions. At ICM and most agencies, even secretaries almost certainly have college degrees.

For those pursuing careers as ten-per-centers, the trail at ICM and other agencies begins in the mailroom. There, college grads—maybe double majors or MBAs—sort mail and deliver packages for a year. Once promoted from the mailroom, the trainee works as a desk assistant for two or three years.

Big step to agenthood

The next step is promotion to agent, but there is no guarantee that a trainee will take this last step: The years of unchecked growth that agencies experienced in the '80s have passed. Out of a typical CAA mailroom "crew" of 12 trainees, only three will reach the rank of agent.

➤ continued on page 23

... success on an *alternative* career path

I arrived at Ramapo College in 1988, and immediately got involved with WRPR, the college radio station, and NACB. I began as a disc jockey and soon moved to assistant news director. I moved to promotion director, then to Station Manager and remained there for one and a half years. I attended the NACB national convention in November of 1992 and decided that we Ramapo should bid for host of the Mid-Atlantic Regional Convention. We received the sponsorship and I began to work very hard on the convention which was a great success.

Two weeks after graduation I was able to land a job with Cabellero Spanish Media, the nation's largest all Spanish radio "rep" firm which also operates CNN Radio Noticias, a premier all Spanish radio news network produced by CNN in Atlanta. I started as a sales assistant, but through hard work was promoted to Junior Account Executive in November of 1993. Since then I have been promoted to Account Executive and given a full agency list to call on. My new job is a lot of work, but I love it. And that is the most important element in this business, you have to love and really believe in what you do.

I can honestly say that it was the advice and referrals I received from NACB, and other similar organizations that helped me get my job. I worked hard and learned as much as I could in school, but organizations like NACB helped me tremendously by exposing me to the industry through personal meetings and interaction with professionals.

At the NACB National convention in 1992, I was able to meet many professionals, but especially, as it turned out, one important one: Caroline Riley, Senior Account Manager at the Interep Radio Store. She gave me great advice and I maintained contact with her. I was able to call her to participate in the Mid-Atlantic Regional Conference I organized, and when I graduated, she was able to point me in the direction that led to my job.

Oscar Ramos, Caballero Spanish Media

VRJC-TV

Vernon Regional Junior College

According to General Manager Gene Frommelt, "for the size school and the number of people on staff, we do a lot more programming than most would."

VRJC-TV (Vernon, TX) broadcasts from 8pm to 1am Tuesdays, Wednesdays, and Thursdays, and has been continuously producing programming for eleven years.

Just three students and the General Manager work to bring the latest in high school and college sports, along with music programming and special interest shows to its viewers.

VRJC-TV receives a small budget from the college, and adds additional money from the community through station broadcasts of high school football games in the fall. In their college sports, baseball is the main attraction.

VRJC's music programming features hard rock, classical music, and spotlights on local bands, along with bits and pieces of many other types of music. Frommelt says that MTV offers the most competition to its students "hanging out" in the student union.

VRJC also broadcasts special interest programming for the community from different programming sources such as U Network, the College Radio Network, and Radio Works. Although the station is doing a lot, Frommelt says that he wants to do more. The key is that a bigger budget is needed.

In the meantime, the station is working with what it has, hoping to start an educational access group. "I want to get juniors and seniors at the high school along with college students involved, working behind the cameras," says Frommelt. This additional group of students would provide the talent and staff to produce more programming. Frommelt hopes to find the core of this group by recruiting at the high school drama department, yearbook, and newspaper.

VRJC has also donated production equipment to the high school so that they can produce programming for themselves. Frommelt wants to see a joint program with the high school by fall whereby a thirty minute newsmagazine will broadcast once every two weeks. Ideally, high school and college programming would each run for fifteen minutes during the program.

With new projects and new ideas, VRJC-TV hopes to bring even more quality programming to its viewers, making do with the level of staff and budget that it has now.

Jennifer Milliken

VRJC

WVVS
Valdosta State University

After the majority of the main staff at WVVS-FM (Valdosta State University, Valdosta, GA) graduated in 1990, the station was left only with lasting impressions and a great need to rebuild. Four years later, WVVS has come a long way, with the continued rebuilding process focusing on bringing more structure to operations.

According to WVVS General Manager Chris Waldrip, "today, operations at the station are much more comprehensive." With a new station handbook implemented just a year ago, WVVS now has rules in writing to pass down from one staff to the next. No longer will new staff face the dilemma of a staff graduating and taking station operating knowledge with them. "Before, rules were basically word of mouth. Now, rules are standardized and up to FCC regulations," says Waldrip.

In recent months WVVS has been working to update its music library database. It already contains the artist's name, band members, and the name of the recording, as well as individual song titles. "It helps prevent theft. We now have a better idea of what music is still in the station and what's missing," Waldrip says.

With programming on the air seven days a week (6am to 2am Monday through Friday, and from 10am until midnight on Saturdays and Sundays) the database makes the dj's job a lot easier. By simply typing a song title into the database program, the dj can find exactly what is available to play in the library at that moment.

Listeners can tune into alternative music all day and specialty shows from 10pm. These special 2-hour prerecorded live shows feature techno, rap, urban, and heavy metal.

WVVS hopes to add new blocks to it programming in the future. "We hope to start up campus and local news as early as this year, as well as state and national news." If all goes according to plan, Waldrip says that listeners can expect news breaks to interrupt music programming at least three times a day. The only exception, according to Waldrip, is during the station's big annual event, "Mayhem".

Mayhem is a 12-hour free concert with live bands, which celebrates the event of WVVS first going stereo back in 1971. "It's a kind of Woodstock-type scene with many people coming out for the event," Waldrip says. WVVS plans to raffle off t-shirts and complimentary CDs, as it has in previous years.

While focusing on structure, the station still maintains a measure of flexibility. "At WVVS, we try to give a shift to everyone who wants to take part in the dj experience. It is possible that after only a matter of two weeks, you can hold a position." Waldrip believes that this flexibility is what separates WVVS from many other stations.

It is this degree of flexibility, along with a growing sense of structure which is making WVVS a success, giving the station even more of a reason to celebrate Mayhem year after year.

Jennifer Milliken

Valdosta State WVVS Ninety Point Nine

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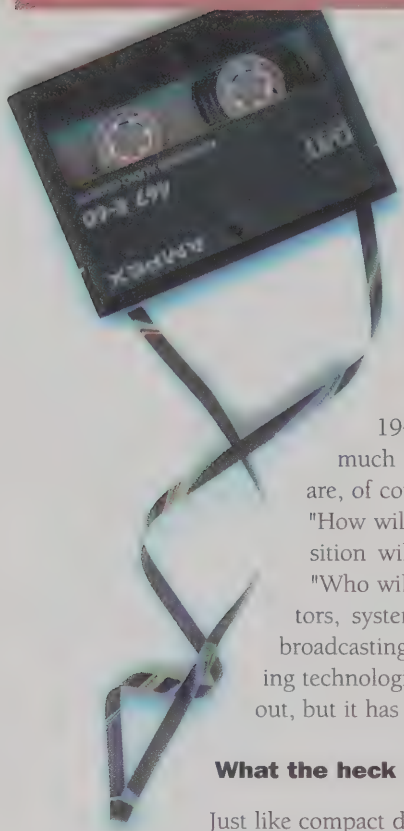


A LITTLE DAB WILL DO YA

You might end up chucking your conventional analog radio along with your LPs! Digital Audio Broadcasting (DAB) is close to hitting the airwaves. It isn't a question of *if*, but rather *when* the biggest technological advance for radio since the 1940s FM frequency breakthrough will become as much a part of our life as the VCR or microwave. There are, of course, many questions creeping into the DAB issue: "How will the change to DAB happen?" "What type of transition will there be?" "Which DAB system will be used?" "Who will fund this monster?" The debates between legislators, systems designers, equipment manufacturers, and the broadcasting industry are hotter than heated. DAB is a confusing technological thingamajig that needs a lot of wrinkles ironed out, but it has the potential of changing radio forever.

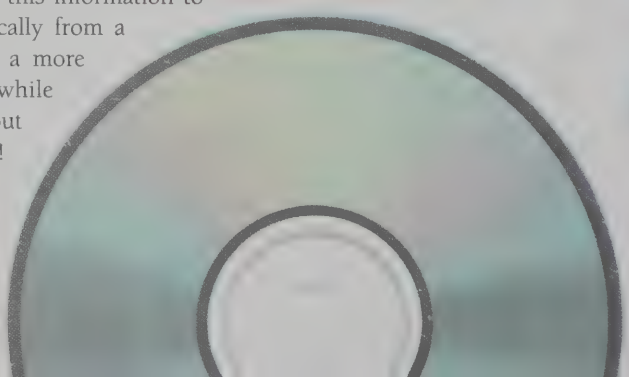
What the heck is Digital Audio Broadcasting?

Just like compact discs and digital audio tapes, DAB involves the conversion of sound waves into binary code, that is into either "1"s or "0"s. All of those 1s and 0s are then transmitted through the air and translated by a receiver from a digital bit stream into acoustic sound. It becomes CD quality sound: interference-free clarity on the radio! No static garble or "multipath" echoes caused by signal reflections off buildings, mountains, and other obtrusive things jutting into the sky. Digital radio makes listening an uninterrupted pleasure, whether at home, on a portable unit, or in the car. The clarity is attributed to the receivers, which will be completely different than the ones we use now. Inside the digital radio receiver is a tiny computer that serves as the receiver's brain. While the analog receiver cannot differentiate between useful information and useless noise, the digital receiver sorts through the myriad of reflected and distorted transmissions and reconstructs the transmission into a solid, usable signal for the receiver set to process.

