

# College BROADCASTER

The Magazine of the National Association of College Broadcasters

Paul Tedeschi  
Co-founder  
Collegiate Advantage  
137 Newbury Street-3rd Fl.  
Boston MA 02116-2925

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cue cards from the  
edge



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A look back at the  
National  
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## Chapter 1: A Brief History Of Alternative Music

Brian Steele

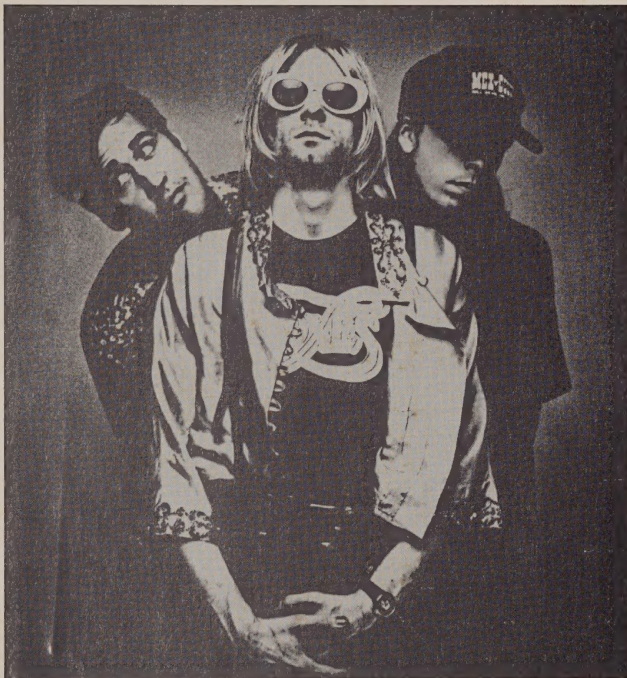
Halloween, 1980: Four youngish local musicians get together for an impromptu jam session at a party in Athens, Georgia, a sleepy college town about an hour south of Atlanta. They had only rehearsed a few times before, and only a handful of friends and locals dropped by for the set performed in the abandoned church where two of the musicians lived. Though no one knew it at the time, that unannounced debut would change the face of modern music. Not that the show itself was *The Shot Heard Around The Rock World*: a few cover songs and it was over. But that less-than-auspicious set by that foursome — which eventually became known as R.E.M. — quietly marked the awakening of a beguiling giant that ultimately became known, for better or for worse, as “alternative music.”

The roots of “alternative” music, of course, can be traced back much further. For decades, out-of-the-mainstream artists have forged compelling, groundbreaking, slightly shocking sounds that effectively raised a rigid middle finger to the middle-of-the-road musical establishment. (Heck, even Elvis was alternative, in his own right.) But most observers place the genesis of current-day alternative music — and all the hype and circumstance it brought with it — at right about the time that Athens quartet was churning out its first jangly guitar strums and muttering its first indecipherable lyrics.

In many ways, alternative music picked up where the punk rock of the late-'70s left off. The record industry was still a slow and lumbering behemoth; recording artists like Billy Joel and Christopher Cross were hot commodities. The first hint of “alternative” success came with early-'80s new wave, though acts such as Missing Persons and a Flock of Seagulls ultimately fizzled. While that was happening, small but determined combos like Hüsker Dü and the

Replacements were playing to anyone who would listen, usually aided by small, independent (read: not backed by corporate bucks) record labels. Something was up.

Thirteen years later, alternative music is big business. No question. You need to look no further than a recent issue of the industry score sheet, *Billboard*, and see how densely it's populated by bands with alternative lineage: The Red Hot Chili Peppers, Buffalo Tom, Dinosaur, Jr. — bands that cut their collective teeth in the indie-rock circles for



years. Or consider the meteoric rise to fame of alternative rock's poster children, Nirvana, whose *Nevermind* sold over five million copies. A few years ago, the band's biggest concern was scraping up enough cash to pay the rent. These days, the Seattle trio find themselves on the covers of *Rolling Stone*, *Spin* and *Details* as the reluctant spokespeople for the twenty-something generation.

