

COLLEGE

BROADCASTER

THE MAGAZINE OF THE NATIONAL ASSOCIATION OF COLLEGE BROADCASTERS

Summer 1993

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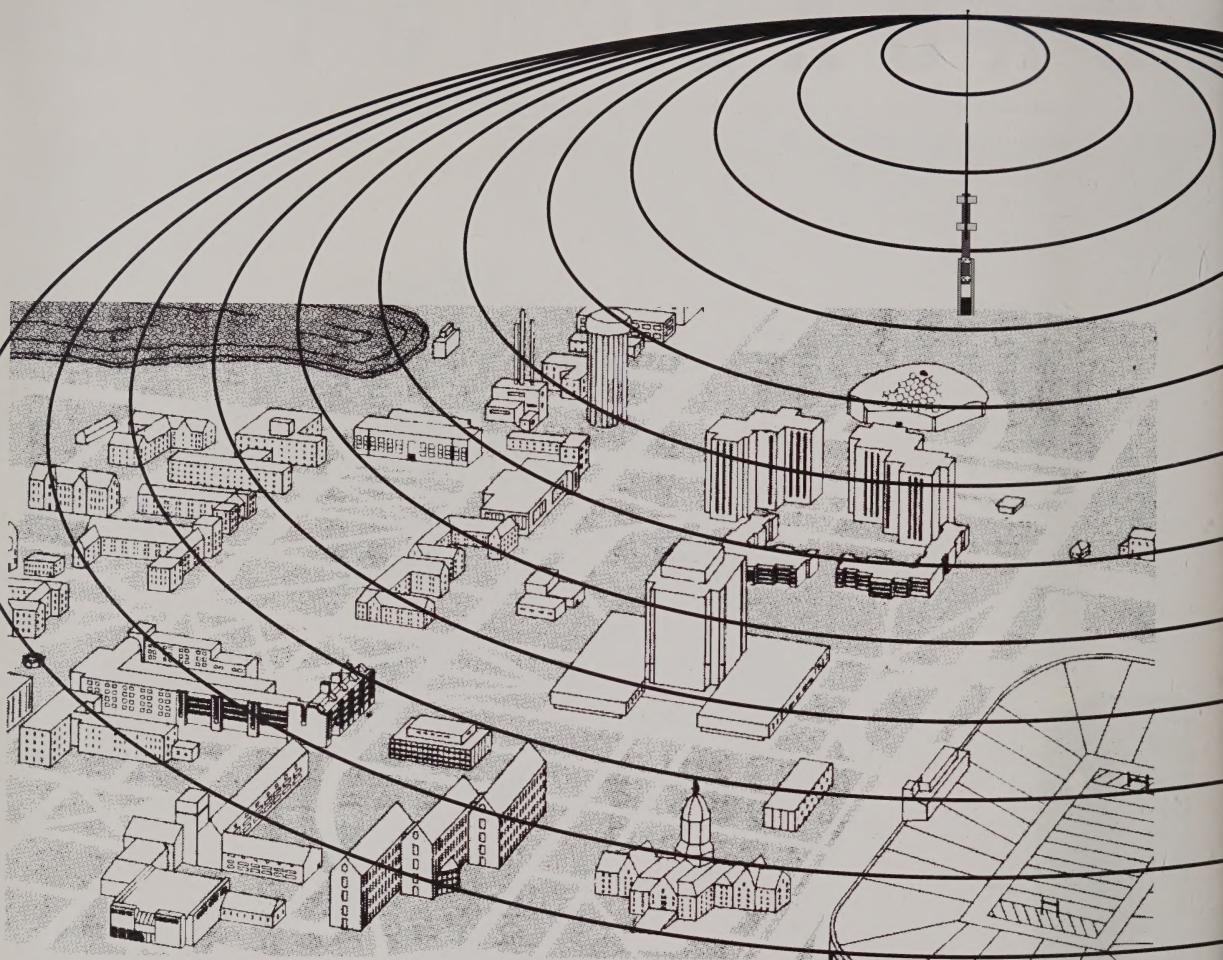
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COLLEGE BROADCASTER

The Magazine of the National Association of College Broadcasters

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

Summer 1993
 Vol. 5, No. 4

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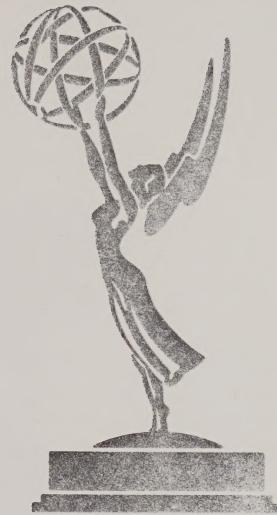
The Academy of Television Arts & Sciences hold an annual awards competition for student productions often called the "college Emmys." Also find out about professional Hollywood internship opportunities for students and faculty.

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College broadcasting in America is one thing, but it's quite another in Europe. A station over there needs your help to survive.



The Emmy® Award statuettes given away in the future may be won by many of today's College TV Award winners from ATAS's annual student competition.

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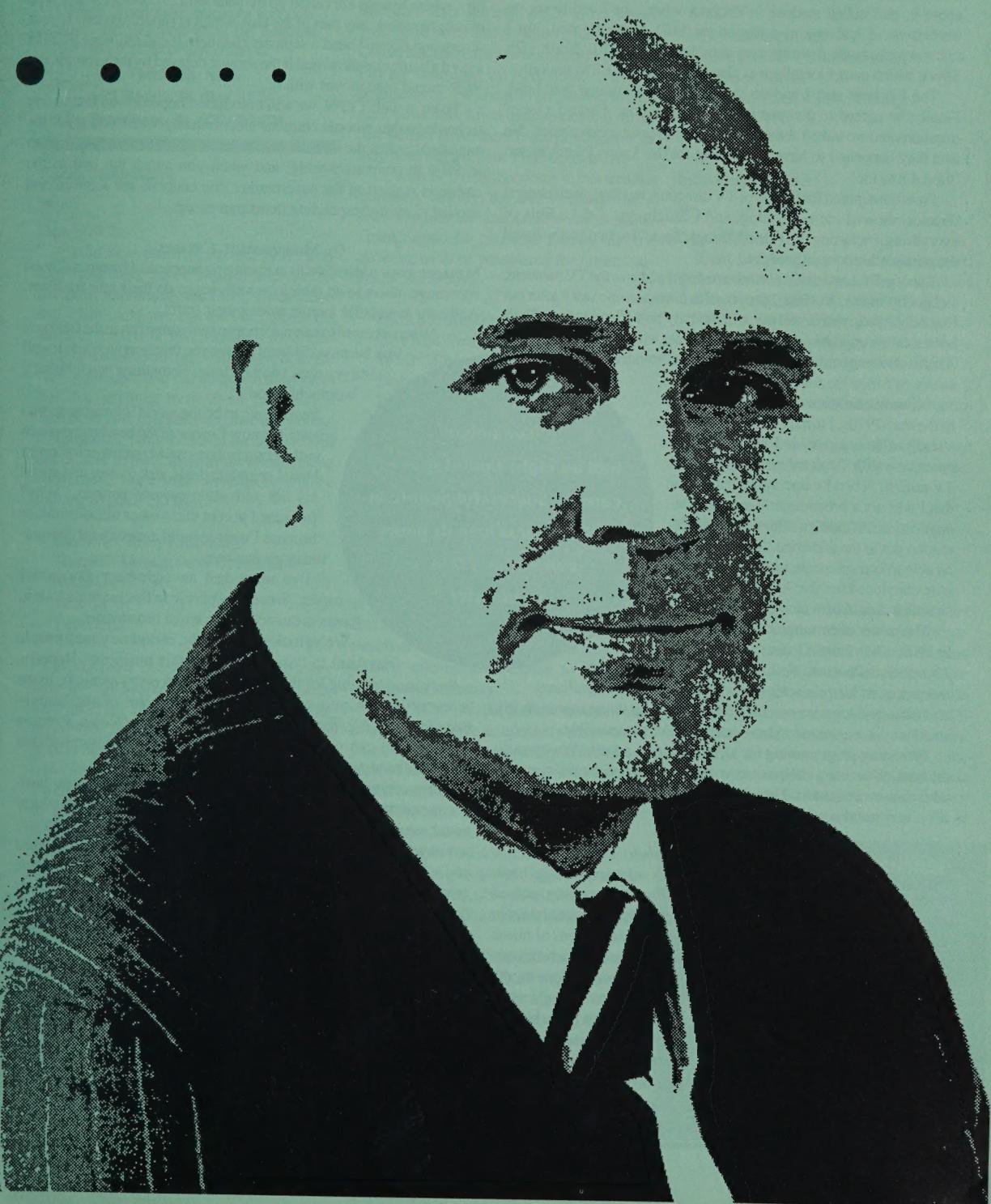
Career Highlights from a Pro



Jack Clifford

started out as a college broadcaster on a small student station. Now he controls tens of billions of dollars in broadcast and cable media properties as CEO of Providence Journal Broadcasting. But the biggest venture in his company's history is about to hit the public...and promises to offer many new job opportunities for today's best college broadcasters.

I was heavily involved in both of my college's radio stations, and was filling in for a professor once a week to teach his class in radio drama production at Western Michigan University. One day, a man came up to me after class and said, "Professor, I have a job opening for a student to do announcing work, can you recommend anyone?" I said, "me!" and my commercial radio career began in 1953.



I fell in love with radio, but my older sister—a lifelong guide to me—said I should be in TV, which was starting to take off. I was curious about it, so I called stations in Phoenix where she lived to set up interviews. I had one at a station on 1101 North Central, but I unknowingly made a wrong turn and ended up at 1101 North 16th Street, which coincidentally was also the address of a TV station!

The PD here said I had no interview, and I insisted that I did. Finally, he agreed to give me a tour of the station. I asked a lot of questions and we talked about my radio sportscasting experience. He said they happened to have an opening for the Sports Director, and offered it to me!

I was unprepared for the job of TV directing, but Roy, the technical director, showed me everything, and I caught on. I did a little of everything, including the role of "Jungle Jack" for two years—hated the animals but loved the show.

Eventually, I saw that it was advertising that drove the TV business, so I got into sales. In 1958, I proposed to a woman one week after our first blind date, who is still my wife and my best friend today. She's been totally supportive of my career moves, which took me to Atlanta, Sacramento and—16 years ago—to Providence.

Communications, not Broadcasting

In the mid-1970s, I turned down the job to run a small cable company in Rhode Island five times. It was difficult for me to accept cable TV at first. Then I came to the realization that I was not a broadcaster—I was in *communications*. It didn't matter how the information got to the audience. The key was to be able to communicate to people. And my wife convinced me that living near an ocean shoreline would be a nice change of pace.

The power of communications impressed me in 1969, when I was General Sales Manager for a TV station in Phoenix. Neil Armstrong's landing on the moon was an historic achievement, but even more significant was that all of America saw it together from their living rooms. In my small way, I was proud to have helped make that possible.

Providing programming for a community is a trust. We try to do the best job we can. I help count votes on election night if I'm a town where we own a station. There's great TV and bad TV, but on balance, it's a very good service.

New Interactive Network

As a company, we're more interested in the software than the hardware. Technology changes so fast that hardware can quickly become obsolete, but good programming ideas or new services are always in demand. DMX—digital non-commercial radio with dozens of music format channels—enjoys a 13% buy rate among our cable subscribers.

We announced TVFN, the Television Food Network, one month ago in the *Wall Street Journal*. This national cable network will feature all kinds of food-related programming: entertaining on a low budget, how to freeze food, nutrition, fitness, food and allergies, and more. We've bought the whole Julia Child cooking show series. We expect to have 10 million subscribers by the end of the year, and will be launched this Thanksgiving. It will start as an eight-hour cycle of programming, repeated three times per day.

We're also getting into interactive television devices. We want to do an on-screen TV guide, now possible thanks to microchip technology, where listings are called up by your remote control for any type of programming, any part of the day, which is superimposed on your screen and doesn't need a separate channel. It can tell your VCR to record a particular show, and if the show is delayed by the network, the VCR record time moves with it.

To tie in with TVFN, we will introduce Couponics—an interactive technology that records coupons electronically when you point the hand-held unit at the item shown on screen. You can accumulate up to \$100 in coupons weekly, and when you attach the unit to the cashier's register at the supermarket, the coupons are scanned and applied to the corresponding items purchased.

On Management, Careers

Management is a test of skills in managing people and finances. I must encourage others to do their jobs well, not to do their jobs for them. And help them build morale among their staffs.