How does the listener benefit?

Because the digital radio receiver is a "smart" set, it can do a few more things than just pick up and transmit hearty signals. For example, it provides easy tuning. All the listener has to do is select the preferred station from the call letters or station location on the Liquid Crystal Display (LCD) and the radio will automatically do the rest. In the car, the digital radio will also be able to monitor signal strengths of stations and use this information to switch automatically from a fading signal to a more powerful one while you drive without touching the dial!

➤ *cont'd on page 24*

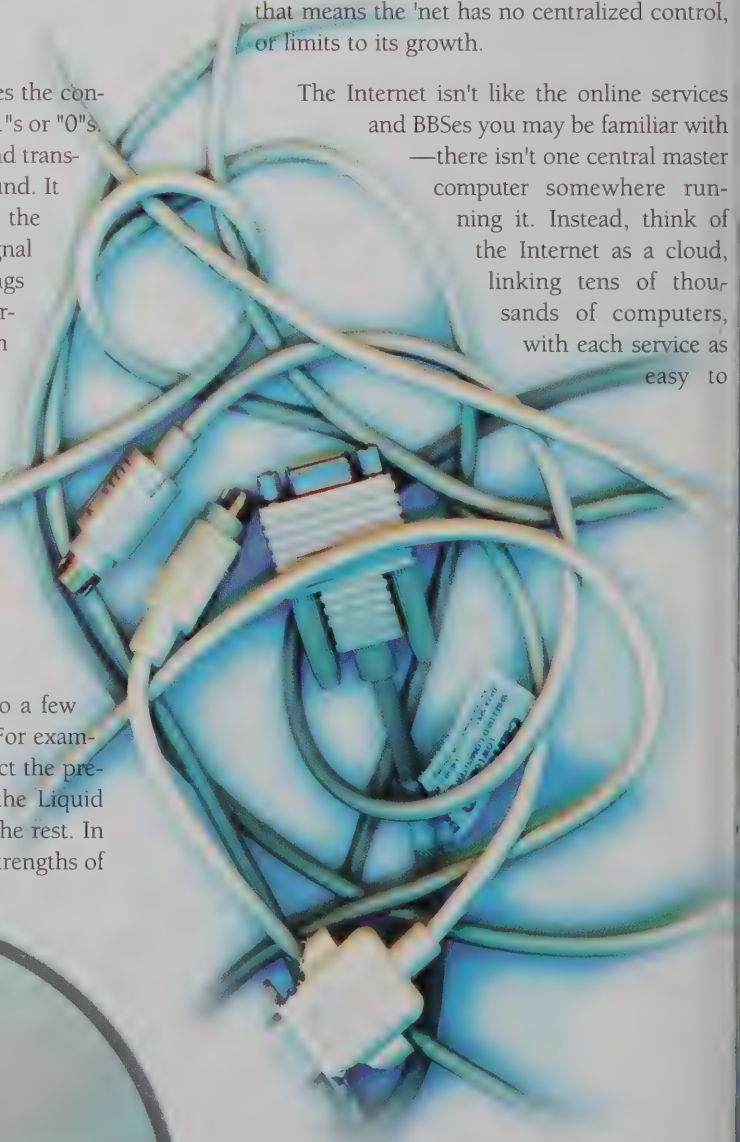


NETSURFING

It's hard to turn on a television or pick up a magazine these days without seeing the word Internet staring back at you. What is all the hype about? Well, the Internet is the world's fastest growing computer network, connecting millions of people all over America and around the world, and giving them the ability to share information and resources. It's something you too can use to learn about media or make your station more informative and entertaining.

The Internet was born in the early 1980s as a restructuring of the Department of Defense's huge ARPANET computer network. The Internet isn't just one network, but a network of networks — the largest in the world. It grew out of a scheme to connect computers so that the network would survive nuclear attack — that means the 'net has no centralized control, or limits to its growth.

The Internet isn't like the online services and BBSes you may be familiar with —there isn't one central master computer somewhere running it. Instead, think of the Internet as a cloud, linking tens of thousands of computers, with each service as easy to



for Student Media

access as any other. They're all in there somewhere, and all you have to do is find them.

There is little agreement about how large the Internet is right now, but everyone agrees that it's big, and getting bigger every day. Most estimates range from 15 million to 25 million people worldwide with full 'net access, with an additional 20 to 25 million folks with just email capability. That's 35 to 50 million people, buzzing email and news and files back and forth in every corner of the world. And the Internet is continuing to grow at an amazing rate — 15 to 20% a month! By the end of the decade, inter-networks may link several hundred million computers together, and the total number of users with access to the global electronic information matrix could easily exceed 500 million.

What's out there for you? For your interest in student electronic media, there are general forums on media, special interest groups on non-commercial broadcasting, vast amounts of information on just about every subject, file sites of sampled music and programming, and maybe most important of all, people with similar interests to yours.

Looking for first-hand reports about the changing situation in Bosnia? Opinions about health care reform? Professional and college sports schedules? The Billboard charts? All this and more is available, in seconds, over the 'net. I won't even try to describe all the services that are available on the Internet – there are literally thousands of them. And while it may take some looking to find what you're after, netsurfing (exploring the Internet) can be a lot of fun.

With the Internet growing everyday, access has never been easier. Check with your computing services on campus. Ask them how you can access the Internet – most universities will give access to their students. As well, there are now many books available about the 'net, with comprehensive listings of services and how to access them.

So get out that electronic surfboard – a whole world of people and information is waiting!

John Stevenson (john_stevenson@magic-bbs.corp.apple.com) is a community broadcaster, and one of the organizers of FreeSpace, an Internet service at the University of Guelph in Canada.

Video Technology 1994

The year is 1994. Electronics companies continue to battle for dominance in video recording technology and that means students in electronic media have many options to choose from. The quality of lower-priced recording formats continues to get better, and prices for high quality videotape continue to stay low.

With so many choices, the task of choosing a new video recording format for use in field production, studio recording or post-production can be an intimidating prospect these days. The resulting search can become even more troubled by the claims and arguments of sales representatives, who usually insist that the format and brand they represent is ideal for your needs.

However intimidating it might seem, this dilemma is actually healthy — it was just a few years ago that options were unheard of. U-Matic (three-quarter inch) videotape was the bulky standard for anything resembling professional quality in field production, while two-inch and one-inch tape handled most studio and post-production duties. Now there are many choices. That means colleges can count on higher quality, increased reliability, easier use and lower cost.

The choices come in consumer-grade, industrial-grade and broadcast-grade equipment. Consumer-grade equipment is designed for non-sophisticated users with limited spending power. Industrial-grade equipment is designed for more sophisticated users who want a sturdier product with high-quality results, while broadcast-grade gear is designed to meet the toughest challenges of the broadcast industry from both a durability standpoint and a picture-quality consideration.

When it comes to selecting equipment for use by students, the first consideration usually is cost. There is not always a lot of money available, and in the past that meant strict limitations on how much equipment could be purchased.

For instance, buying a professional-quality Three-quarter-inch U-Matic camera, accessories and editing system in 1980 meant spending in excess of $100,000. Today it is possible to buy the same equipment pieces in a Hi-8 or Super-VHS format for about $10,000. Picture quality is comparable and these new systems are capable of accomplishing more- sophisticated tasks.

Price has come down on many industrial and professional models as well, while picture quality and task capability is dramatically improved. For instance, Sony recently introduced an industrial-grade Betacam SP system that performs much better than the best U-Matic systems of old at a fraction of the cost.

The price of state-of-the-art, broadcast-grade equipment still hovers in the $100,000 and above range for the combination of camera, accessories and editing system.

➤ *continued on page 20*

NACB currently has an official presence on the Internet in the form of a listserv, an electronic mailing list, which we call the STUDENT MEDIA FORUM. Whenever a letter is sent to the listserv, it is instantaneously sent to everyone who subscribes to the mailing list. It is as easy as that. This allows for collaboration between stations on common problems, or for information to be exchanged on matters such as student involvement or programming, really whatever topic you choose.

NACB is developing a couple of different new services to make communication between members, and with the NACB National Office staff and Board of Directors, even easier. One is to create a "gopher site". If you think of the listserv as a combination printing house and mailing service, a service you drop off one copy of a piece of text and the service duplicates and delivers the message to each subscriber, then a gopher is more like a library for NACB on the Internet. People with access to the Internet will be able to stop in and browse through the materials there. When construction is finished, the NACB archives, including the station handbook and back issues of College Broadcaster will be available. In addition, other resources that are on the Internet relating to student electronic media will be made available at the "office".

NACB currently faxes information to stations about the latest issues and developments in student radio and television. With almost every college having Internet access, NACB's presence allows for immediate and free up to date news bulletins. For example, many college stations are reliant upon Amiga computers for graphics work, and the recent developments concerning Commodore have proved a hot topic of discussion on the listserv. This ability to post the information to the listserv and/or the gopher site will save time, and remove a time-sucking burden from the NACB office staff.

MORE NEWS ABOUT DEVELOPMENTS TO THE MEDIA FORUM WILL BE COMING THROUGH THE 'NET, AND YOU'LL BE ABLE TO READ ABOUT 'EM HERE IN THE NEXT COLLEGE BROADCASTER.

Josh Greene, MEDIA FORUM Guide and NACB Executive Board Member.