Over the years, college communities have supplied the perfect breeding ground for alternative music scenes. A few years ago, “alternative music” was synonymous with

“college music,” because college radio stations were the only outlets for unknown bands on tiny, independent labels. These stations, with their minuscule wattage and free-form approach to music programming, were the perfect sounding board for alternative acts. They were, and continue to be, the place where bands like Nirvana typically get their first exposure.

Like singular ingredients to a recipe, dozens of cities and regions across the country have added their own distinct flavorings to the alternative-music concoction. Not surprisingly, many of these upstart scenes were centered around college towns: Austin; Chappel Hill; Champaign, Ill.; the aforementioned Athens. Colleges and universities have also played an integral part in scenes centered around major metropolitan areas like Minneapolis, Boston, Chicago and Seattle.

It's not hard to see why college communities are so well-suited to alternative music scenes. The cost of living is low and more accommodating to the Spartan indie-rock lifestyle. Secondly, they offer a captive market of (ostensibly) open-minded young adults. They're also — as major labels found out in the mid-'80s — a proving ground for nascent bands: if an act can do well in a regional market, it stands a better chance of doing well nationally, the logic goes. Remember, there

was once a time when the only place to hear U2 was on the far left-hand side of the FM band.

In the following months, *INSIDER* will be looking at the hottest music scenes in the country. Fortunately for us, new scenes crop up with relative frequency (three years ago, who would've thought Seattle would have been so marketable?). The capsule descriptions we'll print won't tell all, but we hope to offer a snapshot of various towns and provide a sense of what their scenes are about.



# BBQ-Mitzvah, Lollapalooza et. al.



## Package Tours: Music Marketing Mayhem

### Robert Levine

Although Brad Smith of Blind Melon didn't really enjoy playing short sets and going on-stage early this summer (he joked about getting a suntan), he thinks his band's summer tour with Soundgarden and Neil Young exposed a lot of people to its music.

Of course, that's not the only reason the band chose to do the tour.

"How can you say no to Neil Young?" Smith asked rhetorically while still in the midst of the tour. "Soundgarden's rippin'. We totally hang out."

Smith said he especially enjoys playing smaller concerts for his band's own crowd, the "melonheads," but added that the Neil Young and Soundgarden fans gave his band's music a warm reception. "The 'No Rain' song got everyone to their feet."

Blind Melon should be used to package tours by now; this band got its big break playing an MTV 120 Minutes Tour with P.I.L., B.A.D. and Live. "The 120 Minutes Tour really helped," Smith said. "We had the chance to go show people what Blind Melon was about before the album came out."

The exposure Blind Melon received opening up for then-bigger bands on these package tours was a significant factor in the Bee Girl's present ubiquity and the band's meteoric rise up the charts.

Package tours expose deserving bands to an audience that might not otherwise ever get to hear them. On the other hand, they can also force fans to sit through interminable sets by has-beens and never-weres. Here, then, is a quick review of last summer's winners and losers, from the triumphs and tragedies, to the sunburns and five dollar gyros.

### MTV Alternative Nation Tour

*Spin Doctors / Soul Asylum / Screaming Trees*

Simply put, a disaster, and a not-very-alternative one at that. MTV picked three bands known for putting on spontaneous, energetic live shows and took them on a tour of sheds and small arenas they simply couldn't handle.

**Musical Triumph:** None. These bands are at their best in an intimate setting.

**High Point:** Seeing two excellent bands (Spin Doctors and Soul Asylum) achieve some well-deserved success.

**Low Point:** Seeing two excellent bands (Spin Doctors and Soul Asylum) stop putting energy into their live shows after achieving some well-deserved success.

**Essential Pretension:** That there were

**High Point:** The Stone Temple Pilots dressed up like Kiss.

**Low Point:** The Stone Temple Pilots sounded a little like Kiss, too.

**Essential Pretension:** That going to this concert was any sort of a "mitzvah."



Blind Melon established themselves this year on tour with Neil Young and Soundgarden.

even a few people in America who still wanted to hear "Runaway Train" and "Little Miss Can't be Wrong."