When it comes to careers, choose something fun in the field you like, because if it's not fun for you then you won't do it well and you won't do it for long. Something you feel that's worthwhile, too.

I was going to be the world's greatest sports-caster, but now I'm one of the best businessmen in the country because I kept my mind open. Now I negotiate deals, risk money and spend my life with attorneys and bankers. Why? Because I accept these other responsibilities because I want to build a successful communications business.

I've never had an eight-hour day in my career. Successful people in this business love it; hours mean nothing to a real broadcaster.

We're looking for bright, energetic young people who want to have a career in this business. Happily, there is no training for this business. Go to every seminar, listen to every speech you can. Read one or more of the trades—*Broadcasting, Electronic Media or Multichannel News*. Prepare the best you can on how businesses operate. Remember that companies must make a profit.

Have courage, just keep applying, especially to these new businesses emerging in communications: direct satellite broadcast, educational services, medical, home shopping, data recovery, and interactive news that lets you get extra information on the topics that interest you. The economy has been soft, but these new technologies have great promise. Fortunately, we haven't had to layoff. In fact, '92 was the best year in the history of Providence Journal Broadcasting.

Pick up the phone and call—and bother—people like me and you'll get a job.

To apply for a position at TVFN, send your resume and cover letter to: Reese Schonfeld, c/o Current Trends, 159 W. 53rd St., Suite 17-F, New York, NY 10019.

The above was largely adapted from a speech by Mr. Clifford on March 11, 1993, at Hofstra University on Long Island, sponsored by the campus' Women in Communications chapter.

Write To Us!

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

Feedback, NACB

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

Radio Cooperative

► Dear NACB:

...I did some checking into our [underwriting] guidelines, the NPR guidelines and restrictions imposed by the FCC. I was incorrect when I told you that the FCC would not allow us to go over 10-15 seconds for underwriting announcements. However, both the NPR guidelines and our station management feel that anything over 10-15 [seconds] is excessive and generally against our policy. Unfortunately, this means to me that we will not be able to participate in the underwriting cooperative since your advertisers will be looking to place :30 ads...

Katherine Kelly Chapman
Business Development Coordinator
WCBU-FM
Bradley U.
Peoria, IL

While some Cooperative advertisers buy time for :30 underwriting announcements, most spots are shorter and thus should not be a problem for you. In any event, stations always have the option of not participating in a buy for any reason—including when you feel the client's spots run too long—so we hope you wouldn't drop out of the Cooperative altogether, especially now that it's just starting to move!

Dear NACB:

Enclosed you'll find the station rate information form that the National Association of Colleg[e] Broadcasters (NACB) mailed to WVFC a few days ago.

Having not had the opportunity to speak with you in person yet, I also just wanted to take this opportunity to thank you...for your efforts over the past few years.

Having worked as a general manager and sales person in commercial radio, I know that your efforts at strengthening college radio

underwriting/sales will bear significant fruit in the near future. Now being a college teacher, I want you and NACB to know that your good work has a great rippling effect. Communications majors who work at WVFC-FM are heartened by NACB and Interp's arrangement. Without even placing a buy, your newsletter lifted their spirits and therefore helped make them more professional as they head out the door to do street sales.

...With the overall economy in this area not extremely healthy, the area's colleges have solid reputations and steady enrollments. Thanks again for giving us a boost and for allowing us to be considered for future "national" radio buys.

Patrick J. Sutherland
GM/Asst. Professor
WVFC-FM
Bethany College
Bethany, WV

Language Policy

► Dear NACB:

The article "Revisiting (and Revising) Your Radio Station's Policy Manual [Winter '92-3]" was well done. With the high rate of turnover in staff at college and university stations, I don't see how a station could operate efficiently or legally without a detailed policy and training manual to distribute to each new student and volunteer.

At WVFC-FM, the student operated station [here], we give an updated version of the policy manual to every operator at the start of each semester. Keeping the manual on the hard drive of the computer in the GM's office allows for quick and easy updates as rules or conditions change.

It has been joked at times about how our policy manual gets a little bigger each semester, but believe me, it's well worth the effort to make sure that each announcer knows what is expected of them.

One topic not mentioned in your article is the need to establish a "Foul Language Policy" and publish it in the policy manual. In these days of shock radio, increased FCC fines and uncertainty about where to draw the line, students need direction.

The GM of every educational station needs to assess community standards, consult with the licensee and write a fairly specific foul

language policy for their announcers to follow.

Howard Espravnik
Asst. Prof. in Communications
Advisor, WVCP-FM
Volunteer State Cmty. College
Gallatin, TN

Individual Thanks

► Dear NACB:

I am resigning my position as Program Director at WCOT, as I was offered a position at a local radio station I couldn't pass up.

WCOT is a member of NACB and receives all the great information you have to offer, and because of all the great info, WCOT's General Manager runs off with it as soon as it arrives, so I got my own individual subscription.

Thanks for everything and I'm glad I had the chance to attend a [NACB] conference.

Rebecca Williams
ex-PD, WCOT-AMCC/FMCA
SUNY Inst. of Tech.
Utica, NY

Many stations in the same situation have done just what Rebecca has. Individual memberships are only \$20/year for students and faculty, \$30 for professionals/college station alumni, which get you a year's subscription to College Broadcaster magazine and the NACB Newsletter Poster, among many other benefits. NACB can continue to be an important resource for you after graduation, too, thanks to our Professional Member services including the Pro networking directory. ►

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Is it in your 1993-94 budget?

Don't miss it this time!

National Conference Coming

We hope you got to attend one of NACB's Regional Conferences of College Broadcasters that hit all parts of the country this spring. They're a great way to meet and learn from fellow student and faculty broadcasters and media professionals from your region.

However, the premier event of the college radio/TV year is NACB's National Conference. The sixth annual confab will occur November 11-14, 1993, at the Omni Biltmore Hotel in Providence, R.I.

Besides the dozens of seminars, workshops, panels, roundtables and speeches by top media leaders that also allow for heavy interaction with your station peers, also look forward to multiple music showcases, the National College Radio & TV Awards with over \$7,000 in cash prizes and much more.

If you need further information in the meantime to plan your budgets, call NACB's JoAnn Forgit at 401/863-2225.

U Network Relaunched

Our satellite TV network is back! U Network® features the best in student-produced programs from colleges nationwide. Virtually all shows aired are national award winners (NACB National College TV Programming Awards or the Academy of Television Arts & Sciences' College TV Awards—the "student Emmys"). The first three-hour feed took place Mar. 26 and the next is scheduled for Apr. 30. If you're a student TV outlet, you should have received a blue brochure in early March from NACB. If you didn't, but you'd still like to preview this last free feed of the spring, call NACB at 401/863-2225 to get the coordinates.

In the fall, U Network will allow affiliates to tie into national promotions, such as the Comedy Central Student Comedy Search, and receive printed program guides and advertising materials for local distribution. To support the enhanced network on a continuing basis, starting this fall there will be an additional \$50/year fee for NACB station members that choose to affiliate. If NACB is able to obtain outside grants to support the network, that will be channeled into additional programming hours.



This does not affect the U Network Program Exchange Service (U/X) Directory, which is a part of the *Station Handbook* you received in March, which contains hundreds of hours of free and low-cost TV and radio programming to fill your schedules. NACB continues to compile new listings of student- and independently-produced programs from across the country, which will be posted on NACB's On-Line Computer Listserv. Thanks to all you stations/producers for the many listings we've received! If you or your station has produced programs you want included in U/X, call NACB at 401/863-2225 as soon as possible.

Interep Radio Cooperative

National sponsors are beginning to place underwriting buys on college radio stations through the National College Radio Sponsorship Cooperative, run by The Interep Radio Store, the nation's largest radio rep firm. If you returned the survey sent to you in October, then you're listed in our Cooperative. However, please be patient. Buys do not happen every day, nor in every market. Not every client we're pitching that we call you about ends up buying. But as we accumulate more success stories among satisfied clients, it will make it that much easier to bring on new sponsors. If your station did not return the Interep survey in October, there's still time. Call NACB for a survey or if you have questions at 401/863-2225.

On-Line NACB

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

Use it to talk with other stations to unload your gripes and get solutions to problems. Or put in your playlists, describe new shows you've produced available for exchange/re-broadcast at other stations, successful promotions that other stations could try, a big news story happening in your area that other stations could call you to get recorded audio about, or just to share ideas.

Subscribing to the computer network is *free* to any NACB station or individual member. All you need is to get a computer account on your school's system in order to take part in the NACB electronic discussions via the BITNET system.

To subscribe, address your e-mail to: LISTSERV@GWUVM.GWU.EDU

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

Once the 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.

Radio Ratings via Arbitron

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

Get Credit From NACB

The American Express Gold Card. The MasterCard Platinum. Are these a little out of reach for you? Now, there's the NACB Onyx Visa Card, available to you as a member of the National Association of College Broadcasters. Each credit card displays you as a member of our organization, and comes complete with all the customer services that Visa offers: travel protection, flexibility, and a competitive annual percentage rate of 18.9%. *And no annual fee for the first year* (only \$20/year thereafter). The NACB Visa is designed to meet your demanding lifestyle—and every purchase you make will help support all of NACB's special projects for college broadcasting, *at no cost to you*. Don't miss out on this incredible opportunity. Find out why being a NACB member just got better. Call toll-free 1-800-847-7378, ext. 2500 to learn more about why this is the only credit card offer worthy of NACB's endorsement. Call to apply today, and you'll have your own full-service Visa card before summer!

Eleanor Applewhaite, General Counsel and Secretary for the Educational Broadcasting Corporation, has worked her way to prominence in not one, but two highly competitive industries—law and the media. She received her Government B.A. from Cornell in 1959 and a law degree from Columbia in 1962. She also passed her U.S. District/U.S. Appeals bar admissions in 1964 before entering broadcast law at CBS in the same year.

At CBS, Applewhaite described herself as “both a communications and constitutional lawyer in a corporate setting.” In this broadcast environment, she confronted both journalistic First Amendment issues and the equal protection/equal access issues of the post-Civil War amendments. In fact, broadcasting provided one of her most satisfying endeavors—covering the racially and politically controversial 1968 Democratic convention. Here Civil Rights and constitutional law merged, and Applewhaite was in midst of it all via the legal end of entertainment.

Eleanor Applewhaite was active in many other areas during her time at CBS. She won numerous awards, including the “Female Decision-maker in Communications” and the “Excellence in Media” awards. She was both a law and communications professor at Syracuse University. She passed her U.S. Supreme Court bar admissions in 1990, and she served on the boards of the International Radio and Television Society and the Broadcast Educational Association.

Her role at BEA foreshadowed her current position as Head General Counsel for the Educational Broadcast Corporation in New York. According to Applewhaite, the main advantage to working in public broadcasting is less advertising pressure, but because public broadcasting does not have as much money as commercial

ABoard!

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



Eleanor Applewhaite

broadcasting, she is now more “sensitive to what we broadcast” in order to avoid “harassment accusations.” Financial considerations, says Applewhaite, permeate both public and college broadcasting: “Even in the non-commercial world, you need money. The key is finding it.”

In college radio, Applewhaite sees great enthusiasm and idealism. Of her NACB Advisory Board role, she says: “It is very satisfying to deal with young people whose view of the industry is still the way I wish the industry were.” But she cautions that there are real world constraints to change: “Some people think that companies and the government have a moral obligation to make broadcasting fair. It doesn’t work that way. You have to do something to get funding while holding onto your integrity.” She especially warns against one-sidedness: “In school, it’s easy to see issues as black and white. But the world has gray areas. It’s no longer a matter of demanding conversion. There are other points of view to consider.”

Ms. Applewhaite admits that her views have evolved and matured over her thirty years in broadcast law. Her advice for aspiring media professionals: “Do your best at the level you’re at. Have some humility when entering the

Once you’re in, you can look around and find your way.”

And Eleanor Applewhaite perfectly exemplifies finding a way in the media industry. As a black female, she flourished in broadcast law before the Civil Rights movement, before Affirmative Action. Her major advantages are that she loves to talk to people, and she has the desire, so necessary in the media, to communicate and affect people. As a message especially for young blacks, she says, “you can make it with your own efforts without paranoia [of Affirmative Action programs] affecting your ability to communicate with people.” Based on her accomplishments, based on her words, we could all learn from her example. ▶

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KSJS-FM
San Jose State U.
San Jose, CA

by Kathy Latzoni

Flashback to November, 1992: Brown University's Salomon Auditorium is packed with student broadcasters, most of whom have foregone their sneakers and jeans for a dress or a jacket and tie. The Interrep Radio Store's 2nd Annual National College Radio Awards is almost over; but the biggest prize of the evening is yet to be awarded. Ralph Guild, Interrep's Chairman, takes the podium. "And the Station of the Year is..." Suspense as he rips open the envelope. "KSJS-FM, San Jose State..."

provements in place, KSJS was on its way to becoming the station its staff always knew it could be.