IF YOU STILL HAVEN'T CHECKED OUT STUDENT MEDIA FORUM, NACB'S COMPUTER LISTSERV NETWORK, YOU SHOULD! COMMUNICATION BETWEEN STATIONS IS AT AN ALL-TIME HIGH. IT'S EASY TO GET INSTANTANEOUS ACCESS TO STUDENT BROADCASTING INFORMATION AND GET SOLUTIONS TO PROBLEMS FROM YOUR PEERS. OR PUT IN YOUR PLAYLISTS, DESCRIBE NEW SHOWS YOU'VE PRODUCED THAT ARE AVAILABLE FOR EXCHANGE OR RE-BROADCAST AT OTHER STATIONS, SUCCESSFUL PROMOTIONS OTHER STATIONS COULD TRY, A BIG NEWS STORY HAPPENING IN YOUR AREA THAT OTHER STATIONS COULD CALL YOU TO GET RECORDED AUDIO ABOUT, OR SIMPLY TO SHARE IDEAS.

SUBSCRIBING TO THE COMPUTER NETWORK IS FREE TO ANY NACB STATION OR INDIVIDUAL MEMBER. JUST 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 LISTSERVER ACKNOWLEDGES YOUR SUBSCRIPTION AND ADDS YOU TO THE LIST, SEND ALL YOUR E-MAIL TO POST ON THE NACB LISTSERVER TO:
NACB@GWUVM.GWU.EDU

IF YOU HAVE ANY PROBLEMS, CALL NACB AT 401/863-2225.

what advance in technology is your station's top priority?

WIUV-FM, Castleton State College

"If we could have anything for our station it would be a more powerful transmitter and new antennae. Most radio stations right now would probably ask for a digital audio workstation, but that's not our top priority."
- Tadd Lemire, General Manager

WSFR-AMcc, Suffolk U

"We could use a transmitter since as of right now we're still closed circuit. A transmitter would let us to reach so many more people."
- Paul Johnson, Heavy Metal Director

WECX-AMcc, Eckerd College

"Our transmitters are in ill repair right now, so we're in the process of trying to get back on the air."
- Chris Bull, Assistant General Manager

WKWC-FM, Kentucky Wesleyan College

"Definitely, a new transmitter so we don't have to worry about the kind of maintenance problems we are experiencing now."
- JoAnn Cooley, Program Director

KSCU-FM, Santa Clara U

"Probably, getting more watts through the FCC because we're only a 30 watt station. With, a new transmitter we could reach a larger area and obtain a better frequency."

- Diane Liu, Promotions Coordinator.

ATU-TV, Arkansas Tech. U.

"Our top priority is mobile production."
- George Cotton, General Manager

W04BP-TV, Campbellsville College

"We would really like to have a video toaster since we're in desperate need of something which would let us do new graphics."
- Bryan Blair, General Manager

MCTV, Morningside College

"We're still using three quarter inch tape, so our station needs to start using a new tape format to help improve our overall quality."
- Tim Tow, General Manager

KMBU TV-3, Pepperdine U

"Personally, I think we could use a Matrax Editing System which is a more advanced computerized editing system than what we're using now. Our cameras are good, yet our editing systems are poor so our final products are not as good as they could be. With better equipment for editing quality, we would look polished and professional."
- Joni Day, News Director

Eagle Network, Eastern Michigan U

"We would love to have a real studio."
- John Rice, General Manager

compiled by Jennifer Milliken


SONY
OFF
TALLY
OFF
PEAKING
PUSH
SONY
BETACAM SP

College Broadcaster Live Wire

Readers of College Broadcaster are urged to touch the COLLEGE BROADCASTER LIVE WIRE before June 1st, 1994. If you do, you will be taking part in a special process of evaluation for our sector's most important publication: College Broadcaster!

Each of us has specific needs that CB can fulfill. The LIVE WIRE will provide guidance for the editorial and design staff at CB as they work with a team of interns this summer to evaluate the publication down to the pica. The LIVE WIRE will bring your input directly to the CB Working Group for evaluation! Once you fill out your LIVE WIRE card, you will be able to access the LIVE WIRE in one of three ways: fax your opinion, email through internet, or give your card to the post office and we'll handle it at this end. You'll see the results in September's edition!

Interactive Handbook released

NACB's 1994 Station Handbook for radio and television takes advantage of the near total presence of computers at student stations. The advantages of having the handbook on disk are overwhelming: the master disk can be safely stored to replace copies when they are "lost", the contents can be exported to become part of a station's own handbook, and anytime a paper copy is needed it can be printed from the disk. The Macintosh version of the handbook goes even further, offering a graphic, icon-based interactive interface incorporating sounds and images, and providing multiple paths for the user to navigate through the material. Hope you have fun!

National Conference '94

NACB's National Conference continues through its planning stages. The seventh annual conference will be occurring November 10-13th, 1994 in Providence, R.I at the new Rhode Island Convention Center. The suggestions of NACB members have brought the planned session total to nearly 100, covering every aspect of student electronic media from the nuts and bolts of basic operations to future careers in media. The National Student Electronic Media Exhibition is also rounding up excellent exhibitors to show equipment, programming and services. They will be explaining their products step-by-step at their booths and at product demonstration stations. Although this is the largest space ever planned for a student electronic media exhibition, the interactive design of the space will allow only 50 key exhibitors.
Plan your attendance now rather than later!

Student Awards Update

Speaking of the Awards ceremonies, for the fourth year in a row, NACB and America's top patrons of student electronic media will present awards for the best student programming and station activities in TV and radio in the 3rd Annual National College Radio Awards and the National College TV Programming Awards. The over $4000 competition is open to all students and promoted through stations and media departments nationwide. Sponsors last year included: A&E, All News Channel, BMI, Cartoon Network, CNBC, CNN Newsource, Comedy Central, E! Entertainment Television, ESPN, HBO, The Interep Radio Store, MTV, Narragansett Radio/WYNK, SPIN magazine,

The National Conference '94

The 7th Annual National Conference of College Broadcasters will take place November 10-13, 1994 in Providence at the brand new Rhode Island Convention Center.

The conference will feature clearly defined "tracks" designed for the specific interests of every area of the student electronic media: student management of finances, planning, and personnel, career planning, engineering, faculty advising, fundraising & sales, music programming, news programming, volunteering and volunteer management, and more. Separate sessions will focus on areas of difference between radio and television participants.

If you have yet to include plans in your schedule and in your budget to attend the National'94, please call us at the office and we'll answer your specific questions about the potential value of participation in relation to your particular operating circumstances. 401/863-2225.

NACB SUMMER INTERNSHIPS

NACB's Mass Media Internship Program allows interns from across the country to take advantage of a transitional experience between college classes and professional media. NACB offers a hands-on approach to interning by assigning tasks requiring independent work and by placing the intern in a creative team environment working on member services which include a trade publication, a satellite programming distribution network, student electronic media conferences an awards program for student producers.

Categories

Member Services Assistants to facilitate continuity of member services, Programming Assistants to support the national distribution of student productions, Publications Assistants to work on production of in-house publications, Corporate Relations Assistants to generate & maintain corporate support, and Executive Assistants to facilitate activities of the Corporation.

Requirements

Some experience in college radio and/or TV station operations is strongly preferred. Computer literacy (Macintosh environment), in particular database management, will be considered a definite asset.

- Applications must include a resume, cover letter and some appropriate written materials.
- NACB Internships require a minimum of 20 hours per week in the summer (summer total may include up to 5 weekend hours).

Deadlines

Applications are accepted on an ongoing basis at: NACB Internships, 71 George St., Providence, RI 02912 -1824.

Questions

Mark MacLeod at 401/863-2225.

NACB IS AN EQUAL OPPORTUNITY EMPLOYER

Association Director position open

The National Association of College Broadcasters (NACB) is a young corporation that deals primarily with students and individuals interested in student electronic media. Founded in 1988, NACB staffers have used their experience in college radio and TV to benefit the universe of student stations and to open the channels of communication between them while also developing ties with the professional media.
NACB is currently seeking an ambitious college graduate for a 2-3 year position as Association Director/CFO. The main tasks of the Association Director are: 1) to maintain membership records and services to members and 2) to coordinate financial management for the association. Member services include conferences, publications, networking opportunities and information services.

Requirements
- Experience in student-run radio and/or TV;
- Strong communication, organizational and supervisory skills;
- Accounting/budgeting experience;
- Computer literacy (Macintosh preferred);
- Event and project planning experience;
- Marketing experience.

Major Job Areas
- All aspects of the National and Regional Conferences;
- Fiscal budgets and accounts payable/accounts receivable/payroll;
- Station Handbook and assistance with other NACB publications;
- Recruiting and tracking members of the Association;
- Oversee current NACB projects and programs, and develop new services for members;
- Consult/refer member stations seeking help.

Timetable
- Deadline: 1 July 1994 for receipt of a resumé with cover letter detailing experience and demonstrating knowledge of NACB, and discussing specific ideas to grow the Association.
- Interviews: Phone interviews will be made with final round candidates by early August.
- Start date: 5 Sept 1994.
- Salary range: $20K based on experience, with excellent benefits included.
- Questions: Mark MacLeod, 401/863-2225 phone • 401/863-2221 fax

SEND TO: MARK MACLEOD, NACB, 71 GEORGE ST., PROVIDENCE, RI 02912-1824.

NACB is an Equal Opportunity Employer.

JOIN THE STUDENT ELECTRONIC MEDIA PEER/MENTOR GROUP

Share your success • Donate your expertise

If you are willing to answer questions and exchange ideas on fundraising and grant writing, programming, promotions and PR, volunteers, technical challenges and other topics posed to you by others in the student electronic media field, let us know your area of expertise and the communication method you prefer.