### Lollapalooza

*Rage Against the Machine / Tool / Babes in Toyland / Front 242 / Arrested Development / Fishbone / Dinosaur Jr. / Alice in Chains / Primus*

The theme of Lollapalooza III seemed to be great acts that didn't come across well live.

Arrested Development set the tone for the day with a socio-political sermon that included a side helping of warmed over Sly Stone.

**Musical Triumph:** In one word, Fishbone.

**High Point:** Fishbone's moving fish.

**Low Point:** Almost five dollars for allegedly exotic but actually somewhat bland food.

**Essential Pretension:** Speech asking a largely suburban audience to applaud for revolution. Come on.

### BBQ-Mitzvah Tour

*Butthole Surfers / Stone Temple Pilots / Flaming Lips*

A triumph of good programming, this show offered something for everyone. Thankfully, it also didn't take itself too seriously.

P.C. pretension was noticeably absent, and if any consciousness were raised, they were raised by the psychedelic sounds of the Flaming Lips.

**Musical Triumph:** Sticking to a hard rock/heavy music format while still offering a decent range of talent.

### H.O.R.D.E.

*Allgood / Col. Bruce Hampton and the Aquarium Rescue Unit / The Samples / Big Head Todd and the Monsters / Widespread Panic / Blues Traveler*

Essential for fans of hippie rock, this show ranged from catchy groove-rock (the Samples) to self-indulgent guitar bands (Allgood).

Sometimes exciting, but very uneven.

Offered almost as large a selection of beaded trinkets as Lollapalooza.

**Musical Triumph:** Col. Bruce Hampton.

**High Point:** Blues Traveler's wheelchair-bound John Popper dedicating a blistering version of "When the Levee Breaks" to the flooded Midwest.

**Low Point:** Almost five dollars for allegedly exotic but actually somewhat bland food.

**Musical Pretension:** Big Head Todd's cover of "Everyday People."

### Neil Young / Soundgarden / Blind Melon

What this no-name show lacked in hype, it made up for in talent.

Three solid rock acts proved that even in this summer of Primus' pretension and political pabulum, rock is not dead.

**Musical Triumph:** Neil Young's entire set, but especially a soulful "Sitting by the Dock of the Bay."

**High Point:** No allegedly exotic but actually somewhat bland food. Or music. Just overpriced hot dogs and great rock'n'roll.

**Low Point:** Short sets. Soundgarden only played for about 45 minutes.

**Essential Pretension:** None. When you got it, why hype it.



**The Gig:** For the soundtrack to the Beatles bio *Backbeat*, the filmmakers had an inspired idea: Recruit musicians from the top of the alternative-rock pile, and turn them loose on tunes perfected by the group during its pre-Fab days in Hamburg. In addition to showcasing the lost Beatle, Stu Sutcliffe, the movie also manages the neat trick of turning the lads from Liverpool into grunge rockers. Today (clockwise from top left), Thurston Moore of Sonic Youth, Don Fleming of Gumball, Mike Mills of R.E.M., Greg Dulli of Afghan Whigs and Jay Spiegel of Gumball (not pictured) are lip-syncing through the video shoot for "Money." The actual track was recorded months ago, so no one's taking this shoot too seriously.



## The Beatles go alternative when some college-radio gods shoot a video for 'Backbeat'

**The Setting:** The cavernous Broadway Studios, in Queens, New York, has taken on the look of an ultra-hip nightclub: Music blares at top volume, strobe lights flicker wildly, and almost everyone (including the band) is wearing black. Blenders full of margaritas keep everyone loose. Onstage, the band gets ready for the first

take. "Any epileptics, please stand clear of the strobe," yells a crew member. Dulli lip-syncs through the first take, and then it occurs to him, "Do I say, 'Give me money,' or 'A whole lot of money?'" He's reassured that it's "Give me money." Let's try take two.