And in many ways, that's just what they have done. Today, KSJS runs music, sports, news and public affairs programming 24 hours a day. The primary formats are "Rhythm Waves," a weekday alternative-rock program, and "Creative Source," an "alternative jazz" format that runs most of the weekend. However, said Van Rhee, "We try not to limit ourselves to a particular format—if it's good music, we want to play it...It's somewhere between a relaxed album-oriented format and a top-40 training presentation." The station also runs hour-long specialty blocks, includ-

ager, and all the rest—are filled by more than 150 students, all of whom perform a variety of duties. "When I first became a manager, we could only broadcast when students felt like coming in," Van Rhee said. "We set out to get students to like being here and to motivate them...Everyone gets to work in something other than being on the air."

One of the most important staff duties, of course, is to keep the money coming in. The university helps out with some expenses, such as the rent for the transmitter, but KSJS still has to resort to some ingenious fundraising strategies. "A lot of our revenue comes from underwriting and pledge drives, but we've tried every fundraising suggestion in the *NACB Station Handbook*—carwashes, spon-

soring concerts, everything," said Van Rhee. "We've even sold chocolate bars from door to door, but most of the people here ended up buying the chocolate and eating it themselves."

KSJS's financial squeeze is alleviated somewhat by the many cash prizes it garners. Most impres-

ving a Wednesday reggae program and a blues show on weekends.

In addition to musical programs, KSJS has a host of public affairs and talk shows, many of them on the cutting edge. "We have an all-women's program, about, for, and produced by women," said Van Rhee. "We have a Latino program that's one of our longest-running shows, and in the last few years we've set up a Vietnamese program. We also have a show about racial issues, called 'A Race for the Times,' and a gay and lesbian program." KSJS also runs a poetry hour called "Incognito Lounge" and even a computer talk show.

And the students do it all. Van Rhee is the only non-student at the station, and even he is a San Jose State alumnus. The remaining positions—programming, promotions, and PR directors, two music directors, an office man-

sively, of course, the station pulled off a triple-header at the Interrep Radio Awards, winning not only Station of the Year, but Best Promotions/Marketing Campaign and a Faculty Advisor of the Year award for SJSU professor Mike Adams. But KSJS has also received recognition in its own community. The station is now a seven-time winner in the California Intercollegiate Press Association's annual sweepstakes. And who can forget the moment when KSJS took top honors in the Santa Clara Valley Chili Cook-Off. "Our Creative Source music director makes amazing chili," Van Rhee said.

But the station's staff is not resting on its laurels. According to Van Rhee, "We're not in it for awards. We're in it because we want to

KSJS-FM
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Interrep head Ralph Guild (l.) congratulates KSJS's Pol Van Rhee and Peter Nyberg (r.) for winning 1992 College Station of the Year honors

KSJS has come a long way in only a few years. The station was established in 1963 by San Jose State communications professor Clarence Flick; but for more than 20 years, they were confined to a classroom facility. "We could only broadcast a few hours a day, when the classes weren't around," said Pol Van Rhee, KSJS's general manager. In 1985, the station finally got out of the classroom; but the new surroundings were hardly an improvement. "They moved us down the hallway to an old janitor's closet," said Van Rhee. Finally, in 1991, the station pulled together enough listener donations to construct a high-quality broadcast booth. At the same time, they moved their transmitter from the top of the San Jose State library ("below sea level", according to Van Rhee) to a superior mountaintop location. With its physical im-

CABLE EIGHT

Washington State U. Pullman, WA

by Gary Grudzinskas and Kathy Latzoni

It all started with Cable Eight News. A newscast composed of broadcast students at Washington State University, it was the only locally-produced newscast in the Pullman, WA, area. Soon followed a public affairs show, "Pullman Lights," and a sports show, "The Locker Room." Then, in fall 1986, a live comedy show called "Live at Eight" appeared. Cable Eight was officially on the map.

According to Neal Robison, Professor of Broadcasting and Director of Student Cable Productions at Washington State, Cable Eight began as practice for student videographers. "I had an idea that it would be fun to start letting students produce programs for our cable channel," Robison said. Before long, two Cable Eight productions—"Live at Eight" and a music show called "Video Underground"—were being aired nationally on NCTV (National College Television), and it was time for Cable Eight to expand further.

"When I moved to the School of Communication three years ago, I worked very hard to make Cable Eight part of the university," said Robison. "We wanted to make it as real world as possible." This involved setting up a full station structure, with a president, board of directors, a director of television, and a production manager. This structure reflects Cable Eight's current subdivision into two entities: Cable Eight Television, which handles programming, operations, and traffic, and Cable Eight Productions, which actually produces the shows. All positions are filled by students: the board of directors is elected once a year, and the faculty advisor and president work together to choose everyone else.

After expanding to as many as eight shows, Cable Eight has settled down to a manageable

schedule of 5 regular shows, plus the news and specials such as "In the Murrow Tradition" (a 3-hour documentary on the legacy of Washington State alum Edward R. Murrow) and "15 Minute Flicks" (short dramatic specials). "Live at Eight," "The Locker Room" and "Video Underground" are still on the air, and new shows include "Nonstop Hip Hop," a rap and R&B-oriented music program, and "iMAgEs," an entertainment news show.



"I worked very hard to make Cable Eight part of the university. We wanted to make it as real world as possible."

—Neal Robison, Faculty Advisor

While Cable Eight hopes to become commercial within the next two years, currently, according to president Gary Grudzinskas, "The station is funded entirely from awards we win." Fortunately, this has become a regular occurrence. Cable Eight recently won a Regional Emmy from the Academy of Television Arts and Sciences, beating out many other northwestern college TV stations. In addition, "Live at Eight" picked up an Alpha

programs and facilities are, I think, the best in the country, but that doesn't mean that we can't improve them."

Still, KSJS doesn't have to worry too much. Any station that wins both "Station of the Year" and "Best Chili in the Santa Clara Valley" has to be doing something right. □

Epsilon Rho Grand Prize for college broadcasting. Cable Eight also performed well at the NACB College Television Programming Awards, winning Best Drama Series for "15 Minute Flicks" and placing second in the Music Series category for "Video Underground."

Ultimately, perhaps the greatest accomplishment of Cable Eight is not this or that award, but the practical experience it gives students planning to enter the television field. "Cable Eight allows students to work on their production skills, their administrative skills, their people skills, and their creativity," said Robison.

Grudzinskas would agree. "The classroom cannot teach you the embarrassment of a bad show, the confidence of a good show, and that ever ticking time clock," he said. "The pressures of Cable Eight are very real, as are the triumphs...I am proud to be amongst the many people, past and present, that have been nurtured by this organization." And, as Cable Eight moves ever closer to being a "real world" TV station, no doubt it will continue to nurture many more. □

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Videotaping Plays

Q: Our college TV station wants to videotape and broadcast a campus theater group's performance of a copyrighted play. The theater group paid for the rights to perform it, but do we need any additional authorizations to videotape and broadcast the play?

A: This question poses several problems. First, although Section 118 of the Copyright Act exempts noncommercial educational broadcast stations from the payment of copyright royalties when they perform or display copyrighted works in the course of their transmission, the facts here would not invoke Section 118. It is likely that the fee arrangement did not contemplate videotaping and rebroadcast. And, the play is being performed in a designated area, rather than outside in a public place. Therefore, we have two copyright problems: the videotaping of a performance and the retransmission of that performance.

The TV station cannot videotape and rebroadcast the play without first complying with certain provisions of the Copyright Act. The Copyright Act gives the copyright owner of the play the following five fundamental exclusive rights: the rights of reproduction, adaptation, publication, performance, and display. Even if the TV station did not want to rebroadcast the play right away, the mere videotaping of the copyrighted work requires authorization from the copyright owner. Furthermore, Section 109 of the Copyright Act specifically takes into account the potentialities of communications media such as broadcast and cable TV. According to Section 109, it would be OK for the college TV station to broadcast the play within the theater itself for viewing by people who are there to see the play, but any re-transmission of the broadcast to areas outside the theater—at any time—would constitute a copyright violation. Therefore, the college TV station must obtain prior permission from the copyright owner of the play to (1) videotape it, and (2) rebroadcast it.

regulations governing such matters. Also, from an FCC perspective, community DJs should be provided with a copy of the station's rules and regulations (particularly programming regulations) and they should sign a form to indicate that they have read such regulations and agree to abide by them. Therefore, if the DJ subsequently broadcasts indecent or obscene material, the station could prove to the FCC that certain precautions were taken, despite the unfortunate incident.

Bumper Sticker Restrictions

Q: Our station prints bumper stickers, and some of our underwriters have coupons printed on the peel-off side of the bumper sticker. Can we tell our listeners that the bumper stickers may be picked up at the underwriter's place of business?

A: Yes, but the station must be careful in what it tells its listeners. The station may say, "WXYZ bumper stickers may be picked up at Joe's Pizza Shop," but the station should not say "Visit Joe's Pizza Shop to pick up your copy of the WXYZ bumper sticker." The second example would be considered a call-to-action, or an encouragement to visit a for-profit establishment. Also, if the station broadcasts the bumper sticker announcement, there must not be any conditions placed on picking up a bumper sticker, such as the prior purchase of something.

Community DJ Liability

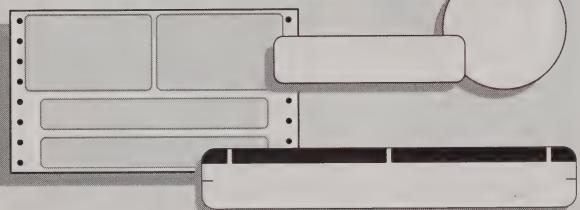
Q: Our radio station wants to allow community DJs into the station, but the university (and licensee of the station) is reluctant because the school's liability insurance does not cover accidents affecting non-students of staff that occur in campus buildings. What can we do?

A: Maybe the school would be willing to permit community DJs into the station if they sign a "release form." The release form should be carefully drafted to include a waiver of all foreseeable liabilities, and it should comply with all state and local

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. Box 1824, 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.

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\$13,400 Awarded to College Producers

Student producers at New York University won four of the top six honors in the Academy of Television Arts & Sciences' 1992 College Television Awards. ATAS, the organization that produces the Emmy® awards, sponsors the annual college TV competition and over \$13,000 in cash prizes.

The awards were presented on March 14, 1993, in a black tie gala at the Beverly Hilton Hotel by such Hollywood celebrities as Faith Ford, Michelle Lee and Marion Ross. Tim Allen, the star of ABC's popular comedy, *Home Improvement*, hosted the event.

More than 350 films and videos were received from 115 colleges across the country. The winning productions represent a wide range of technical values, imagination and creativity under budget restraints faced by student productions.

With an assistant and a video camera, Frank Barnas, a graduate student at U. of Texas at Austin, accompanied a research team on a seven-week expedition of Antarctica. The video won first place in the education category. "We went to areas where research ships usually don't go and we got to chart some uncharted waters," said Barnas. "We've gotten a fantastic response from everybody who's seen it, and I think it's an incredible honor to have won this award. Nothing carries the prestige of ATAS."

NYU's Karen Loop previously won an ATAS regional drama award and captured first place this year for her drama, *Los Pollos*, a Spanish language film with subtitles, filmed on location in Tijuana. The 30-minute film premiered at The Sundance Film Festival and deals with a man from the mountains of southern Mexico befriending a boy in Tijuana in order to survive. "I think the Academy is a terrific organization," she said. "For a group of outside, objective people to say, 'Hey, you're on the right track,' that really means a lot."

ATAS also offers a summer Student Internship Program that allows at least 25 college students to get an inside look at the television industry through hands-on experience at professional firms in Los Angeles. Interns can choose to work in any one of over 20 areas ranging from animation to promotion to daytime programming to movies for television and more. Students receive a \$1,600 stipend to help offset living expenses plus an additional \$300 travel stipend for out-of-county

ATAS COLLEGE TV AWARD WINNERS

First Place

Category

Comedy	<i>Freeform</i> —Stephanie D'Abruzzo/Northwestern U.
Drama	<i>Los Pollos</i> —Karen Loop/New York U.
Music	<i>I Love the Fireman</i> —Bianca Miller/New York U.
Education	<i>Antarctic Voyage: Imaging Unseen Earth</i> —Frank Barnas/U. Texas-Austin
News & Public Affairs	<i>NY Windows 3</i> —Jill Pollack, Veronica Stolt, Kristen Gesswein, Helen Demeranville, Eugenie Kim/New York U.
Documentary	<i>Passin' It On</i> —John Valadez, Peter Miller, Ray Santisteban/New York U.