CONTACT: JOANN FORGIT AT NACB (401) 863-2225 (2221 FAX)

TNT and others. The deadline for submissions is **June 15th, 1994**.

Regional Conference Report
NACB's regional conference season is over and we hope you had a chance to participate. The 6th Annual Western Regional was hosted by KSCR at the University of Southern California (USC) on March 25-26. The 5th Annual Mid-Atlantic Regional Conference was hosted by WRPR at Ramapo College in Mahwah, NJ on April 9. The Southern Regional was held at the U. of Tennessee-Knoxville April 16, and the South Central took place April 23 at the University of Oklahoma in Norma, OK. It was very disappointing that our Mid-Western Regional was forced to be cancelled by its hosts at the last minute, and we look forward to a great Mid-Western in 1995. With an average of 100-150 attendees each, NACB's regionals are more intimate than the National, but still allow students and faculty from around each region to gather and learn.

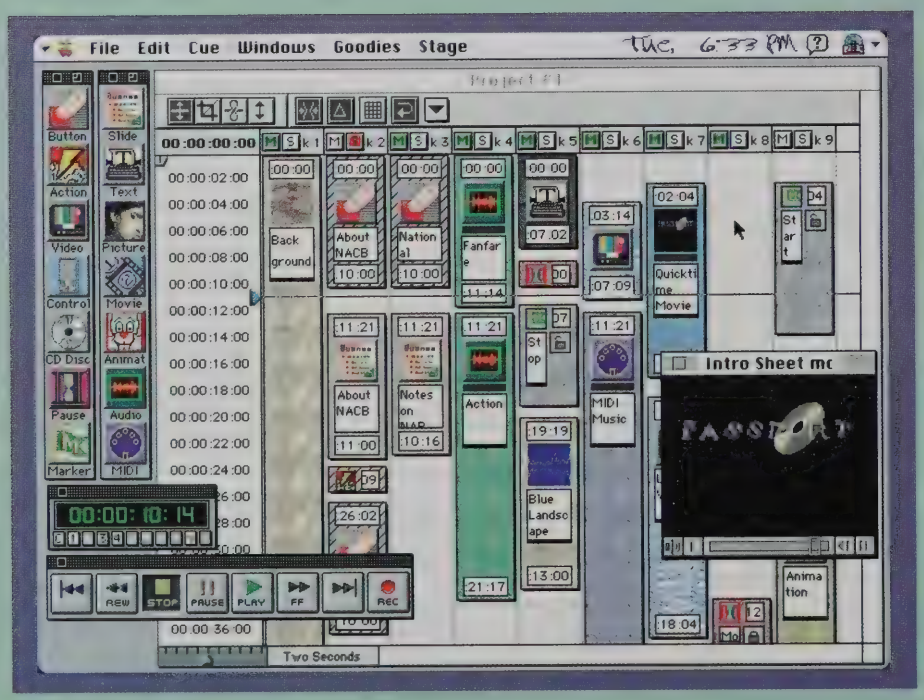
If you didn't go to NACB's 1994 Spring Regional Conferences, you should definitely plan to attend those slated for 1995. You might even be interested in being host to a regional gathering, which take place between the end of February and the end of April each year. Feel free to call the NACB National Office (401) 863-2225 for more information.

Executive Board in Mahwah
The NACB Executive Board met in Mahwah, NJ, site of the Mid-Atlantic Regional Conference for their annual spring board meeting. Long term planning and the ongoing development of organizational operations dominated sessions.

U/X Available
Hundreds of college stations desperate for free or low-cost TV and radio programming to fill their schedules have found the U Network Program Exchange Service (U/X) Directory invaluable. It contains listings of thousands of hours of student- and independently-produced programs. U/X is provided as a section of the annual NACB Station Handbook, free to all NACB member stations. If you or your station has produced programming you want included in the U/X Exchange, contact NACB at 401/863-2225.

College Radio Cooperative
The National College Radio Sponsorship Cooperative is run by NACB and The Interep Radio Store, the nation's largest radio rep firm. The program provides student stations with underwriting/promotion buys placed by national sponsors. Call the National Office to check your status.

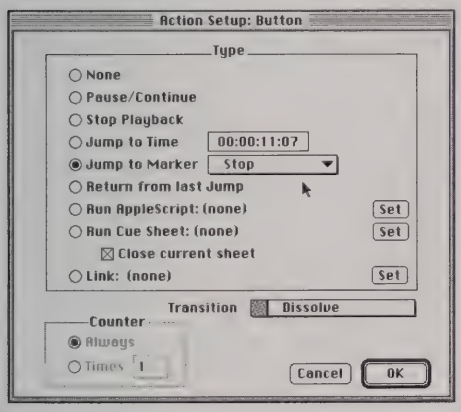
TestDrive: *passport producer pro*



Producer Pro's interface uses click-and-drag icons.
Shown here is the interface (in a compacted mode to show more channels) for positioning various media elements in time. Left to right columns represent "channels", up and down divisions represent time. Producer Pro can also show a less compacted interface option that displays more information about the media elements.

The in-yer-face

All the action goes down on a "cue sheet" that resembles a spreadsheet (whoa, like math or something?). Just click and drag what you want to place off 2 palettes: video, audio, text, do a slide show — whatever. There's a real-life looking time code counter and a playback head for you to view what you're messing up. The thing that sets Producer Pro apart is its ease of use. You just drop an element, set the duration by dragging a little colored box in the time window, then add another item next to it on another track. That's the basic idea behind Producer. You apply effects, change duration, and crop audio, video and pictures through pop-up windows. There's no fooling with scripting. You say you like to script? Producer supports Apple's AppleScript (clever name guys — Hey! Star Trek's on!). This new scripting language allows you to control all sorts of things on your Mac. There's a tutorial and lots of other stuff on the infobahn if you need more 411.



Producer Pro's dialog box for the selection of digital video effects (DVEs).

Getting video, music and other crap into your Mac

Producer integrates video through Quicktime compression settings familiar to users of Adobe Premiere (reviewed in CB Spring '94) and other desktop video systems. You'll need a video digitizing card to bring video in and out of your machine. The quality of this card will affect the overall quality of your productions, so prepare to drop at least $2,000 for broadcast quality video in/out. With a card, you can digitize directly into Producer, so there's no fumbling around with other programs. There are some slick built in DVE's for video, still video, PICT files and text. Unless you have the disk space, don't plan on editing 30 minutes of video in Producer. What you can accomplish, though, is amazingly simple compared to other systems floating around today. For volume, Producer supports AIFF sound files and, surprisingly, MIDI files. For those non-musical technodorks, MIDI is an interface between MIDI aware musical instruments (commonly keyboards) and your computer. Producer also imports text files, animation (PICS files), PICT files and Quicktime files. Whatever you can do on your Mac can be packed into Producer and spit out for broadcast.

Animation, DVEs and neat things there really aren't names for

Okay, say you want to have an opening montage with your news show title flying from one corner to the next, have a bunch of video windows with broadcast footage and end with a dissolve to black with a nice slow DVE. Simple. Producer can do it all. You drag around a line to animate your text or video windows — just select where you want to start and where you want to end the motion. Next for the montage, drop in your Quicktime movies, select a window size and place them on Producer's "stage". The stage is were everything goes down. Simply, it's the screen. You can even view solo or selected elements on the stage and move them around. Easy. Work the times out, add cool transitions and drop it back out to video. And Producer supports 24 fps, 25 fps, NTSC and NTSC drop frame. How about some other standards? Producer does SMPTE, supports time code and can control a number of devices with the proper cables, including ViSCA, Panasonic LaserDiscs and most Sony products.

Wack

Here's what we don't like: size.

Producer cue sheets and compiled elements just take up too much space. We'd also like to see scrolling slide show elements. Sure, you can animate stuff and get the same effect, but why not have it built in? Burn down the post houses once this feature is integrated! We'd also like to see some painting tools to add elements and blur things out. And one big thing is left out. There doesn't seem to be an easy way of placing in lots of text — you know, with a scrolling text field. Sure, this is for the true multimedia authors producing on-line books, but why leave something like this out? AppleScript offers a few suggestions, but they aren't easy.

Damage and prizes

You get 2 CD-ROMs with Producer Pro and a player disk. One ROM is full of some pretty average music. Time to raid the radio station for something cooler. The second disk has some of the best quality Quicktime moovs we've seen. You also get a player disk that allows you to save the file as a self-contained program. This is cool if you want to take the disk to a post house or friendly neighboring commercial station and take some jobs. Get ready to drop as little as $495 if you qualify for the present discount promotion, otherwise you'll be paying $995. Check the prices in the big mags for specials and competitive upgrades.

legal

Q In the December 1991 issue of College Broadcaster you said that music beds should not be combined with underwriting announcements. However, at the last NACB Convention, you said it was OK to combine music with underwriting announcements. Did the FCC change its policy?

A *No. When I previously discussed these matters with the FCC staff, they misunderstood my inquiry. An FCC staffer actually read my legal column in December 1991 and called me to "correct the record." The correct answer is that music beds are allowed to be combined with underwriting announcements, so long as the music does not contain indecent or obscene lyrics, or lyrics that promote a product or contain a "call to action." (In other words, the lyrics cannot subliminally contain language that is prohibited from use in the actual text of the underwriting announcement.)*

Q We know that noncommercial broadcast stations cannot air advertisements from non-profit entities. However, can we air full length commercials for such non-profit businesses as the local symphony, Planned Parenthood and the noncommercial TV station in our area?