An eerie sound suddenly emerges from the stage. "Something weird's going on in here," says Moore. The band is getting creeped out. Could it be the ghost of Lennon? Of Sutcliffe? "My amp was on," says Fleming, somewhat embarrassed. "But it wasn't my fault," he adds. "My laces broke."

Strangely enough, Fleming is the only one of the performers to have seen an advance screening of *Backbeat*. "I was surprised at how much music they used," he says. "It's, like, every song all the way through. You haven't seen it?" he asks Dulli. "You're going to freak out. It's just seeing that guy [Ian Hart, who plays Lennon in the film] with your voice coming out.... It's really trippy."

**Standing Room:** "I love these gigs where I don't have to play," says Fleming. "I'm much better at standing." Between takes, though, the guys turn on their amps and start to jam. At one point, Dulli, sitting on the edge of the stage, breaks into a Jim Morrison-esque

version of "Money." He also does Axl Rose: "I-ye, I-ye, I-ye, I-ye." His best impersonation, though, is Robert Plant: "You need schoolin'/Baby, I ain't foolin'," he shrieks. The rest of the band joins in on this one, and it actually sounds pretty good. "After our Zeppelin album," says Fleming, clearly inspired, "we've got to do a Bowie album." The guys agree.

Cramped in a small space at the far end of the studio, the musicians take a 10-minute margarita break and discuss their favorites among the songs they covered for *Backbeat*. Though it didn't make it to the soundtrack, "Love Me Tender," recorded with Henry Rollins and heard in the movie, is the fave. "Henry does a beautiful version of that song," says Dulli. "I mean, I thought it was pretty moving." The others nod their heads somberly. Fleming confesses, "I cried."

**War Stories:** "I played with Greg [Dulli]'s band once at the Pyramid, in New York," says Fleming, recalling the days of yore. "I used their guitar player's amp, and it ended up falling down a flight of

stairs during the set." A silence falls. "I swear to God," says Moore, who was also there, "I did not push that amp down the stairs. It was excellent, though."

**Come Together:** "The Rum, here, is filling in for Dave Grohl today," says Fleming, pointing to Jay Spiegel, whose nickname is short for "the Rummager." Grohl, who played drums on the soundtrack, couldn't make it because he's touring in Germany with Nirvana. "We kicked Dave out of the group," Dulli says, improvising. "We haven't told him yet, but maybe you could tell him in print," adds Fleming. "That would be nice," says Dulli.

Late in the day, the band members are trying to figure out how they landed this gig. "I think [soundtrack producer] Don Was called Thurston, and between the two of them they narrowed down a list of acts to a smaller unit, and it kind of went from there," says Fleming. But Dulli apparently has another story to tell: "I heard it was after everybody said no, they got us." "Yeah," says Mills, nodding his head. "We were the bottom of the list." "They called me after Eddie Vedder and Evan Dando backed out," Dulli admits. "Yeah," says Fleming. "And thank God." ■



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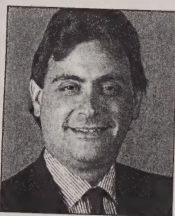
# ON THE MOVE

## ► CONNECTICUT

**Andy Nusbaum** has been promoted to managing director of advertising promotion/public relations of the New York Times Sports/Leisure Magazines in Trumbull. He was formerly managing director of



Elissa Albertelli



Lawrence Meli

the New York Times Event/Sports Marketing division.

**James Schweller** has joined Ryan Properties Group, Westport, Conn., as Midwest sales manager based in Kansas City, Kan. He was most recently managing director of sales for the Sunflower Group, Overland Park, Kan.

**Peter Broadbent** was promoted to senior vice president at Wahlstrom & Co., Stamford, Conn. He's been with Wahlstrom for 10 years.

## ► MASSACHUSETTS

**Elissa Albertelli** was promoted from local to general sales manager at Ackerley Communications of Massachusetts, Stoneham.

**Lawrence Meli**, former general manager of New England Cable News, has joined McDermott/O'Neill & Associates, Boston, as an associate specializing in telecommunications.