Second Place

Category

Comedy	<i>Fighting Fish</i> —Anne McIntyre/U. of S. California
Drama	<i>Air Time</i> —Daniel Helberg, Gary Fleder/U. of S. California
Music	<i>Kurdistan</i> —Araz Rashid/Columbia College-Hollywood
Education	<i>College Europa is the jam!</i> —George Lazaros/St. John's U.
News & P.A.	<i>Get in Line</i> —Ian Knox, Sherry Nephew/Calif. State U.-Dominguez Hills
Documentary	<i>Just Puttering Around</i> —Nicholas T. Spark/U. of Arizona

residents. The deadline for materials each year is March 31.

Professors can also take advantage of ATAS via the annual Faculty Seminar, allowing 20 college communication professors to attend the intensive four-day workshop, held each November. Sponsored by King World Productions, the Faculty Seminar includes panels and discussions with network executives, writers and producers, as well as behind-the-scenes tours of the technical side of the industry, that allow faculty to bring back real-world information for their students.

The application deadline each year is July 1.

For more information about any of these competitive programs, see your TV/Film Department or call ATAS at 818/754-2830.

(Information for this article courtesy of the Academy of Television Arts & Sciences' *Deadline* newsletter, spring 1993 issue.)

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1993

Kentucky

Derby Collegiate

Sports Journalism

Seminar



*"Once students
become members
of the executive
suite, they won't
forget how great a
sport racing is."*

Students will get a chance to shadow reporters from both print and electronic media

This April the horse racing industry will once again attempt to educate college students about thoroughbred racing. The 1993 Kentucky Derby will host the Collegiate Sports Journalism Seminar, held from April 23-24 in Louisville, Kentucky.

Originated last year, the seminar was designed to expose college students to a career in sports media. The seminar offers students hands-on-exposure with the media as well as presents successful models to aspiring sports broadcasters and journalists.

Students will get a chance to shadow reporters from both print and electronic media, as well as photographers. The seminar will also feature a number of distinguished speakers who will host sessions and speaker panels.

Fifty of the nation's most promising media and journalist students, nominated by their professors and department heads, are chosen to participate in the seminar. The sponsors, along with offering the seminar free to students, will provide for meals and offer reduced rates at hotels.

"This is a tremendous idea," said Bill Christine of the *Los Angeles Times*, past president of the National Turf Writers Association. "It's something not enough racing organizations do. Once they [students] become members of the executive suite, they won't forget how great a sport racing is."

In 1992, most of the students participating in the seminar were regionally chosen from the mid-west: Kentucky, Tennessee, Ohio, Indiana and Illinois. However, "Overwhelming results from last year's seminar have made us decide to expand the seminar by offering it nationally," said Keith Kleine from Churchill Downs.

The seminar was designed for two purposes. One, to give the students the "chance to interact with some high profile media - and not only the columnists and beat writers but also people who do the hiring," said Karl Schmitt, vice president of corporate communications at

Churchill Downs. The other reason is for the exposure such a seminar offers to thoroughbred racing.

Unlike many American sports, horse racing has never been familiar in the home. Even today its audience is limited. For this reason the Triple Crown publicists brain-stormed to come up with a plan to familiarize people with racing, and more specifically those people who will one day be covering such events.

Although the seminar occurs the week before the Kentucky Derby, the seminar sessions "are not focused specifically on thoroughbred racing," remarked Kleine. They are designed to expose students to all forms and levels of sports media, and most of the guest speakers have had experience in covering a wide range of sports. The speakers include media personnel ranging from reporters covering high school sports to television announcers from the major network stations.

This year's Kentucky Derby Seminar will boast such media celebrities as Jim McKay (ABC), Tony Florkowski (CNN), and William F. Reed (*Sports Illustrated*). Jim McKay, the Voice of ABC's Wide World of Sports, is this year's feature speaker.

Along with the sessions and guest panels there will also be visits to the Kentucky Derby Museum, tours of the backside and even a trip to a breeding farm. Students will also have an opportunity to spend some time in the press box during the Derby Trial.

Despite the amount of success the Derby Seminar has seen, as of yet there have been no similar events staged in the racing industry. Kleine, however, expressed a belief that one day other tracks would follow Churchill Down's lead and offer similar opportunities to students.

BROADCAST NEWS◀ **Page 22**

pickup truck that led to an embarrassing on-air apology. Then two weeks later an "NBC Nightly News" story misrepresented the location of a stream where supposedly dead fish (actually stunned) were located. The scandals led to Michael Gartner's resignation as head of NBC-TV's news division.

When the Whistle Blows

Spin magazine wants you to help clean up the environment. Their Whistleblower program rewards student investigative journalists who write exposés on corporate environmental abuses in their region. Students are asked to form an investigative team and write a report which answers the following questions: "What does [the company] do wrong and what is the effect? How do they get away

with it? What action, if any, has been taken against them and what has the result been? Has the local media reported on the situation? What does the company you are investigating say in their defense?"

Each submission will be read by the *Spin* Whistleblower Review Board. One report will be published in the magazine's October 1993 issue and awarded \$2,000; all runners-up will be

published in synopsis form. And all verified entries will be passed along to government officials (from the local mayor to the President of the United States) and the media. In addition, *Spin* will follow up on every report. For more information, aspiring journalists should contact the Whistleblower hotline at

212-633-8200 x293. (Source: *Spin*)

Don't Switch Stations!

For the next thirty seconds, you will hear that the Emergency Broadcast system received a record-number 2025 reports in 1992. This reflects natural and man-made disasters in 1992: the LA riots, Hurricane Andrew, tornadoes, snow storms, floods, etc. The FCC commands radio stations for such an organized broadcast system for emergency information.

FCC Authorizations**New Broadcast Stations**

90.1 Ohio U., Youngstown, OH
90.1 FM Youngstown St. U., Ashtabula, OH
90.3 FM U. of Wyoming, Jackson, WY
90.9 FM Eastern New Mexico U., Raton, NM
91.3 FM Goodman-Armstrong School Dist., Goodman, WI
91.5 FM Ohio State U., Portsmouth, OH
96.1 FM U. of Northern Iowa, Des Moines, IA
106.9 FM Kirkwood C.C., Iowa City, IA
KGHR-FM, Tuba City H.S., Tuba City, AZ
KHSU-FM, Humboldt St. U., Garberville, CA
WOUH-FM, Ohio U., Chillicothe, OH
WQAB-FM, Alderson-Broaddus College, Philippi, WV

Broadcast Station totals as of 1/31/93
FM Educational-1592 • Other FM-4796

AM Radio-4960

Educational TV: UHF-239, VHF-124
Commercial TV: UHF-588, VHF-558

LPTV: UHF-841, VHF-465
FM Translators & Boosters-1966

TV Translators: UHF-2436, VHF-2529

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

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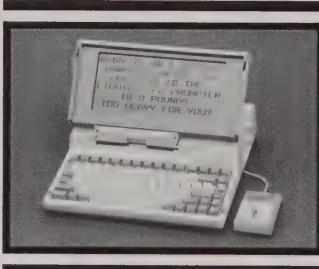
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Professional Advisory Boards: Their Place in Your Program



by John P. Walsh

A media advisory board can be an important element in a rounded broadcast program. It can serve to improve curriculum, develop internship opportunities, and cultivate professionalism among students. For faculty and the college, the positive side effect should be a more informed faculty with strong ties to the local industry. For broadcasters, media advisory boards can result in a more informed employee pool among the student body and a valuable resource in the academic faculty. Contacts with media managers in Iowa, South Dakota, and other states have shown us that, given an opportunity, the media will get involved with professional advisory boards and lend their expertise to our programs.

The cynical view, of course, is that our students provide a cheap (if not free) labor pool, so what do the media have to lose. If we looked only at that aspect, we would stop looking, and the "us vs. them" syndrome would cripple our efforts to bridge the gap between our classrooms and broadcast studios. A positive approach to changing this "real world vs. academic world" philosophy, is to join forces.

To focus our efforts at bridging the gap between "us and them," we can identify three areas where we can break down barriers and develop closer relationships with the industry.

Faculty Involvement with Local Media Outlets

We need to talk to local media professionals about what we do

best. Having a credible teacher at the college is terrific, but having a good copy writer, announcer, or audio producer at the college puts a little different slant on how we are seen. I don't mean to suggest

Most colleges aren't taking full advantage of the resource that media professionals in their area represent.

we peddle our talents and knowledge in the local marketplace. What I do think we need to do is let the local broadcast manager know us as broadcast *people* as well as broadcast *teachers*. We have a natural interest in broadcasting, and when we don't express that interest to our local broadcasters, we send a message to them that we are not a part of their world. Part of the precious time we don't have enough of, should be spent with the media. Make it part of our academic responsibilities.

Invite Local Broadcasters into Academia

This is nothing new. We have been inviting guest lecturers into our classrooms for a long time. But we can take it a step further. We can let the broadcasters look beyond our classrooms. Demystify the hallowed halls of college. Show them our syllabi and explain our goals to them. Let them do hands-on workshops at the campus radio or TV station in their areas of expertise. Inviting their expertise has two benefits: First, any scheduled appearance requires some coordination and discussion, which creates an opportunity for sharing similarities and differences. Second, a visiting broadcast professional who can reinforce your curriculum en-

hances our program's credibility in the eyes of students—present and future.

Formalize the Relationship

Formalizing these efforts is not as difficult as it might seem. With a little support from the college and minor adjustments in how we allocate our time, we can develop advisory boards—committees of academic and media professionals who can share expertise, resources, and mutual interests to support and guide each other when the waters get muddy. Black Hills State U. currently has an Advisory

Board model under consideration.

Forming such associations can at times require a lot of effort; but it's worth it. A really effective association can benefit not only the institution, but local broadcasters, the students, and the overall quality of employable graduates from two-year and four-year colleges in every aspect of the broadcast industry.

John Walsh is director of the TV Studio and advisor of KBU-FM at Black Hills State University in Spearfish, SD.

Conferences & Events

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

MAY

2-5: Women In Cable Management Conference. Chicago, IL. 312/661-1700.

5-9: National Public Radio (NPR) Annual Public Radio Conference. Washington, DC. 202/822-2000.

9-12: Canadian Cable TV Assn. annual convention and "Cablexpo." Toronto, ON Canada. Contact: Christian Thomson 613/232-2631.

12-15: Native American Journalists Association (NAJA) Annual Convention. Kamloops, British Columbia. For more info, contact Susan Arkeketa, Executive Director, NAJA, Campus Box 287, Boulder, CO 80309.

18-23: National Educational Film and Video Festival, Oakland, CA. 510/465-6885.

19-23: American Women in Radio & TV Annual Convention. Orlando, FL. 202/429-5102.

24-27: COMDEX/Spring '93, national computer and communications marketplace, Atlanta, GA. 617/449-6600.

JUNE

2-5: International Television Association (ITVA) 25th Annual Conference. Phoenix, AZ. 214/869-1112.

6-9: National Cable Television Association Annual Convention. San Francisco, CA. 202/775-3669.

7-10: International Conference on Consumer Electronics. Rosemont, IL.

13-14: New York Festivals' Int'l. 655 Ave. of the Americas, 2nd Fl., New York NY, 10010. Radio Festival screenings and awards. 914/238-4481.

13-16: Broadcast Promotion and Marketing Executives (BPME) Conference and Expo. Orlando, FL. 213/465-3777.

28-30: Audio Engineering Society (AES) 12th International Conference. Copenhagen, Denmark. 45-9785-1122.