A *Yes, so long as you are certain each of these entities is non-profit. Although Section 399B of the Communications Act prohibits noncommercial broadcast stations from broadcasting "advertisements" from for-profit entities, you may accept advertisements from non-profit entities.*

Caution: noncommercial stations cannot broadcast any kind of announcements that express the views of any person with respect to a matter of public importance, or which support or oppose any candidate for political office. Therefore, if Planned Parenthood wishes to air an announcement that expresses an opinion on abortion or birth control matters, or wishes to support or oppose a political candidate, they cannot do so on your station.

Q We just heard that the FCC has proposed annual "user fees" for most FCC licensees and holders of Construction Permits. Is this true?

A *Yes, but noncommercial stations need not worry. The FCC has proposed annual user fees for most commercial licensees and commercial construction permit holders. These proposed annual fees range from $135 to $18,000. However, the proposal excludes any kind of annual payments for noncommercial stations or noncommercial DJs.*

Q The commercial radio stations in our area have complained to us that our music format contains too much popular music and not enough educational programming. They want us to stop playing "Top 40" music, especially during drive-time hours. Can they force us to do this?

A *No they cannot. Many commercial radio and TV stations try to intimidate their nearby noncommercial counterparts for fear that the noncommercial station is attracting too much of the local audience. However, noncommercial radio and TV stations are free to program as they choose—it's your protected right. However, in order to fulfill your noncommercial educational (or religious) commitment, I recommend that at least 10 hours each week be strictly devoted to educational or religious programming, such as talk, news, or special events. If you do this and also comply with all other FCC rules and regulations, you should have nothing to fear from your complaining competitors.*

Q We have been told that the Americans With Disabilities Act of 1990 requires our campus TV station to contain closed captioning on all of our programs. Is this true?

A *No. Generally, the Americans With Disabilities Act applies to employers and public accommodations and public transportation. Although TV stations broadcast to the public, the law does not require closed captioning. Also, the Act contains exemptions for "undue hardship". If compliance with the Act would cause undue hardship (expense), an exemption would likely apply.*

In some cases, TV stations provide closed captioning on certain popular programs. Local companies often underwrite the costs of such closed captioning in return for being announced as the underwriter of that program.

If you have specific questions about closed captioning, you may want to contact the National Captioning Institute in Falls Church, Virginia. (Telephone: 703/998-2440)

Cary Tepper is a communications attorney with 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 LEGAL COLUMN, 71 GEORGE ST., PROVIDENCE, RI 02912-1824. EVEN QUESTIONS WE CANNOT PRINT IN THE COLUMN WILL BE ANSWERED. 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.

➤ *continued from page 11*

However, picture quality, features and ergonomics are dramatically improved over what was state of the art in 1980. In most cases this continued high cost rules out student access to the best broadcast equipment. However, the low-cost alternatives are close enough in style and function to provide a strong educational footing in equipment use.

The price of videotape for VHS, S-VHS, 8 millimeter and Hi-band 8 is a bargain today compared to tape prices just a few years ago. These formats offer two-hour recording capability on a single tape, with prices running at or below the cost for professional tape which offers shorter recording times.

The newer professional-format, metal-particle tape, on the other hand, is the most expensive on the market, costing several times more than non-metal tape. In fact, the new Beta SP industrial recorders can only record on metal tape, so spending less on the equipment in this case case may be only a temporary savings.

However, there are many low-cost alternatives, and in addition to better prices, today's students are finding the equipment much easier to work than the equipment students were using 10 years ago. This is because size of both new equipment and tape has been reduced dramatically.

Eight millimeter and Hi-8 tapes are about the same size as audio cassettes. VHS and S-VHS tapes are about half the size of the smallest U-Matic tape. Betacam and M-II tapes are even smaller than VHS tapes.

Eight millimeter, Hi-8, VHS, Super-VHS, Betacam and M-II cameras generally are one-piece units. Consumer models weigh just a couple of pounds. Even the one-piece industrial and professional camera/recorders utilizing these new formats weigh in at much less than two-piece U-Matic units of the early 1980s. The newer two-piece U-Matic units also are much lighter (though still cumbersome).

Reliability also has improved. Part of the reason for this lies in the fact that a one-piece camera-recorder unit is easier to handle, and is less likely to be dropped or banged around in the field than a two-piece unit tied together with a cable.

New cameras also are more reliable because of CCD chip technology. Chip cameras are more durable than tube cameras, can be jostled without causing registration problems, and can be pointed at bright lights without damage.

Mechanics of recorders continue to get better, and as a result the machines tend to be more precise. However, the more sophisticated electronic systems still cause some trouble.

In general, equipment availability, cost and dependability have improved considerably, which means that video is now much more accessible to everyone, which hasn't always been the case.

Acceptable videotape recording capability began simply with one format in the mid 1950s. Two-inch Quadriplex reel-to-reel tape was developed and became the standard for studio recording and post production for the next 15 years or so.

In the late 1960s, that began to change. One-inch reel-to-reel technology began muscling its way into the studio and post production arena. At about the same time, three-quarter-inch U-Matic tape was introduced and became the standard format for field production, while half-inch reel-to-reel tape was also introduced.

The format explosion was just beginning, and that explosion has already resulted in over 20 different formats, with more on the way.

While the advanced version of two-inch quadriplex was still used to some degree in the late 1980s, most (if not all) of those Brontosaurus- sized machines are now part of history.

Three-quarter-inch U-Matic survives and is still the most widely used format, though just about everyone who has it complains about the inconvenience of having a two-piece camera/recorder. This format is a dinosaur whose extinction is desirable, but not forthcoming in the immediate future.

Three-quarter-inch SP requires metal-particle tape and offers a cleaner alternative to the older U-Matic format, but the same complaints about inconvenience apply, and the tape necessary to shoot on three- quarter-inch SP is some of the most expensive on the market.

One-inch tape has gone through several revisions over the years and the one-inch C-wrap version still holds a great deal of value in the post-production application. But most of the few unlucky souls who purchased the Tyrannosaurus Rex-sized one-inch field production gear are either giving in to another format or giving in to physical disability.

The newest one-inch format is for High Definition video. High Definition Video System tape is capable of meeting specifications demanded by the new 1,125-line television technology.

Half-inch videotape was first introduced in the reel-to-reel format beginning with black and white then progressing to color. Most of these Triceratops-like reel-to-reel machines can probably be found collecting dust in the back closets of schools, universities or government agencies, while others may be serving as boat anchors in the Atlantic.

Betamax was the original consumer-grade half-inch videocassette format beginning in the middle 1970s. This format's evolution progressed to include Super Betamax with improved picture quality, then to Super Betamax Hi-Fi with improved audio quality and finally to Extended Definition Betamax, which requires a different kind of tape and features outstanding quality for a consumer-grade system. Many Betamax machines are still used in living rooms across the country, but the marketing battle for dominance in the consumer market was won by VHS.

Standard VHS format tape offers the least in terms of overall picture quality available on videotape, but continues to be the most prevalent format in use, with most of that use by consumers.

VHS has gone through the same sort of evolution that Betamax went through, progressing from standard VHS to VHS HQ with enhanced picture quality and Hi-Fi audio enhancement then to Super-VHS, which, like Extended Definition Betamax, features quality comparable to the three-quarter-inch U-Matic format.

Super-VHS is having substantial impact in both the consumer and professional marketplaces. S-VHS provides substantial flexibility, especially since standard VHS tape as well as the advanced S-VHS tape stock can be used for recording and playback in S-VHS machines (although picture quality is much better with the more expensive S-VHS tape). The range of cameras available for S-VHS applications begins in consumer- grade models costing around a thousand dollars and extending into professional models costing in the neighborhood of $10,000.

Professional one-half inch Betacam broke the U-matic stranglehold on professional field production application in the early 1980s, although there was so much disagreement about the future development of alternative formats that many potential customers did not make a decision to go with Beta until Beta SP was on the horizon, and that meant a lot of those customers chose Beta SP instead of standard Betacam.

Beta SP already is more dominant that standard Betacam. It requires the use of more-expensive, metal-particle tape for best picture quality and is currently the most-popular new format for field production. In recent years Sony has introduced two new levels of Betacam-SP equipment. The PVW

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Sheila, take a bow

Seated in her office at W. 42nd and 6th in HBO's New York offices, Shayon is a picture of many things at once: intelligence, sophistication, ambition, vision. And perhaps the word vision best defines the woman seated across from me, sharply dressed in red and black, drinking her bottle of Poland Spring water.

A graduate of the Annenberg School of Communications at the University of Pennsylvania, Shayon came to New York just after her graduation. She worked at NBC as a page, and was then offered a position as a unit manager on either a game show or a soap opera. Looking at these options, Shayon decided that she hadn't earned her degree in Mass Media Communications to become a unit manager.

"So," she explains, "I came across the street to this brand new thing called HBO and went to work in this brand new field called cable."

Shayon goes on to explain that in the late seventies, no one at HBO quite knew what was going to happen with the fledgling cable industry. She states, however, that everyone was ambitious, and the staff worked together to put programming on the air. "There were 65 people," she says, "and the sky was the limit. We didn't know what our limitations were; but we were defining what cable programming could be."