**Donald St. Sauveur** was named national sales manager at WODS-FM, Oldies 103, replacing **Bruce Werner**, who moved to Philadelphia. St. Sauveur joins Oldies 103 from Major Market Radio, Boston, where he was regional manager/director of sales.

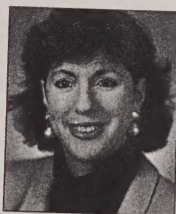
**Claude Pelanne** was named director of program development at Channel 68, the Boston University owned TV station. He had been president of Polestar Communications, Boston, a corporate video production company, and before that had been executive producer of programming

for WCVB-TV, Boston.

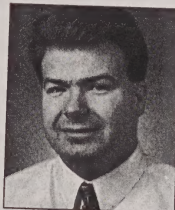
**Terri Hornbach-Torres** has been named director of public relations at the Youville Hospital & Rehabilitation Center, Cambridge. Hornbach-Torres was director of public relations at ChoiceCare, Cincinnati.

**Sheryl Kalis** and **Joanne Curran** have joined Target Marketing, West Peabody, as account executives. Kalis was a marketing assistant at The Caption Center of WGBH in Boston. Curran was assistant account executive at DRK Advertising, Boston.

Ingalls, Quinn & Johnson, Boston, has hired **Teresa Schenck** as account supervisor. Schenck was international public relations manager at Swarovski. Also, **Ed Parks** has been hired as an art director. He was at Hill, Holliday, Connors, Cosmopolis, Boston. **Colleen Seamans** has joined the agency as an account execu-



Teresa Schenck



Ed Parks

tive. She was a freelancer. **Bethany P. Forfang**, an account executive at Young & Rubicam, New York, has been hired as an account executive.

Collegiate Advantage Advertising, Boston, has hired **Glenn Gutmacher** as group manager of all media programs. Gutmacher was chief executive officer of the National Association of College Broadcasters, Providence.

**Kevin Soares** has been promoted to marketing assistant of the foodservice/ingredient division at Ocean Spray Cranberries, Lakeville-Middleboro.

## ► RHODE ISLAND

**Pamela Holmes** has joined Marquis/Bennett, Providence, as account supervisor. She was most recently marketing communications supervisor with Cole-Haan footwear in Yarmouth, Maine.

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we're risking the loss of our future and the future for generations to come. Since the children are our future, we can't afford to destroy their minds when they need them most.—*Sunil Patel, Skokie, Ill.*

## Protecting creativity

EDITOR: Glen: Gutmacher's thoughtful March 28 "Open Mike" letter voices a genuine concern that possible FCC regulatory action may restrict college broadcasters from producing innovative programs although the action deals with indecency. That concern must be shared by public access stations that serve not only college communities but larger communities as well.

Unlike other broadcasters, college and public access stations are not burdened with the constraints imposed by ratings and the need to depend on advertising revenues. Consequently, they can take risks with innovative programs that may appeal only to small segments of the community. If that risk-taking ability is restricted, the public at large runs the risk of being denied innovative, creative programs not otherwise available. If that occurs it will have a chilling effect on future program development.—*Reuben Lozner, Chevy Chase, Md.*

## What's missing?

EDITOR: DBS is certainly a "new breed of television" (BROADCASTING & CABLE, March 28) if it excludes broadcast channels!

None of the DBS packages appear to offer over-the-air outlets, which means that the consumer would have to make other arrangements to receive local television signals. Considering that the initial target markets of DBS are rural, and rural areas often have poor over-the-air reception, why would anyone currently on cable switch over? And if DBS is not targeting cable homes, then I don't see a big enough business to make the investment pay off.

Am I missing something?—*Arnold M. Huberman, president, Arnold Huberman Associates Inc., New York.*

## Just say no

EDITOR: According to an article in the April 4 issue of BROADCASTING & CABLE, an advisory panel has recom-

mended to Congress that Radio Marti and TV Marti broadcasts continue. Who are these people, and on what planet do they live?

The panel recommends "streamlining" the operations to save \$6-\$10 million per year. Why not just scrap the whole useless project and save even more?