JULY

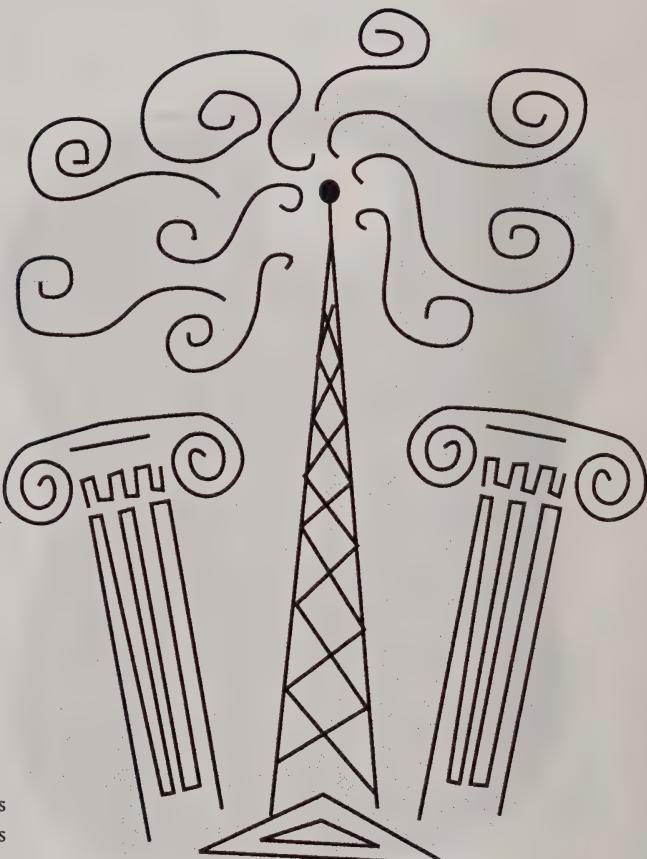
20-24: New Music Seminar '93, New York, NY. 212/473-4343.

RADIO MACEDONIA

Sometimes,
dedication
and
enthusiasm at
a station can
make up for all
that's lacking
in equipment.

Sometimes....

Founded by the Students Association of Cyril & Methodius University in Skopje, Macedonia, Studentsko Radio has been on the air since April 2, 1991. It is staffed entirely by volunteers, except for three professional positions: the program director, the financial manager and the music director. Karolina Petkovska, who graduated from the University last summer, is the program director and president of the board.



THIS STATION
IS ONE OF
THE WORST
EQUIPPED IN
EASTERN EUROPE,
EVEN AMONG
COLLEGE
STATIONS.

Twenty-five students work part time at the station, which is located on the roof of a 12-story dormitory. DJ's come from all academic disciplines, journalism students create information programs, and engineering students keep the equipment operating...barely. Their 250-watt transmitter's main power stage failed seven months ago. With no money to fix or replace it, the station has been reduced to using the 15-watt exciter, which puts out such a weak signal that it cannot be heard at one of the four C&M campuses in Skopje.

Because the station occupies rooms designed for storage, their only source of heat is a portable electric coil heater, which moves from the office to the studio to the control room, depending on who feels the coldest. This station is one of the worst equipped in Eastern Europe, even among college stations. Their entire list of equipment:

- 1 Better SM-3080 6-channel disco mixer
- 1 portable cassette player
- 1 Tesla turntable
- 2 microphones
- 1 speakerphone

...plus two cheap Technics CD players, which are the station's pride and joy. They have no music collection; DJ's bring what they own, borrow from friends, or (for a special treat) rent a few new releases from a CD shop.

For 19 hours per day, the students broadcast programs aimed at the general public; five hours are dedicated to student-interest programming. Their morning show (7:00a.m.-Noon) gives "service information" along with music. Every day there are reports of road conditions, the weather, what petrol stations are open (Greece and Serbia have both cut off deliveries, causing dire fuel shortages), and what blood types are needed at the local hospital, where there are thousands of refugees from Kosovo, Albania, Serbia and the war zone.

Like most of the 19 new local radio and TV stations in Macedonia, Studenstko Radio is afraid to broadcast overtly political news because of the republic's fragile situation. So, instead, they offer daily features. Mondays are devoted to herbal and folk-medicine remedies, responding to the shortage of imported pharmaceuticals due to the war and the dinar's devaluation. Tuesdays offer a close-up on the problems of a specific neighborhood in Skopje. Wednesday's offerings are the most popular among the listeners; the station takes requests and dedications for Balkan folk music. On Thursdays, they run film and theater reviews, and Fridays are dedicated to the cooking show.

From 12:00-5:00p.m. each day, it's "Student Magazine," featuring music and reports on what's happening at the University's campuses and facilities. Often, the students elaborate on topics being discussed in particular classes. One day per week, the show is produced by and for foreign students.

From 5:00-10:00p.m., Studentsko Radio runs commercially sponsored programs, including a top twenty music count-down, contests, "entertainments" and ads. All of the station's income derives from this part of the schedule. The student association and the university contribute no money to the station. They have none to spare.

From 10:00p.m.-4:00a.m., it's the "Night Show," with phone calls from listeners, alternating with music. Different topics are covered each night: Mondays are reserved for love and relationships; Tuesdays, provocative (but non-political) subjects, and so on. To put callers on the air, they aim one of the studio microphones at the speakerphone. From 4:00-7:00 a.m., the station returns to mainly music.

Despite bad equipment, freezing rooms and no money, the level of dedication and enthusiasm at Studentsko Radio is very high. It is the training ground for Macedonia's future broadcast professionals. The station is less than a year and a half old, but most of the newer start-up stations have hired its graduates to help launch their radio projects.

The Open Society Fund/Skopje and the US. International Media Fund are teaming up to replace Studentsko Radio's studio equipment and buy them a new transmitter. The equipment should arrive in January. Horvitz is helping to install it. But they still need more: donations of CD's and cassettes (blank or pre-recorded) would be particularly welcome, as would contact with other student radio stations anywhere in the world. A sense of isolation—the feeling that no one cares about Macedonia—undermines the few hopeful attempts at economic reform and democratization. If this doesn't change soon, it will be too late.

If you are interested in donating CD's or cassettes to Studentsko Radio, please send them registered mail (to ensure delivery) to the following address:

Karolina Petkovska, Zoran Stefanovski and Dimitur Stojanovsky

STUDENSTKO RADIO
ul. Ilindenska 45
Skopje, Macedonia
tel: +38 91 255-231

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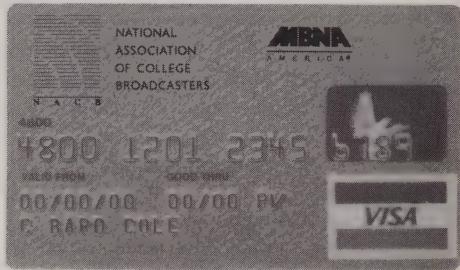
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Be sure to use the priority code when calling: RBGG.

Or if you prefer, complete the application below and mail to: MBNA America, P.O. Box 15464, Wilmington, DE 19885-9440.

*Certain restrictions apply to these benefits. The summary of credit card benefits accompanying the credit card Preferred Access Checks® describes coverage terms, conditions and limitations. MBNA America® and Preferred Access Checks® are federally registered Service Marks of MBNA America Bank, N.A. The account is issued and administered by MBNA America Bank, N.A. Visa® is a federally registered Service Mark of Visa U.S.A., Inc., used pursuant to license.

PRIMARY APPLICANT SECTION (Please print)

Yes! I wish to apply for the NACB Onyx Visa® card with all the benefits described above.

RBGG
59-874

POSITION

YEARS THERE

ANNUAL INCOME \$

OTHER INCOME* \$

SOURCE

*(Alimony, child support, or separate maintenance income need not be revealed if you do not wish it considered as a basis of repayment.)

PREVIOUS EMPLOYER

(If less than 3 years at current employment.)

PREVIOUS ADDRESS

(If at present address less than 3 years.)

MOTHER'S MAIDEN NAME

(For use when you request special action taken on your account.)

CURRENT CREDIT CARD ACCOUNTS

MasterCard® Visa® American Express®

I have read this application, and everything I have stated in it is true. MBNA America Bank, N.A. is authorized to check my credit, employment history or any other information and to report to others such information and credit experience with me. I understand that the acceptance or use of any card issued will be subject to the terms of this application and the Credit Card Agreement that will be sent with the card, and agree to be responsible for all charges incurred according to such terms.

X APPLICANT'S SIGNATURE

(Seal)

Date

CO-APPLICANT SECTION (Please print)

Use this section to request extra cards. If you wish an additional card issued to a co-applicant over 18 years of age, complete the information below.

CO-APPLICANT'S NAME AS YOU WOULD LIKE IT TO APPEAR ON CARD

FIRST MIDDLE INITIAL LAST

RELATIONSHIP TO APPLICANT SOCIAL SECURITY #

EMPLOYER YRS. THERE

POSITION ANNUAL SALARY \$

WORK PHONE ()

OTHER INCOME* \$ (Alimony, child support, or separate maintenance income need not be revealed if you do not wish it considered as a basis of repayment.)

SOURCE OF OTHER INCOME

I have read this application, and everything I have stated in it is true. MBNA America Bank, N.A. is authorized to check my credit, employment history or any other information and to report to others such information and credit experience with me. I understand that the acceptance or use of any card issued will be subject to the terms of this application and the Credit Card Agreement that will be sent with the card, and agree to be responsible for all charges incurred according to such terms.

X CO-APPLICANT'S SIGNATURE

Date

I (We) authorize MBNA America® to investigate any facts, or obtain and exchange reports regarding this application or resulting account with credit reporting agencies and others. Upon request I (We) will be informed of each agency's name and address.

† Annual Fees	\$20 Onyx Visa (Fee waived first year)	Grace Period For Repayment Of Balances For Purchases	At least 25 Days from statement closing date	Transaction Fee For Cash Advances, And Fees For Paying Late or Exceeding The Credit Limit	Transaction Fee For Bank and ATM Cash Advances: 2% of each Cash Advance, \$2 Minimum, \$25 Maximum; Transaction Fee For access check Cash Advances: 1% of each Cash Advance, \$2 Minimum, \$10 Maximum; Late Payment Fee: \$15, Over-the-Credit-Limit Fee: \$15.
Annual Percentage Rate	18.9%	Method of Computing the Balance for Purchases	Average Daily Balance (including new purchases)		

The information about the cost of the card described in this application is accurate as of 11/92. This information may have changed after that date. To find out what may have changed, call 1-800-847-7378, ext. 5000.

compiled by Peter Chien

KGRG-Green River Community College

Auburn, WA (206) 833-9111
Week of 3/8/91 (Singles)

1. Dogs of Lust, *The The*, Epic
2. Various, *Volume 5*, Volume
3. Bone Chamber, *Nocturnal Playground*, CMSI
4. Lionized, *Tragically Hip*, MCA
5. Salem, *Tad*, Sub Pop
6. World Is Turning On, *Pooh Sticks*, Zoo
7. My Aquarium, *Drop Nintees*, Caroline
8. Start Chopin, *Dinosaur Jr.*, Warner
9. Various, *Seattle Music Scene*, Insight
10. Angel, *Belly*, Sire
11. Twist Barbie, *Shonen Knife*, Virgin
12. Slowly Rising, *Nightblooms*, Seed
13. Hole, *Hammerbox*, A&M

KULV-University of La Verne

La Verne, CA (714) 596-1693
Week of 3/1/93 (Singles)

1. Got A Thang 4 Ya!, *Lo-Key?*, Perspective
2. Quality Time, *Hi-Five*, Jive
3. Don't Walk Away, *Jade*, Giant
4. Mr. Wendal, *Arrested Development*, Chrysalis
5. If I Ever Fall In Love, *Shai*, Gasoline Alley
6. I Don't Care, *Shakespeare's Sister*, London
7. Duty, *Paperboy*, Next Plateau
8. Rebirth Of Slick, *Digable Planets*, Pendulum
9. Little Bird, *Annie Lennox*, Arista
10. Hip Hop Hooray, *Naughty by Nature*, Tommy Boy
11. I'm Every Woman, *Whitney Houston*, Arista
12. Revolution, *Arrested Development*, Chrysalis
13. Shamrocks And Shananigans, *House of Pain*, Tommy Boy

WLFC-U. of Findlay

Findlay, OH (419) 424-4747
Week of 3/8/93 (Singles)

1. Don't Tear Me Up, *Mick Jagger*
2. Sometimes Salvation, *The Black Crowes*
3. Child of the City, *Triumph*
4. Stand Up, *Def Leppard*
5. Driven By You, *Brian May*
6. Too Many Ways To Fall, *Arc Angels*
7. Mister Please, *Damn Yankees*
8. Good Lovin's Hard To Find, *Lynyrd Skynyrd*
9. Man on the Moon, *R.E.M.*
10. Eileen, *Keith Richards*
11. Bed of Roses, *Bon Jovi*
12. Heart of an Angel, *Jeff Healey Band*
13. Rift, *Phish*

WLUW-Loyola University

Chicago, IL (312) 915-6558
Week of 3/8/93 (Singles)