She worked mostly on sports programming, but did a variety of other things as well. "It was like getting an MBA on the job." When her boss was fired six months later, Michael Fuchs (now President and CEO) offered Shayon a position which eventually became that of managing documentaries. In 1980, less than two years later, she found herself becoming "bored, restless." Her answer to this was to leave HBO and travel. She explains that she wanted to see the world, to let out some energy. And that she did; in addition to traveling the world, Shayon wrote a play and a book of poetry, and "had a wonderful time".

While in Brussels, on what she calls her "Odyssey", Fuchs called and invited her to come back to HBO. She wasn't ready, but Fuchs, it seemed, was just as determined to have Shayon back as she was not to go. Two months later, Fuchs called again; this time, Shayon decided it was time to return to New York, but she wanted to work at the fledgling Satellite News Channel 2. Fuchs was persistent, making what Shayon describes as an offer she couldn't refuse.

And so Sheila Shayon returned to HBO. But the HBO of the early eighties was a different company from the one she had left only a few years before. It was highly competitive, it was apprehensive about what the VCR would do to its longevity, and it still felt the obligation to set the standard for cable programming.

Shayon became Fuchs' assistant, and she says the learning experience was one of her best. "I was allowed to see the company from his vantage point. I already had the programming background, but now I was getting a sense of the business; I was privy to things. Every day, I winnowed through offers and ideas before they went to Michael."

Shayon admits to being a self-proclaimed scholar, and makes a great effort to learn as much as she can. Today, she pores over trade magazines and computer manuals trying to get a grip on the new technology, because she feels that it is going to drastically affect the way communications operate. Her feeling is that technology has made the world smaller, and technology will continue to make the world into a global village, where in an instant we will be able to obtain information, which will force us to redefine our world and our boundaries.

Shayon's possibilities seem boundless. Taking on a position in documentary development, and more recently that of Vice President, Special Projects, Shayon has carved a niche for herself in the offices at HBO. She is the producer of several documentaries. Her work on "JFK: In His Own Words" marked the first time in history that a cable program won an Emmy award. She is presently working on a project set to air in early 1995 about violence in America, which explores the idea that violence in our country happens in cycles over 30-year time periods. Now, she feels, we are in the most violent cycle yet, and she wonders aloud what we will do to come out of it.

Shayon feels her greatest production is her daughter Leah, and her family tops the list of what is most important to her. She and her husband, Alex Novak, have been married for four years, and she says with a smile that Alex is not in broadcasting (he's a consultant), so there is always something for them to talk about.

And Shayon likes to talk — very animatedly, in fact. She shares her conviction that she, as a broadcaster, is ready to move on to the next generation of programming, whatever that may be. Her feeling is that producers in the next generation will have to be ready, willing and able to understand the global village we have become, and to understand and navigate the so-called Information Superhighway. "And that hasn't even been defined yet," she says. "But whoever comes into this business now must be willing to define it."

Just as she helped to define and redefine what her role at HBO is, and what role HBO will take in the future.

"If I had to do it all over again," she says, "I'd do the same thing. I want to take my personal best and combine it with the power [of communications] to help shape the way people think about the world."

Holly Beretto is a member of the NACB Executive Board .

EACH ISSUE OF COLLEGE BROADCASTER INTRODUCES YOU TO AN INDUSTRY LEADER WHO CONTRIBUTES INVALUABLE TIME AND EXPERTISE TO STUDENT ELECTRONIC MEDIA THROUGH SERVICE AS A MEMBER OF THE NACB ADVISORY BOARD.

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Other entry opportunities are as an assistant to a director, producer or creative executive at a studio or independent production company. The next step up for such an assistant is work as an assistant director, associate producer or junior creative executive.

Whatever the starting point, Hollywood is a humbling experience for most. The typical entry-level job pays as little as $225 a week and demands 13 to 15 hours a day.

The role of an assistant generally includes arranging the boss' vacations, buying personal gifts and paying bills. Stories abound of assistants made to drive children to and from school, plan family celebrations and handle automobile repairs.

One producer's assistant spent a recent weekend selling Girl Scout cookies on behalf of his boss' 8-year-old daughter and doing an inventory of the producer's 600-bottle wine collection—a task he is required to perform monthly. "I wouldn't be surprised if he asked me to sub in for him spending quality time with his family," comments the assistant.

Seeing it through

But the work has its good moments. A trainee at CAA worked on the negotiations for Richard Attenborough's biopic of Charlie Chaplin; he saw the project through the William Boyd script to the Tom Stoppard rewrite, listened to negotiations on casting the lead and witnessed the effort to revive the project at Carolco after Universal put it into turnaround.

Like many of his peers in the industry, 22-year-old Brown U. grad Michael Costigan dabbled in the industry via internships before landing his current job as an assistant at Witt-Thomas-Harris in the features division.

Undaunted by a summer at Silver Pictures, where his primary responsibility was walking Joel Silver's pet pig, Caesar, around the Warner Bros. lot, Costigan is back in Hollywood striving for a career as a producer.

Susan Zizzi is a 25-year-old U. of California at Los Angeles graduate with 2 1/2 years of production company experience under her belt. Having worked as an assistant at Geffen Film for more than a year, Zizzi is starting to think about moving up to a development position. With her Geffen job offering "no title and no clout," Zizzi has taken it upon herself to track unestablished talent, keep story notes on Geffen projects, sit in on pitch meetings and build relationships with her boss' contacts.

"You have to hope that the person you work for understands and respects your ambitions and doesn't pigeonhole you as a secretary from the day you walk in the door," she says, adding that her boss supports her goals.

Most entry-level players recognize the importance of building connections. Gary Glasberg, 24, is a graduate of New York U. film school pursuing a writing career. His first industry job was an internship with director Alan Pakula in New York and his current position is assistant to Lorimar's Michael Sardo, whom he met while working as a production assistant on the Tracey Ullman Show. Glasberg has sold some of his writing to TV but he aspires to features. "I don't get frustrated with the pace," he says. "However long it takes to make it, I'll wait. What else would I do?"

A test of patience

Jon Leland Effron, an assistant to an NBC executive, says the tenure at the lower level is a real test of his patience. Effron believes he eventually will make it. "The key to success seems to be timing, and my timing has been average," he said.

In the meantime, he plans to keep seeking advice from senior industry people and looking for the next job.

In three years, Triad Artists probably will promote Lisa Leiblein to agent. Until then, she works as an assistant in the agency's TV department. Leiblein, 26, holds dual degrees in math and theater from UCLA. After college she took a day job at the law-firm of Skadden, Arps and a night job at Paramount. Paramount won out; she abandoned plans for law school. At Triad, her daily secretarial responsibilities can be "frustrating," but she finds comfort in thoughts of "the influence, power, money and fun" she hopes to have as an agent.

Lieblein is well-known around town as the organizer of "The Fifth Network," a group of industry insiders who meet monthly at trendy spots like Beverly Hills' Tribeca Restaurant. With 250 people on the network's master list and a cover charge of $20 a head, Leiblein is already using the tools of her future trade. "It's like being an agent," she says, "except that I don't get a commission."

What she gets may be even more valuable. Says an admirer of Leiblein, "success in this business all starts with being seen as a leader among your peers."

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The other option in tuning is to select a particular music format, such as "Top 40" or "Alternative." Then the digital radio will scan the station information being sent to it by local digital radio stations and refer the signal to the stronger station if the one playing weakens. Wow. A cross-country road trip without a backrest stashed with tapes?!

What are the benefits for broadcasters?

Digital radio provides broadcasters with the potential to compete with high-fidelity sounds that listeners are demanding, that until now could only be provided by CDs, digital cassettes and digital audio services. Proponents of digital radio feel the listener will stop tuning to stations that do not convert from audio to digital when that time comes. The LCD will also provide broadcasters with a new avenue to generate revenue — electronic couponing and other forms of value-added advertising.

So what is everybody waiting for?

Terrestrial versus Satellite

DAB could be delivered one of two ways: terrestrially, similar to the present nationwide allotment of channels to local communities, or via satellite, with a few channels which can reach the United States.

The mechanical output of terrestrial DAB would parallel broadcasting today, but a terrestrial transmitter standard is still being negotiated. For the FCC, this is a touchy subject because of the bad experience they had when no such standard was set for AM stereo.

Current analog broadcasters are concerned about satellite DAB for two reasons. First, with a satellite delivered DAB signal covering the entire US, present stations fear they would lose much of their national advertising. Secondly, broadcasters are afraid the local listener, whom radio targets and prides itself on attracting, would turn from the local station to the satellite DAB signal. The irony of satellite DAB is that it needs some form of terrestrial DAB to "get off the ground." This is because all listeners will need new receivers in order to obtain the satellite signal, and radio manufacturers (especially car radio manufacturers) may not want to spend the money necessary to develop the new receivers unless terrestrial DAB is expected to be implemented shortly after satellite DAB. (Assuming car companies want terrestrial DAB since satellite DAB may not be able to target mobile receivers.)

The Out-of-Band vs. In-Band debate

A current debate resides in the question of where to fit DAB onto the already cram-jammed electromagnetic spectrum. The FCC has considered setting aside the band between 1493-1525 Mhz (L-Band) and 2360-2410 (S-Band) for satellite and terrestrial DAB development. In this Out-of-Band proposition, the major benefit is that existing instead of new technology could be used. This raises a concern about the fairness to existing stations that would compete with the higher quality sound. Another problem, wrote Haley, Bader & Potts of Technology Horizons, is that the L-Band frequencies "contemplated are currently used by a number of other services, and it has been predicted that these frequencies are inadequate [for] relocating existing AM and FM broadcasters and provid[ing] spectrum for satellite DAB." Out-of-Band can be transmitted terrestrially or by satellite.