Just another example of bureaucracy run amok.—*Larry G. Fuss, president/general manager, WDTL(FM) Cleveland, Miss.*

## Who's at fault?

EDITOR: Charges of *tabloidism* and *sensationalism* against electronic journalism have reached a manic pitch in newspapers, magazines and journals. And, in typical fashion, the huge wave of publicity that is now occurring is well after the fact; it is coming at a time when many (maybe most) of television's most flagrant and irresponsible information-based shows are moving back into the "mainstream."

Of course, it always makes good copy and sells newspapers to fixate on television's excesses and ratings "wars." By now, however, the mounting down-the-nose print criticism of television news and information programs really is not only tardy, it is out of context. Ask yourself, who other than a newspaper critic would ever foster the idea that a Peter Jennings report on Bosnia can or should compete with entertainment shows like *Roseanne*, *Seinfeld* or *NYPD Blue*? And, who would expect a thoughtful report on Bosnia to compete equally for audience with a Diane Sawyer *Turning Point* profile on weirdo Charles Manson and his ghoulish female sidekicks. After all,

the audience still looks in on the freak show when it goes to the Big Top to see the circus!

Besides, for every sleazy segment that has appeared on a tabloid show or network news magazine there are a dozen first-rate quality reports on news-driven programs like *60 Minutes*, *Nightline*, *Primetime Live* and others.

In short, along with the criticism let's have some balance and level-field reporting. The fact is, modern-day television is delivering more news and information more often in more forms than ever before. That used to be called competition, a free marketplace and (viewer) choice. In the vast array of information-based programs on television and the fierce battle for audience, there have been abuses. Not every sinner is free of occasional wickedness and neither are television journalists.

A possible solution. As an industry, why not simply stop making comparisons between news and entertainment shows based on the size of the audience? Why not "fess up and agree that news and entertainment *really* are two different animals? Why not compare news programs to news programs and entertainment shows to entertainment shows?

We know news programs can be and usually are profitable. Obviously the same is true for entertainment shows, only more so. And this is at the heart of the problem. Some people expect (demand) that the margins of return (profit) on news and entertainment programs be looked at as *equal*. Is it really fair to measure responsible and honorable programs purely on their money-making performance? The sharp-eyed accountants who sold us that bill of goods did all of us in television and cable journalism a great disservice. Even worse, they succeeded in underestimating and shortchanging the audience.

A complex world with many problems dictates that television and cable need to be more sensitive and more responsive to their abilities, potential and power. If we don't try harder, the industry and the audience risk losing one of their most valuable and visionary resources—top-quality news and information on television and cable.—*Roy F. Meyer, president, Roy F. Meyer Associates, Vienna, Va.*

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# letters

## Conference thanks, goodbye

THE SIXTH ANNUAL NACB CONFERENCE WAS A roaring success. I am always amazed at how much information, excitement and fun you generate. Although I'm sure [outgoing Executive Director Glenn Gutmacher's] successor was carefully chosen, he's got a hard act to follow. I was very sorry to hear [Glenn] planning to leave NACB.

John Crigler  
Attorney  
Haley, Bader & Potts  
Arlington, VA

*Yes, after 4-1/2 years with NACB and the last half as Executive Director, Glenn is leaving that position, but will remain a guiding force for NACB as Chairman of the Executive Board, a voluntary post. After an extensive candidate search, Mark MacLeod was selected as the new Executive Director (see "NACB News" for details). Glenn and the rest of NACB are quite pleased to have his talents in the national office.*

## Another look at CD theft

THERE'S YET ANOTHER, ALBEIT EXPENSIVE WAY of tackling CD theft (Kristin Rechberger's article, Winter '93-94 issue). We acquired digital audio tape and lock up the CDs. Like CDs, DAT cues automatically. It's digital, so unlike dubbing to carts music suffers no loss of quality or buildup of noise (and the DAT cassettes cost far less than carts). The compact discs remain available to take out on DJ shows where one person can watch over them, and at the station we can dub from privately-owned CDs onto DAT.

The DAT machine costs, but pays for itself remarkably fast by preventing purloined CDs.