1. Understand This Groove, *Sound Factory*, RCA
2. The Magic Friend, *2 Unlimited*, Radikal
3. Don't You Want Me, *Felix*, Pyro Tech
4. I TOTALLY Miss You, *Bad Boys Blue*, Zoo/Coconut
5. It's My Life, *Dr. Alban*, Arista
6. Mr. Wendal, *Arrested Development*, Chrysalis
7. How Does It Feel, *Electroset*, FFRR
8. Boss Drum, *The Shamen*, Import
9. I'm Gonna Get You, *Bizarre Inc.*, Import
10. It's Gonna Be a Lovely Day, *The Soul System*, Arista
11. Who Are You Going To Run To, *Warren Rigg*, Illusion
12. Na Na, *Nuke*, Smash
13. Run to You, *Rage*, Radikal

WSUP-U. of Wisconsin-Platteville

Platteville, WI (608) 342-1165
Week of 3/1/93 (Singles)

1. Walkin', *21 Guns*, RCA
2. You're My Obsession, *Cell Mates*, Scott Bros.
3. Pride And Joy, *Coverdale-Page*, Geffen
4. Take The Time, *Dream Theater*, ATCO
5. Turn It Up Or Turn..., *Drivin'-N-Cryin'*, Island
6. Lucky Man, *Emerson, Lake, & Palmer*, Duke Street
7. We Are the Normal, *Goo Goo Dolls*, Warner Bros.
8. Wired All Night, *Mick Jagger*, Atlantic
9. Leave It Alone, *Living Colour*, Epic
10. Good Lovin's Hard To Find, *Lynyrd Skynyrd*, Atlantic
11. Driven By You, *Brian May*, Hollywood
12. Cryin', *Joe Satriani*, Relativity
13. Raise A Little Hell, *Sleeze Beez*, Atlantic

Airplay Opinion

RELEASE CRITIQUED THIS ISSUE: Dinosaur Jr.: Where You Been

SAMPLE SIZE:
63 STATIONS

MID-ATLANTIC

S. ATLANTIC

NE CEN-TRAL

NW CEN-TRAL

MOUNTAIN

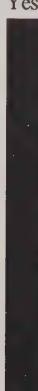
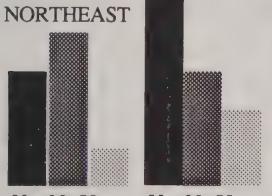
This new column is a snapshot of opinions on a new release from college stations around the country, compiled by SkarTrax Entertainment. While the sampling method is not scientifically random, it does give a unique perspective on a release: whether the programmers liked it vs. if they thought it would be well received by their audience.

PACIFIC

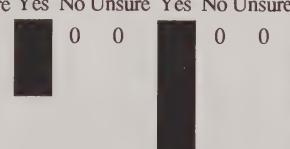
NORTHEAST

Did You Personally Like the Record?

Will It Work on Your College Station?



S. CENTRAL



If you would like more information on how your station can be serviced with new music releases and tie into campus promotions organized by SkarTrax Entertainment, call 215/827-0876.

Indecency Ban Held!

NACB was the only college station association participating in both petitions challenging the FCC's January ruling to extend the hours banning alleged indecent programming—and we won! The U.S. Court of Appeals granted the stay on Feb. 23, which prevents the FCC from limiting the airing of indecent broadcast material from the current 8pm-6am to a shorter "safe harbor" of midnight-6am.

According to John Crigler, an attorney involved with one of the

challenges, said that the stay "means that the court has found that the regulation is likely to be proven unlawful and that we and others would be irreparably harmed if the rule became effective." With both challenging groups' permission, the court has consolidated the two petitions (Action for Children's Television et al. vs. FCC et al. and Pacifica Foundation et al. vs. FCC et al.) into one case. The case will not be argued in court until early fall.

Therefore, says Crigler, "the practical effect of the court's rul-

ing is to preserve the status quo" until this fall. However, "it does not signal any relaxation of the FCC's policy...the Commission will continue to enforce its indecency policy harshly during the hours between 6:00 a.m. and 8:00 p.m."

Student stations should be aware that violations during these hours will be pursued as aggressively as those at Howard Stern-type commercial stations, as evidenced by the recent \$23,500 fine imposed on WSUC-FM/State U. of NY at Cortland (see "Broadcast News" last issue). NACB will continue to monitor the issue for you. (Partial source: Haley, Bader & Potts)

executives which runs the museum. But other cable executives complain that the university has reneged on promises made to the Museum, including hiring a full-time director, and that Penn State's vision of the Museum centers more on glass cases and dusty exhibits than on cable television as a thriving, evolving entity.

For their part, Penn State officials say that the university has continually demonstrated its dedication to the cable industry. James Ryan, President of Continuing Education at Penn State, pointed out that the University offers both B.A. and M.A.'s in cable broadcasting and has one of the few student chapters of Women in Cable. In addition, Ryan stated that the lack of a full-time Museum director came about as a result of budget cutbacks within the University.

Other sites for the Museum have already been proposed, including the University of Denver campus in Colorado, and as part of the Museum of Television and Radio in New York City. However, if the Cable Pioneers do decide to relocate the Museum, it will not be a simple process. Penn State will most likely lay claim to some of the Museum's resources, including archives which Ryan referred to as "joint product."

Bill Bresnan, CEO of Bresnan Communications and one of the major supporters of relocation, acknowledged that the process would be a complex one. One committee will focus on finding a new site for the Museum, while another will work out the separation details with Penn State. "Not surprisingly, there's a preponderance of lawyers on [the second] committee," Bresnan said. (Source: *Multichannel News*)

NBC News Pres Resigns
First, the show "Dateline NBC" rigged a fiery explosion of a GM

BROADCAST NEWS

Page 16 ▶

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Q: How do your station's operations change in the summertime?

"Sound Off!" polls college stations across the country for their opinions on important topics. If you have a question for Sound Off! or want to make your viewpoint known, call us at 401/863-2225!

RADIO**KRNR-FM**

Mankato State U.

Mankato, MN

"We shorten the time that we're on the air a bit. The managers still work, and the format is the same—the only difference is that we have trouble getting DJs. We're unable to pay our DJs at this time, so until that's possible, we have to cut our hours from 3 a.m. back to midnight in the summer."—Renee Asleson, assistant GM

KSRH RadioCollege of Marin
Kentfield, CA

"Limited hours. There's a summer school program, so in the summer, we're open for the first six weeks, through the middle of July, five hours a day. After that, we'll try to stay open as much as possible—it depends on what renovations the school is doing."—Marianne Melnick, faculty advisor

WCCE-FMCampbell U.
Buies Creek, NC

"We generally cut our staff from 30 to 10. We have three fulltime professional faculty staff, and between 8 and 10 students, depending on who'll be in the area. In past years, we've picked up a few high school students, too."—Travis Autry, station manager

WMEB-FMU. of Maine at Orono
Orono, ME

"Although we're on the air 24 hours a day during the school

year, there aren't so many people here during the summer. We'd like to do what we did last year and be on 12 hours a day, from 12 to 12, without specialty shows. Also, we offer high school students internships to show them



the ropes of production, et cetera, on a voluntary basis."—Ervin Dehmlow, Jr., GM

WNTI-FMCentenary College
Hackettstown, NJ

"We have a very dedicated corps of community volunteers during the summer—some of them have been working weekends or weeknights for 10 or 15 years. They're the ones who pick up the slack."—Eric Slater, GM

**ACTV-7**Ohio U.
Athens, OH

"We carry the Learning Channel as an affiliate 24 hours a day.

During the school year, we have some student-produced programming, but in the summer, it's just The Learning Channel and AM weather from one of the PBS stations, and we have a computer to switch it—I'm the only person at the station. A lot of things like promotions are handled by the larger telecommunications department or by our PBS affiliate, so students don't have to do anything in the summer."—Sheila Wurtsmaugh, cable coordinator

Guthrie, senior producer/director/program manager

Cable 35

San Francisco State U.

San Francisco, CA

"Less programming. We still run 24 hours a day, 7 days a week, but with more imported programming. Because there are fewer broadcasting courses run in the summer, there's less new programming available to the station, and there are fewer sporting events to cover, too."—Harold A. Layer, faculty coordinator

JCTVJefferson College
Hillsboro, MO

"We have some volunteers and also paid workers—work-study students aren't allowed to work in the summertime, but there's a federal program called Manpower which provides us with students. We also hire some students as 'station assistants'—university employees who receive a salary. So we're able to continue operations all year round."—Robert Harrison, GM

Cable 17Essex Community College
Baltimore, MD

"Our workload drops a lot, since we're basically offering the resources for students to use the equipment and get experience, and we have less students in the summer. We still have two regular programs—*The Bob Scheer Spotlight*, a talk show, and *Conversations*, which the president of the college hosts, and which features guests like other college presidents and community leaders. They're weekly programs during the school year, but in the summer, they're a little more sporadic. We also have more time in the summer to work on projects for academic departments and the outside community."—Phillip

TSTVU. of Texas-Austin
Austin, TX

"We're an access station working for the students of Austin, so our total participation doesn't change in the summer. In fact, we might get slightly more programming, because students have more free time."—David Bluestein, outreach director

WDMC-TVYonkers Public Schools
Yonkers, NY

"Our summer operations rely more on satellite downfeeding and outside sources than on our own programming. Basically, we fill our schedule with repeat programming and satellite transmissions."—Gene Fiorot, station mgr. ▀

Product Showcase

compiled by Holly Ann Berretto

10" RGB/VGA Color Monitors

Modgraph, Inc. of Burlington, MA has designed a new option for their 10" color monitors. The RGB Composite Sync option allows monitors to be equipped with a standard 15 pin VGA connector and three BNC-RGB connectors, allowing the monitor to detect which connector is delivering the signal and synchronize itself accordingly.

The monitor's small size, high resolution quality and choice of VGA or RGB connections allows the monitor to be signal compatible in many varied applications.

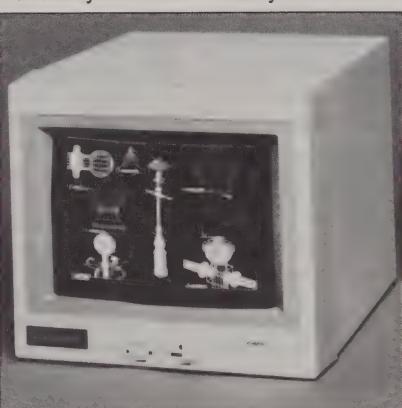
Modgraph's 10" monitors are available in a selection of full metal industrial enclosure, open frame chassis, or desktop tilt and swivel enclosure, as well as in a standard 19" industrial rack.

Suggested retail price is \$815.00. For more information, contact Modgraph, Inc., 83 Second Ave, Burlington, MA, 01803, (800) 327-9962 or (617) 229-4800 inside MA.

All-Day Shooting with 32-Amp Battery

Everyone's in place. You spent the morning revising the script and setting the angles. The weather's finally decided to cooperate with

your shooting schedule. You turn the camera on and...you find out the battery's dead.



Modgraph 10" RGB/VGA color monitor

Sound familiar? If you're tired of this happening to you, check out Equipment Emporium's 12 volt/32 amp block battery.

The Model 32A12 Block Battery is economically priced and utilizes the latest in gel technology. It's compact, memory-free, operates safely from any angle (i.e., on its side), comes protected in its own ATA shipping

case, and is conveniently wired with two industry-standard 4-pin XLR connectors.

Sound technical? The Model 32A12 comes with a rapid charger, designed to be as idiot-proof as possible. Plug it into AC, connect it to one of the 4-pin connectors and don't worry. The entire 32 amps are recharged in five hours!

Equipment Emporium guarantees a one year warranty on the Model 32A12 and a two year warranty on the rapid charger.

Stop losing precious time because of low battery life. The Model 32A12 retails for \$395.00. For more information, contact: The Equipment Emporium, 9247 Dorrington Ave, Arleta, CA, 91331; (818) 894-4034 or out-of-state (800) 473-4554.

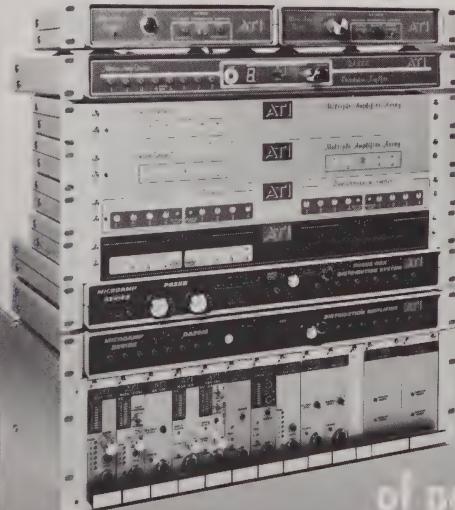
Telephone Interface

Radio Systems Inc. has obtained the rights to manufacture the TI-101 telephone interface, formerly by Symetrix. As a basic, affordable single-line phone interface, the TI-101 does the job connecting professional audio equipment to phone lines. Its hybrid design allows two-way conversation without gating problems. For information on the TI-101 or any of Radio Systems' other product lines, call 609/467-8000 or 800/523-2133.