The other option is In-Band, which would involve replacing existing analog FM signals with digital signals. In-Band is subdivided into In-Band On Channel and In-Band Adjacent Channel. In-Band On Channel would be tucked underneath the existing bands, and In-Band Adjacent Channel would double the number of stations because the spectrum would be separated by a buffer. In-band can only be transmitted terrestrially.

Let's talk $

While it is easier on your annual budget to phase out of audio instead of do one quick conversion to digital, all digital systems that are being tested require some heavy costs. A-Corn is the cheapest In-Band On Channel at $60-65,000. The advantage of this system is that the FCC could reserve the left-hand part of the dial for non-commercial use. (If the FCC chose to make Out-of-Band signal the broadcasting standard, they could also decide to allot it all for commercial use. College stations would either go up in the air, or go on air — as a commercial station.) Other estimated costs are the Amati system at $55-75,000, and the Eureka 147 system at $45-95,000.

The future

Stay tuned for answers after many of the terrestrial systems have been tested, and an FCC standard has been adopted. For the non-commercial station, the decisions made by engineers and the FCC could be a matter of life or death. For the college station able to convert to DAB regardless of FCC regulations, it will be heaven.

Kristin Rechberger

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line was designed for industrial and professional uses, and is priced a step below the broadcast line. The UVW series, introduced in 1993, is down another step, and offers lower-end production facilities the opportunity to integrate Betacam SP features.

While Beta-SP still has a future, Sony also is introducing Digital Betacam with promises that the new machines also play back footage already recorded in the earlier Betacam and Betacam SP formats — protecting existing video libraries. Digital Betacam should play a significant role in broadcasting during the rest of the 1990s.

One other new half-inch format is used for recording high definition television signals.

Quarter-inch videotape was the talk of the video world in late 1983 and 1984, but the format never caught on.

The M format was a professional half-inch format similar in picture quality to Betacam. It attracted some buyers, and is still in limited use today, but is no longer in production.

Those familiar with the M-II half-inch format name might infer that M-II is an advancement of the initial M format. However, the M-II format was redesigned from the ground up. M-II requires metal-particle tape and entered the professional marketplace after Betacam had established at least some claim as the heir apparent to the three-quarter-inch U-matic. Today M-II claims a small portion of the professional market.

Eight millimeter videotape is becoming more and more common in the consumer marketplace. The compact nature of eight millimeter camcorders and tape is the biggest advantage, and the incompatibility with rental movies perhaps the biggest drawback.

Hi-band eight millimeter (Hi-8) is the upgraded version of standard 8mm and is quickly gaining in popularity. This format provides an outstanding picture for a reasonable cost. Professional applications also are numerous because the picture is clean while the cameras and tape are small. Even consumers using Hi-8 discover that they can shoot pictures rivaling the quality of the three-quarter-inch U-matic format.

The latest developments in videotape deal with digital video signal processing, which produces outstanding quality pictures and audio.

The D-1 digital format is 19mm tape (essentially the same as three-quarter inch tape) It is currently considered the ultimate as far as pure video signals are concerned. D-1 utilizes component digital picture processing, where the different elements of the video signal are separated in recording. D-1's primary benefit is in post production, where digital processing means that additional generations do not result in loss of picture quality.

D-2 tape is also 19mm and records the video and audio digitally, though it uses a composite video signal instead of component, meaning all of the picture elements are mixed together during recording. This format is also very effective in post production because it stands up during multi-generational editing.

D-3 is the third digital tape format and uses the same composite recording system as D-2, but on half-inch tape.

Panasonic executives introduced another new digital format, D-4, in 1993 and the digital tape arena will continue to see expansion in the years to come, but the long-term future of video recording may not include tape at all. Several new systems are under development.

The multiple-record and playback optical disc is one new system that uses a disc which can be recorded on over and over. This technology is already available, although picture quality is still quite low and disc shelf-life is short. High-quality, single-record, multiple playback discs already are in use, but because they can only be recorded on once, they do not offer production flexibility.

Computer technology provides vast potential for the future. Already significant amounts of video can be loaded onto computer hard drives and used as a production scratch pad in off-line — and, for relatively short projects, on-line editing. However, due to the incredible amount of data necessary to reproduce a complete video image, current systems are considered an intermediate stage in computer video applications. Data compression improvements, however, are changing that. Soon, many of us will be editing our video projects on computer, with the finished product outputting at full broadcast quality.

Greg Luft, Assistant Professor
Department of Technical Journalism,
Colorado State University

JOBS

NACB is currently seeking an ambitious college graduate for a 2-3 year position as Association Director/ CFO. The main tasks of the Association Director are to maintain membership records and services to members and to coordinate financial management for the association. Member services include conferences, publications, networking and information services. (See NACB News p.17 for details on requirements and major job areas.)
Deadline: **1 July 1994**
Questions: Mark MacLeod, 401/863-2225
NACB is an Equal Opportunity Employer.

JOB LINES AND OTHER LISTINGS

American Women in Radio and Television's Careerline, a member service, provides new job listings each week to our 47 chapters nationwide. Call AWRT at 202/429-5102.

The Digest of the University Film and Video Association lists numerous job openings for film and video instructors at colleges in the U.S. and Canada. To subscribe, call the Editor, at 817/565-2537. 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, or to join WICI in order to utilize this service, call Margaret Jenkins at 703/528-4200.

INTERNSHIPS

Artists Television Access, a media arts center, is seeking interns for: administrative, programming, publicity and facility duties. Positions require organizational abilities, self-motivation, a sense of humour and an interest in media arts. Kris Atkins, Director, ATA, 992 Valencia St., SF, CA. 94110. 415-824-3890

Betac Corp., near Washington, D.C., a computer-based, multimedia training company, offers stipended or course credit internships to: 1) computer graphic artist/animation specialist, relevant skills on PC multimedia support systems required; and 2) video production/editing. Journalistic video and editing expertise required. Resumé to: Terry Corneil, Bus. & Tech. Dev., Betac Corp., 2001 N. Beauregard St., Alexandria, VA 22311 or fax 703/824-0333.

Boston area TV Internships: Must receive course credit for internship at these stations: Eleanor Najarian, WBZ 617/787-7000; Velda McRae, WGBH 617/492-2777; Nancy Rogers, WHDH 617/725-0732.

Cine Accion, a Latino media arts center, seeks a development intern to assist in market research and grant preparation. Mac literacy and bilingual Spanish-English a plus. Gina Hernandez, Development Director, Cine Accion, 346 Ninth St., SF, CA 94103. 415/553-8135.

Fox News Service seeks interns to participate in daily news gathering operations. Interns have wide variety of responsibilities, including logging video feeds, isolating and transcripting sound bites, and participating in edit preparation. EOE. Course credit only. Philip Brady: 202/728-7303.

F/X Video offers internship posts as assoc. video editors; required to work on Video Toasters and edit; will train, no experience necessary. College sophomores or juniors only who are very willing to learn. After training, pay-per-job is available; course credit also available. Résumé to: Bruce Testa/Janice Anderson, F/X Video, 14 Morning View Drive, Cromwell, CT 06416, or call 203/632-9595.

Fun office on the Warner Bros. lot seeking students interested in learning about, and participating in feature film development. Looking for interns (unpaid, but will receive school credit) in our development department. We have many projects in active development, and one currently in production starring Steve Martin and directed by Nora Ephron. Duties include: reading scripts and writing coverage, copying, and research. Express interest to Marjori Bergman at 818-954-2545.

Globalvision: Int'l TV prod. company, specializing in global information and entertainment programming, seeks administrative and production interns. Macintosh and production skills helpful but not required. Responsible, organized, intelligent interns should mail resumé/cover to: Anne Hemenway, Globalvision, 1600 Broadway, #700, New York, NY 10019.

Jones Intercable, Fort Lauderdale, FL, offers internships to students interested in all aspects of TV prod. Company produces commercials and local programming, community news and live cablecast of events and public meetings. Interns must be willing to work varied times of the day and some weekends. Course credit available. Resumé to: Frank Bianco, 6565 Nova Dr., Ft. Lauderdale, FL 33317, or call 305/731-9227 fax resume to 305/452-4411.

K-BIG 104.3 FM/Los Angeles: Seasonal internships run as follows: Summer: mid-Jun. through mid-Aug., Fall: mid-Oct. through mid-Dec., Winter: late Jan. through late March. Flexible daily work schedule; 20-40 hrs./wk. College junior or senior with broadcast-related background required. $4.25/hour. Application forms and rules: 213/874-7700. Deadlines: Jun. 1 for summer, Oct. 1 for fall, Jan. 18 for winter. Also year-long Radio Sales and Engineering internship training programs. Sales: requires candidates be 21 years old, reliable, dependable, and have own car. Engineering: Communications or engineering degree or related work experience preferred. Possibility of full-time employment upon successful completion of either program. Linda Whaley: 213/874-7700. Updates on all KBIG jobs and internships are available by calling 800-800-5800.

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, Accounting, Archives, Finance, Office Administration, and Development. All positions are unpaid. Applications accepted on an ongoing basis: 312/629-6001.

Museum of Television and Radio: Valuable experience in museum administration and unique insight into network, cable and int'l. 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: 3-4 positions each fall, spring and summer term at national office in Providence, RI. Interns exposed to all areas of media including satellite network programming and production, research and writing for publications, conference planning, fundraising & grant writing, promotions, and member/affiliate services. Transportation expenses paid. Applications accepted on ongoing basis. Mark MacLeod: 401/863-2225 (Fax: 2221)

San Francisco International Film Festival, a non-profit community cultural organization, is seeking interns for administrative, reception, educational outreach, management, and programming duties. Positions require computer skill, organizational skill and a sense of humour. SF Film Society, 1521 Eddy St., SF, CA. 94115-4102. 415/567-4641 Fax: 415/921-5032.