Ronald Pesha  
WGFR, Adirondack Community College  
Queensbury, NY  
*See also NACB OnLine, p.12*

## From the Disc of the Editor...

You will notice some change in style with this issue of College Broadcaster. It is my first CB as Editor, and I hope you will find both the content and presentation pleasing. In particular I point you to the National Conference in hindsight, with the tribute to outgoing NACB ED Glenn Gutmacher on page 6, and the spread on SPIN's Bob Guccione Jr. on page 14.

I will be surveying subscribers directly by Massfax during the month of March to find out what suggestions and direction they might provide the publication. If you are not a subscriber (NACB Member) or can't wait for my fax, please contact me at the NACB at your convenience

- Mark MacLeod

## Broadcast pioneer project underway

TWO BROADCAST HISTORIANS, MIKE MURRAY (University of Missouri-St. Louis) and Don Godfrey (Arizona State University) have embarked on a publishing project to identify and discuss pioneer television stations across the U.S.—innovators with strong ties to their respective communities and a strong commitment to news and public affairs programming. If you would like to nominate a station or volunteer to author a short station history with special emphasis on the people who made it happen at the local level, contact Mike Murray (314-553-5496, 314-553-5485) or Don Godfrey (602-965-8661, 602-965-5011)

## Swiss station needs help

I'M ORGANIZING A WEEKLY RADIO SHOW THAT will be a view over independent american rock stations. I'm interested in receiving some playlists or charts from college radio stations. Anything you can do would be appreciated.

Elena Caresani, Rete 3  
Via Canevascini,  
Casella Postale CH-6903  
Lugano, Switzerland

## Difficult financial times ahead

BOTH NACB AND COLLEGE BROADCASTER fill important roles to mass communication students and faculty, and I want to congratulate you on the success of each.

Higher education broadcast faculty are facing difficult times ahead financially. A quick perusal of education-oriented periodicals indicates that communication and broadcast journalism programs are being gutted or eliminated outright at a number of institutions.

Can we as faculty continue to build strong programs with little money? I believe the answer to that question is an emphatic yes. In fact, I have never experienced the luxury

of dealing with even a medium-sized budget for supplies and services. Creatively coping with financial realities in higher education will be a fact of life for the foreseeable future.

James Reppert  
Department of Theatre & Communication  
Southern Arkansas University

## Looking for Hank Williams, Sr. fans

HANK WILLIAMS WAS ON A COMMEMORATIVE postage stamp, a great honor, but I believe he should receive a higher honor, the prestigious "Presidential Medal of Freedom". Hank is the "Heart and Soul" of country music. I have nominated Hank for this award and informed President Clinton that we, the fans, will flood the "White House" with letters of support for Hank to receive this award. Please ask your members to write letters of support to either me and or to President Clinton at the following addresses:

Cathy Malfatti	President Clinton
David Bozeman	The White House
Eureka, CA 95502	PO Box 3443
	Washington, DC
	20500

## Cable channel vs. campus radio?

MANY YEARS AGO, AS A MASS COMM MAJOR AT Oklahoma Christian College, I was lucky enough to work at KOCC. After being side-tracked by a brief military career, I find myself at the University of Science and Arts of Oklahoma.

After hearing dozens of students complain about the school's lack of effort in the broadcast fields, I've decided to contact you directly.

As it stands, from what I can gather, the school will be gaining a cable channel... and while they put all their effort into that, a radio station sits behind locked doors in the



same building (the only reason it's known about is that we found it while doing some scouting with a master key).

Any information you can send me about what can be done to get on the air, will be greatly appreciated.

Jack B. Rucker  
University of Science and Arts  
of Oklahoma  
Chickasha, OK

*Jack, the info has been sent. It's saddening to hear that one college station benefits while another is ignored. College radio and TV can co-exist, and in fact, even benefit synergistically from each other.*

### Trade Associations in Korea

I HAVE BEEN REQUESTED TO OBTAIN INFORMATION regarding the manner in which associations dealing with the electronic media are organized and how they operate. A group in the Republic of Korea wants to establish and institute to help further the study and increase the knowledge of the electronic media, including, but not limited to, cable television and satellite broadcasting.