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compiled by Kirsten Malsnee

Record-Setting College DJ Shift

Scott Davis, publicity manager for WUEV-FM/U. of Evansville, set the record in March for the longest on-air shift at a college station: 172 hours. His week-plus shift shattered the previous record of 119.3 hours at ACRN-FMca/Ohio U., set by a DJ duo in April, 1991. Davis, 22, a telecommunications major, spent spring break of his junior year at the station's control board. David never left the building, even to shower. "I know it's not the most intelligent thing I've ever done, but this is the time to do these things," he said. Friends and local businesses supplied food, and he snuck catnaps during sportscasts and long CDs.

Bogus Earthquake Scare

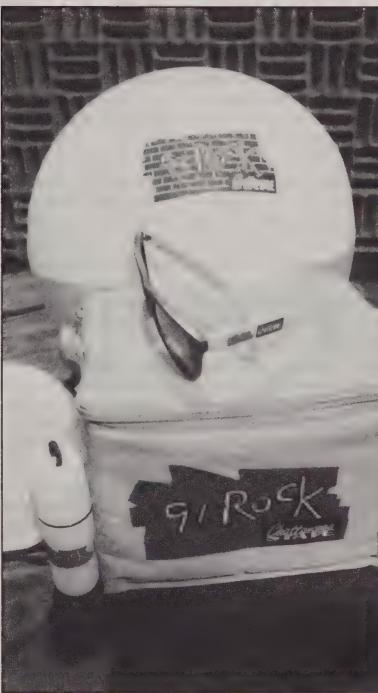
Stanford U.'s KZSC-FM was forced to apologize to shaken listeners for its "War of the Worlds"-type report of a bogus earthquake in southern California. "I didn't intend to do it to harm anyone. I'm sorry. The station is sorry," said student Roger Takacs, who created the fictional program aired on a Thursday night. It said a major quake had just occurred in Los Angeles, killing thousands and causing huge fires, floods and mudslides. It was intended to increase earthquake awareness, Takacs said. A disclaimer was read on air twice, but many listeners thought the broadcast was real. Takacs had earlier contacted the FCC to see if such a broadcast was legal, but failed to notify station management. (Source: *FMedia*)

College Recruiting Through Radio

These days, you can choose a college over the airwaves. Chattanooga State Technical Community College's radio station WAWL-FM recently came up with the innovative idea of combining their radio station's promotional ventures with college recruiting. Listeners who win prizes in station contests will now be placed on the college's recruiting lists if they are the appropriate age. The DJs ask the winners for their name, address, age and whether or not they plan to attend college. This information is then forwarded to the marketing department of the college which places the names in their database for continuing education mailouts. Not only is this information useful to the college, it also gives the radio station a better overview of its listening audience's demographics.

Call-In Show Hopes to Raise Consciences
KSJS-FM/San Jose State U. has recently added a new public affairs show, *A Race for the*

Times, to its programming lineup. It is the first ever call-in show in KSJS history and creates a forum which invites listeners to call in and voice their views on the air. The show addresses racial issues and other current problems in society today.



Buttons, beachballs, sunglasses, koozies, coolers, CDs and window decals are some of the summer giveaway items helping promote WAWL-FM as well as Chattanooga State Technical Community College. All items included both the radio station and college logo.

CPB Grant Awarded

WPBX-FM at Long Island U's Southampton campus, which is the East End's only non-commercial, public, educational radio station was awarded a Corporation for Public Broadcasting Production and Acquisition Grant for 1993. The grant will help enable the station to purchase and broadcast national programming. WPBX programming currently includes BBC World News, Marketplace, Monitor Radio News, and The Record Shelf as well as broadcasts of jazz, classical, and progressive music.

Radio Show Targets High School Students
High school students in Wayne, NJ, can now tune in on their FM dial to hear a program

designed to deal exclusively with the issues facing them today. William Paterson College's WPSC-FM recently debuted a new half-hour program targeted at high schoolers. The show was developed by Drew Jacobs, WPSC's GM, and is entitled "Hall Pass". The show covers a variety of issues affecting high school students, including music, TV, education, dating relationships, and drug and alcohol abuse. David Paterno, a producer and the show's host, conducted a survey of 300 local high school students to find the issues that most concerned them. The show features guest student co-hosts, call-in programs where high school students are encouraged to express their views and grievances, as well as movie and music reviews. Paterno believes the show is most appropriate for students in grades 9 through 12.

Newspaper News on the Air

The Connecticut Radio Information System (CRIS) is expanding in the Connecticut area. CRIS has plans to open a new radio station in New Haven and a satellite studio at Three Rivers Community College. The new satellite studio will enable Eastern Connecticut listeners to hear readings from their daily newspapers. CRIS's New Haven station is being assisted by WNHU-FM/U. of New Haven, which has agreed to provide CRIS with the technical assistance necessary for this expansion, including the construction of a local CRIS studio within WNHU's facilities.

Hollywood Comes to Campus

Pennsylvania College of Technology's WWAS-FM sponsored television producer-writer Steven Philip Smith's visit to its Williamsport campus. Smith, who is the supervising producer of the NBC television series "Reasonable Doubts" and co-executive producer of the former CBS series "Tour of Duty," spent his visit speaking to various media classes and conducting radio interviews. WWAS was also able to hold an open forum which enabled the public and members of the college community to ask Smith questions about his work in TV and the entertainment industry.

If your radio or TV station has updates about promotions, projects or happenings (good or bad), send a news blurb or press release to: Station/Chapter News, NACB, 71 George St./Box 1824, Providence, RI 02912-1824. □

JOBS

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

Account Executive: Expanding national entertainment medium seeks a qualified, energetic self-starter to sell local and regional advertising in Houston, North Jersey, and Phoenix markets. Requires 1-2 years of ad sales experience, preferably in cable or radio. Salary (base plus commission) and great benefits package. Comprehensive training program. Send resume to National Cinema Network, 109 Leesburg Pike, Suite 912, Falls Church, VA 22041. EOE.

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

Assistant Editor: NPR's Talk of the Nation radio show seeks an individual to generate show ideas, conduct research, schedule guests, and generally assist producer and host as required. Applicant must have B.A. or equivalent, at least 2 years journalistic experience, and excellent telephone and interviewing skills. Radio production experience also desirable. Annual salary: \$30,176. Send resume and cover letter to National Public Radio, Personnel Dept., 2025 M St., NW, Washington, DC 20036. EOE/AA.

Associate Producer: WETA-26, a Washington, DC, PBS affiliate, needs an associate producer of on-air promotions. Provide editing support and screen program suppliers for air. Requires writing skills and a minimum of 2 years' experience in broadcast promotion, programming, or production. B.A. or equivalent experience and familiarity with PBS programming helpful. Salary \$23-28K. Resume, cover letter to Human Resources Department, Box 2626, Washington, DC 20013.

Assn. & Exec. Directors: The National Association of College Broadcasters, Providence, R.I., is seeking two full-time managers for 3-year positions. Ambi-

tious, recent college graduate for AD job; experienced fundraiser for ED position. College radio and/or TV experience necessary. AD will plan national/regional conferences, coordinate member services, and manage NACB expenses/finances. Start summer, 1993. ED serves as CEO and main liaison with media community, corporate and foundation grant-raiser. Send resume by 5/15/93 to: Glenn Guttmacher, NACB, 71 George St./Box 1824, Providence, RI 02912-1824.

Camera Operator: C-Span's Master Control has a part-time opening for a camera operator, M-F 5:30-8:30 p.m. Will operate camera, assist Programming Operations when necessary, and other duties as assigned. Requires college courses in Broadcast Communications or related field; previous experience helpful. Resume to C-Span, Attn: Human Resources, 400 N. Capitol St., NW, Suite 650, Washington, DC 20001.

Coordinator/Consumer Marketing: The Discovery Channel seeks an individual with organizational, administrative, customer service, and communications skills. Must have a solid understanding of marketing, advertising, production, and accounting concepts. Cable industry experience a plus. Applicants should possess a bachelor's degree, 2 years of experience in the marketing or advertising fields, and excellent computer skills (knowledge of Microsoft Word, Excel, WordPerfect.) Resume, cover letter to Human Resources, The Discovery Channel, 770 Wisconsin Ave, Bethesda, MD 20814.

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

Master Control Assistant: All News Company, Channel 8, Springfield, VA, is seeking an individual to operate equipment, report technical problems to the engineer, and dub commercials, promos, psa's, etc., as well as other duties. Entry-level position. Send resume to Human Resources Dept., News Channel 8, 7600 D Boston Blvd., Springfield, VA 22153.

News Editor: News Channel 8, Springfield, VA, seeks a news editor. Primary duties are proofreading and checking news copy, but will also involve some field reporting, producing and tape editing. Knowledge of government and Washington, DC, metropolitan area is vital. Applicants must have a college degree in journalism, mass comm or English, and a minimum of 2 years experience in TV or radio news editing

or producing. Send resume, cover letter to Human Resources Dept., News Channel 8, 7600-D Boston Blvd., Springfield, VA 22153.

Producer: C-Span seeks a general assignment producer. Duties include producing coverage of public affairs events, conferences, and cases before the Supreme Court, as well as other assigned duties. Applicants must possess a B.A./B.S. in communications, R/T/F, journalism or political science. Resume, cover letter to C-Span, Attn: Human Resources, 400 N. Capitol St., NW, Suite 650, Washington, DC 20001.

Production Assistant: Performance Today, an NPR radio show, seeks a deadline-oriented "people person" to generate story ideas, arrange interviews, conduct research, and generally "assist in the daily transmission of Performance Today." Requires B.A. or equivalent work experience and at least 1-1/2 years arts-related experience; experience in radio production highly desirable. Knowledge of classical music preferred. Salary \$28,291. Send resume and cover letter to National Public Radio, Personnel Dept., 2025 M St., NW, Washington, DC 20036. EOE/AA.

P/T Assistant Producer: NPR's News- cast Unit has an opening for a part-time individual to assist the producer in all aspects of broadcast production. Applicants should have B.A. or equivalent and 2 years' radio production experience, including editing and working with various news sources. Salary \$30,176. Send resume and cover letter to NPR, Personnel Dept., 2025 M St., NW, Washington, DC 20036. EOE/AA.

Radio GM: KIWR-FM at Iowa Western Community College seeks a General Manager. Send resumes to: Personnel Office, IWC, 2700 College Rd., Box 4-C, Council Bluffs, IA 51502. EOE.

Sales/Marketing: The Evening News Broadcasting Company, Alexandria, VA, is looking for an "experienced, energetic, gracious but determined individual" to market documentaries and news. Excellent interpersonal and communication skills are required, as is demonstrated

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success in sales. Send resume, cover letter to Clayton Willis, President/White House Correspondent, Evening News Broadcasting Company, PO Box 2777, Alexandria, VA 22301.

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

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

INTERNSHIPS

AEJ, the Association for Education in Journalism's summer internship program in NYC for journalism students of color.

35 hr/wk. internship positions with a participating employer plus enrollment in New York University's "Journalism and Minorities" summer course. Past interns have worked at such organizations as CBS Evening News and WBAI-FM. 212/998-2130.

The Archive of Contemporary Music, a "non-profit music library dedicated to collecting, preserving, and providing information about popular music from around the world," has unpaid internship positions available in its NYC offices. 212/226-6967.

Broadcast Engineering: Internship training program at KBIG-FM/Los Angeles. Communications or engineering degree or related work experience preferred. Minimum one year commitment with possibility of full-time employment upon successful completion of the program. Linda Whaley: 213/874-7700.

College Radio Network: Contact affiliated radio stations. Some market research. Develop new programs and national promotions. Business and/or comm background needed; advertising majors a plus. Course credit only. Contact Julie at 518/656-3014 or fax 518/656-3203.

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

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

Intercommunity Cable Regulatory Corp., in Cincinnati, OH, seeks interns for video production. Course credit available, and potential to lead to fulltime positions. Patricia Havlik: 513/772-4272.

International Telcell, Inc. is a cable TV system expanding its operations to Eastern Europe. Interns are needed for customer service, sales, and technical positions. Applicants must be willing to relocate temporarily to Russia, Latvia, or Georgia. Betsy Brown: 203/862-9200.

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

KRRV, a station located in Alexandria, LA, is seeking smart, energetic, enthusiastic interns for its News and Sales departments. Wide variety of hands-on duties. Stipend and course credit available. Dr. Judy Karst: 318/442-1410.