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

WCVB-TV in Needham, MA, seeks college juniors and seniors for semester or summer internships. Minimum 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 in Culver City, CA, needs prod. intern to assist in prod. of syndicated radio shows. Course credit available. Rod Stephen: 310/840-4111.

AWARDS

NACB presents awards for the best student programming and station activities in TV and radio in the 3rd Annual National College Radio Awards and the National College TV Programming Awards. The over $4000 competition is open to all students and promoted through stations and media departments nationwide. The deadline for submissions is **June 15th, 1994.**

The International Documentary Association Achievement Award recognizes exceptional creativity in non-fiction film and video. The $1000 cash prize has a deadline of **July 1, 1994**. For an official entry form call (310) 284-8422.

MISCELLANEOUS

NY CITY VIDEOSEMINARS featuring video, film and print experts produced by Center for Communication, Broadcast Education Assn. and SUNY's NY Network. Among topics: TV News Magazines, Women in Hollywood, Media Multiculturalism. 25% NACB discount. NY Network, PO Box 7012, Albany, NY 12225, 518/443-5333.

NACB's engineering advisors can be yours too!

Reach out and meet someone

(say, at a nacb conference?)

NACB was founded to open a network of communication among student media outlets. While the national office is able to supply members with plenty of information through its publications and over the phone, we've found that students learn about improving their station best by talking directly with their peers. One forum for such direct interaction is NACB's Regional Conferences, which take place around the country each spring.

The energy level at the Regional Conferences is amazing. There's heated debate, detailed explanation and plenty of commiseration. When working day-to-day in the black hole of a student station, sometimes it's easy to forget that other stations have the same problems as yours. And that some of them have the answers.

There are no stupid questions. In a promotions session at the Western Regional this past year, one station mentioned that some promotions were impossible for them because they didn't have a record store within their 3000 watt signal reach.

This prompted jokes about cowtipping in Colorado..., but then other students shared their ideas about how to set up a record swap – and make money while having a great promotion. After the session, one speaker gave the station his new magazine that details how to start a record store. Coincidence, maybe, but hopefully the students on that campus will have a place to buy cds real soon and the station can have a major presence on a campus where they are now struggling for recognition.

1995 is just around the corner. If you want to meet other stations in your area or test your organizational capabilities, consider hosting a NACB Regional Conference. I won't deny it's a lot of work, but the rewards for your station, other NACB members and yourself are far-reaching.

JoAnn Forgit, NACB Association Director, has assisted in organizing over a dozen NACB Regional Conferences, including the NACB Western Regional in 1991 at USC when she was still a student (a great recommendation for her getting her current position). She hopes to see all the NACB members in Providence for the largest gathering of student media at the NACB National!

DEADLINE JUNE 15

1994

National Association of College Broadcasters

National College Television Programming Awards

Comedy, Promo/PSA, Documentary, Drama, Experimental, Educational, Music Video Program, Public Affairs/Magazine Program, News Reporting, Sports

Sponsors

Last year's award sponsors included:

All News Channel, A&E/History TV, BMI, Cartoon Network, CNBC, CNN Newsource, Comedy Central, E!, Entertainment Television, ESPN, HBO Comic Relief, Interep Radio Store, MTV, Spin, TNT

Questions? Call NACB at 401.863.2225

OVER $4,000 IN CASH AND PRIZES! Awarded at the 1994 NACB National Conference.

call for entries

DEADLINE JUNE 15

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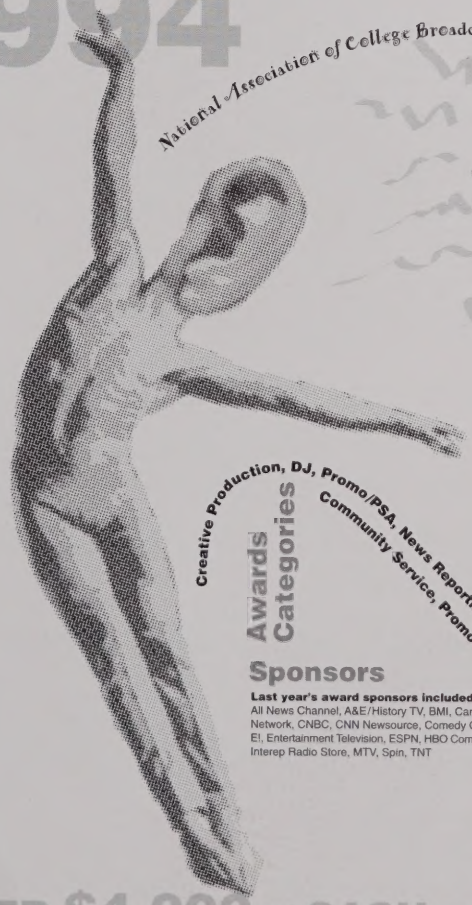

National College Radio Awards

Awards Categories

Creative Production, DJ, Promo/PSA, News Reporting, Public Affairs/Magazine Program, Sports Play-by-Play/Color Commentary, Community Service, Promotion/Marketing Campaign, Faculty/Staff Advisor, Station of the Year

Sponsors

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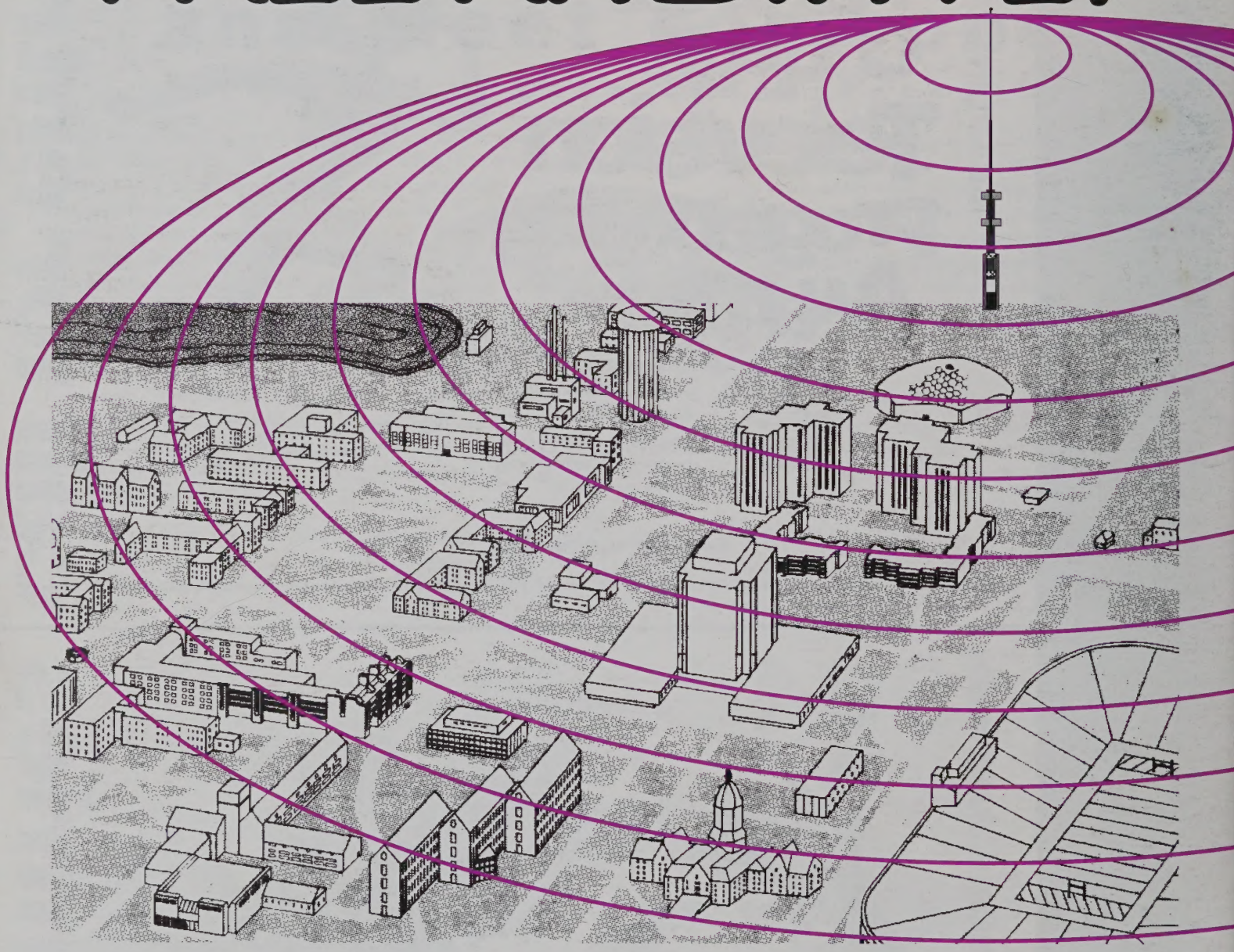
FREE RADIATE!



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Contact Radio Systems for regulations and pricing to see if a vertical antenna system is right for your station.

*FCC regulations require strict compliance with applicable part 15 regulations which prohibit radiation outside the campus grounds and interference with licensed broadcast stations. Radio Systems will provide you with complete applicable rules, restrictions, and compliance requirements.

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