KSOS-FM/KNKK-AM, in Ogden, UT, seeks summer interns (6/17-8/31) for college credit for on-air news, sports, weather and commercial inserts (board operation) on L.A. Dodger baseball

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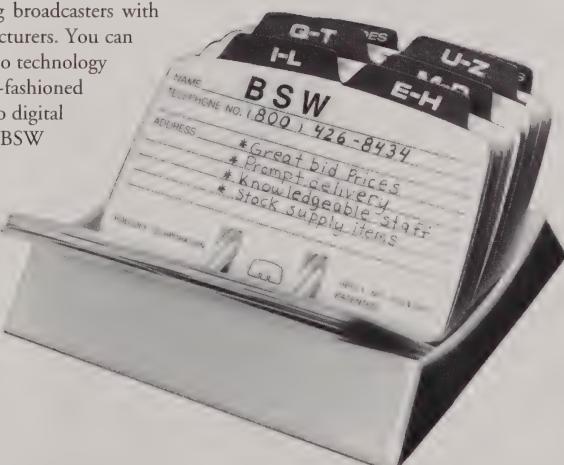


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games. Also duties in marketing and recording. Grant of \$500 towards expenses upon completion of successful internship. Brent Larson: 801/621-3131.

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

ABC Radio Networks in Dallas, Texas, seeks Communication majors interested in interning in the Marketing and Promotion Department. Interns gain experience in promotions, graphic design, copywriting, public relations, communications, convention planning and advertising. Learn about the radio industry while having fun working with a great staff eager to teach! Course credit only. Sheila Rutledge: (214) 991-9200.

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National Public Radio (NPR) offers fall, spring, and summer internships at its headquarters in Washington, DC. Positions available in many departments, including News, Marketing, and Engineering. Candidates must be juniors, seniors, or graduate students; and must be willing to work between 16 and 40 hours per week for an 8 to 12-week period. Academic credit possible. 202/822-2909.

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

Sports Final Radio Network seeks college radio stringers to cover sports events on their campuses. Games may be aired on the satellite network. Contact: Tom Star, President: 48 Fitchburg St./PO Box 566, Marlboro, MA 01752, tel: 508-460-0588 or fax 508-624-6496.

WASE-FM, Elizabethtown, KY, seeks interns with broadcast backgrounds for announcer positions. Course credit available. Bill Walters: 502/769-1055.

AWARDS

►

5/1/93: Hanna Barbera Animation Storyboard contest seeks the best original freehand or computer-generated storyboard for a proposed animation TV show. \$5,000 first prize plus nine other prizes, chance to be developed into actual animated program. Sylvia Edwards: 213/969-1293.

5/3/93: College Media Advisors Awards, Ms. Nancy White, Chair. CMA Awards Committee. Hillsborough Community College P. O. Box 5096, Tampa, FL 33675-5096. Contact: CMA Headquarters, Memphis State U., MI-300, Memphis TN 38152 901-678-2403.

5/14/93: NEA Travel Grants Pilot enables artists in creative development

projects with colleagues in Africa, Latin America, the Caribbean and South or Southeast Asia. Info: International Program, NEA, The Nancy Hanks Center, 1100 Pennsylvania Av., Washington DC 20506. 202-682-5422.

5/15/93: UFVA Student Film/Video Festival. Contact: David Kluft, Festival Coord., 215-923-4540.

6/1/93: Louisville Film and Video Festival seeks 16mm film, VHS, and 3/4" video submissions in the categories of animation, documentary, experimental, narrative and music video. Entry fee: \$25 per entry. Call 502/893-9661 for info.

6/20/93: National Latino Film and Video Festival (mid-November) is a bi-annual event showcasing the work of Latino film and video makers. Co-productions with non-Latinos also eligible. Entry fee: \$10. Cash awards. Beatrice Viera, Assoc. Dir., National Latino Film & Video Festival, El Museo del Barrio, 1230 Fifth Ave., New York, NY 10023.

MISCELLANEOUS

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DENMARK CALLING! A 6 year-old student station at The Technical University of Denmark would like contacts at American stations. What can we learn from you? Please contact Lars Rikart Jensen, Radio Energy, DTH (Technical U. of Denmark), 2800 Lyngby, DENMARK. Phone: 011-45-4288-4404, fax: 011-45-4288-1353.

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MAJOR LABEL:World Party, *Bang*

Chrysalis: 212/492-1200

Review by Linda Anderson

World Party's third album, *Bang*, finds Karl Wallinger as strange and cryptic as ever. The opening song "Kingdom Come" seems to demonstrate his attitude towards the ability of his audience to comprehend his antics: "If you understand me tap once, babe/If you don't just tap twice". Besides containing the bizarre pseudo-psychadelia we have learned to expect from World Party, this new release is constructed around Wallinger's characteristically soulful yet slightly twisted vocals, as well as some bizarre harmonies.

The politically correct quotient is fulfilled with a sense of humor. "And God Said" is a strange and troubling 30-second operatic piece which repeats the message "Look out for the planet" five or six times. It is followed by a jarring no-transition to the funky groove of "Give it All Away", a happy and danceable pop tune following in the tradition of the earlier World Party hits "Way Down Now" and "Ship Of Fools". As with other World Party albums, *Bang* seems to have bits which are derivative, but their origins are elusive, as if Wallinger were playing games with his listeners. Ultimately, however, *Bang* is creative and eclectic with a touch of silliness. One suspects that Karl Wallinger split from The Waterboys in order to have the freedom to express this silliness, and it is certainly apparent on this new release. However, his vision and foresight, exemplified by the fact that Sinead O'Connor was singing background vocals on World Party's first album "Private Revolution", long before the rest of the world had heard of her, are equally clear on *Bang*. Balancing the creativeness and fun is "Rescue Me", a heartbreakingly beautiful and yearning ballad which adds the finishing touch, making *Bang* more than a mere collection of songs, but an album which works as a whole, a whole which resembles a somewhat surreal work of art.

INDIE LABEL:Lois, *Butterfly Kiss*

K Records, Box 7154, Olympia, WA 98507

Review by Linda Anderson

Are you tired of being threatened by your music? *Butterfly Kiss* is soothingly melodic, although by no means limpid. Lois Maffeo,

previously of the band Courtney Love, is the impetus behind this album. Her folky guitar strumming and Edie Brickell-without-the-quirk singing have the rawness and honesty of early urban blues. The songs are simple and straightforward, reminiscent of the 10,000 Maniacs. Interspersed with the uncluttered melodies are more complexly structured songs. The syncopated rhythm of "Spray" has a near tribal feel. Molly Neuman's earthy drumming, which sounds as though sticks are being beaten together, is refreshingly nontraditional. This rhythm is compounded by the bass of Stuart Moxham, and even the vocals of this song provide a counterpoint, resulting in a multi-layered rhythmic texture.

As is evident in the naked and guileless music of Lois, the focus is on exposing feelings, rather than on the posturing and alienation to which many bands cling. But while Lois may seem as light and fleeting as the kiss of a butterfly, this is a deceptive veneer. Despite its acousticness, *Butterfly Kiss* has an almost concealed rough edge. This edge peers through in musical style as well as in the lyrics of "Everything's shattered/What does it matter/To you?". *Butterfly Kiss* is brutally honest undiluted melody. Unless melodic, some what sensitive music can be considered frightening, Lois is refreshingly non-threatening.

UNSIGNED:Ethyl Meatplow, *Happy Days, Sweetheart*

c/o In Press Communications: 212/228-8300

Review by Linda Anderson

How do you describe a band that infiltrates your skull, grabs hold of your brain, and restructures all of the neuronal patterns which make up your conception of the world? Ethyl Meatplow does all of this and more. Of course, any album that commences with "Opening Precautionary Instructions" is bound to be interesting.

The ironically titled "Happy Days, Sweet-

heart" resembles something like what the B-52's might produce after taking at least three mind-altering substances, with a pinch of B.A.D. percussion thrown in. This new release has all the angst and technological skill of Nine Inch Nails, with the irreverence of the Dead Milkmen tossed in for good measure. Computers, samplers, and various other household appliances all contribute to the musical noise which screams, throbs, and ultimately dissolves into a sea of feedback.

One purpose of Ethyl Meatplow seems to be to stress the point that everything is a matter of interpretation. They actually make their rendition of that sappy '70s song "Close To You" into a dark and frightening experience. Other songs are equally scary. The Specimini-like "Tommy" has a touch of Goth in the whiny shrieking vocals, with throbbing, murky bass that lurks just under the surface of driving, relentless guitar distortion.

This combination makes Ethyl Meatplow sound like the spawn of Sonic Youth and Ministry-with-a-sense-of-humor when put in a Cuisinart. Their music will divide; some will love it, some will hate it. However, there is no chance that anyone will be bored. Sit back, relax, and let those brain pathways be altered.

Send releases for review consideration to: Linda Anderson, College Broadcaster Music Reviews, 1184 William James Hall, 33 Kirkland St., Cambridge, MA 02138. DON'T SEND REVIEW COPIES TO NACB.

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"Dahling, You Look Mahvelous!"

You've probably noticed over the last couple of issues of *College Broadcaster* that things look a bit different. This is no accident. We're changing things a little here, a little there; testing new ideas both graphically and editorially. However, all the changes are meant to serve one goal: to improve the publication as a resource for you, our members.

If we add a catchier graphic or increase the type size, it should make the magazine more readable. If we drop a department column that gets predominantly negative comments (or never gets any), then we've made space for a new column that is more useful to you.

What have we done specifically? We asked Bob Lukens, the guy who designs our magazine's funky covers, to do the layout of the feature articles in each issue, too. It's well documented that when people are deciding what to read in a magazine, they scan graphics and photographs first, then headlines and pull quotes, and finally the body text. (Sorry, article writers!) Bob's also added more pull

Editorial

Glenn Gutmacher

NACB Exec. Director



quotes and white space, to make the magazine less "dense," a common complaint from our readers.

So with the improved graphic look that Bob is providing our features, now the reader is drawn into the article. That's important, because there are so many areas of the media that student broadcasters (and others) have never been exposed to, but which might interest them once they learned about it—and even become a career! So rather than skipping an article that might not have been appealing by the title alone, now you might check it out, which is all we wanted to have happen in the first place.

And we did increase the type size. Times 10 point/12 leading, both up one point, which—it may

surprise you—makes a huge difference in readability ("less dense"). But we couldn't increase the number of pages in the magazine, so that means the article lengths are shorter. But that's fine. We don't want to take up more space than necessary introducing a topic to readers that some of you don't want to learn about. We figure that, if you do get enthused about a subject introduced in *College Broadcaster*, then you'll either ask a professor about it, read further about it in your library, or call NACB for details. (We're always happy to help those

seeking to build their knowledge of the media—that's partly why NACB exists, after all.)

Last but not least are the editorial changes. We dropped the "Engineering" column a while back, but moved that and other technically-oriented to the annual *NACB Station Handbook*. (This is sent free to all Station and Department Members, but Individual and Professional members can purchase copies at a reduced rate; call NACB.) The U Network Program Exchange (U/X) column, started as a result of many stations asking for sources of free and low-cost TV and radio programming, has been dropped now that member stations have the comprehensive U/X Directory as a section in the Handbook. (U/X updates will be available via the NACB on-line computer service or upon request.)

We increased the length of the "College Classifieds" section, especially jobs and internships. Many of these are now also found on NACB's computer on-line service and in the *NACB Newsletter Poster*. In this issue, we've started the "Airplay Opinion" column, where we ask stations what they thought about a particular new music release personally and whether it will work with their audience. The contrast in answers may surprise you!

Virtually all of these changes come as a result of surveys filled out by members, which are distributed with the Handbook and at NACB conferences, and from informal comments. And we're still debating about other changes. We reduced the length of the "Broadcast News" column, and are thinking about eliminating the "FCC Authorizations" section of it altogether. We're not sure whether to continue with the "Where Are They Now?" column, which profiles a former college broadcaster who's now successful in the professional media industry. You may have other ideas for changes, or want to submit items for publication. We welcome them! Call or write NACB at 71 George St./Box 1824, Providence, RI 02912-1824; (401) 863-2225. We'll be here all summer, too.

Remember, this is *your* magazine, and NACB is *your* association. Help us to make it better for you, and there's no limit to where we can go.

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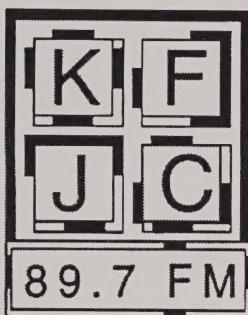
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