The purpose of the institute would be to help improve technology and cultivate the international exchange of information, and would operate in the same manner as do the U.S. trade associations.

I would appreciate any information you could provide to help this effort. This would include brochures, pamphlets, booklets, reports, circulars, annual reports and the like.

Thank you for your assistance.

Andrew C. Seamans  
Public Affairs Consultant  
Embassy of the Republic of Korea  
Washington, DC

*The info has been sent. Glad to help!*

## WRITE TO US!

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

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

# The Jeffrey Kraus Radio Scholarship

by Brian McKinley & Sue Zizza

As many of you know, Jeffrey Kraus, General Manager of WRHU-FM at Hofstra University, passed away at his home on May 21, 1993. Our little world has suffered an unimaginable wound, and the outside world has lost a wondrous gem of a human being.

Jeffrey Kraus was the soul of WRHU-FM for more than 30 years. For those who studied under him, worked with him and knew him as a friend, his passing away truly was the end of an era.

However, his spirit is still in the walls, the studios, the music, and the programming. Most of all, in some unique way, he is in all of us.

Jeff molded and crafted one of the most extraordinary broadcasting outfits in the world. This radio station is a testament to his belief in dedication and community service. As I have come to understand it, it was his profound belief that we are here to be educated. Educated for the real world. Not only for radio but for life.

Included on his list of accomplishments, Jeff was also a newsman, DJ and playwright. In 1971, he was honored by the New York Council of Churches for his broadcast educational efforts. Over the years, he and many of the projects that he worked on with his students and fellow radio enthusiasts were honored by the National Association of Broadcasters, National Federation of Community Broadcasters, NACB, and the Midwest Radio Theater Workshop. In 1992, he was a finalist for the NACB's Advisor Of The Year.

On June 12, 1993 more than 100 WRHU (once WHCH and WVCH) alumni gathered to thank Jeff for the long hours he shared with us in the studios. The Jeffrey C. Kraus Radio Scholarship Fund was born and a loosely organized group of old friends and co-workers became The Hofstra Radio Alumni Association. That night over \$18,000 was raised to remember the man who cared passionately about his students and their futures.

Now the Hofstra Radio Alumni Association wants to give two students a year an opportunity to study audio production and radio broadcasting at WRHU. Today there is \$12,000 in a permanent scholarship endowment at Hofstra University, with the rest of the monies raised last June being used for future fundraisers. In April 1994, Brian will be congratulating the first two recipients for the Jeffrey Kraus Radio Scholarship. There won't be big checks this year, but over the next few years they will continue to grow as The Radio Alumni Association plan to raise \$125,000 in scholarship monies so that eventually two students won't have to work at all to attend Hofstra's radio program. Instead they can spend all their time at the station learning about radio.

If you are an advisor, communications faculty member, or student who, like Jeff, believes that the time spent working in educational/community radio feeds our soul and creativity like few other opportunities, then consider sending in a donation to The Jeffrey Kraus Radio Scholarship Fund. All donations can be sent to: Sue Zizza, Acting General Manager, c/o WRHU-FM, 126 Hofstra University, Hempstead, NY 11550. Students from any college interested in applying for the scholarship may write to the same address for application information.

*Sue Zizza is the Acting General Manager of WRHU-FM. She was one of Jeff's students in the late '70s and spent ten years working in the commercial radio and television industries before becoming the Assistant General Manager in 1987.*

*Brian McKinley is a senior at Hofstra University. Before becoming Station Manager of WRHU-FM in May '93, he served as Program Director ('92-'93) and Music Director ('91-'92).*



## station news

### Building donated to station

South Carolina's Threshold Broadcasting Co., which gave nearby Morris College the full-power broadcast station WFIG (now WQMC-AM) in 1989 along with its towers and some land, in fall '93 gave the college the old WWDM building as well. Morris College President Dr. Luns Richardson said "the building will be of considerable benefit and value to the college's use in its broadcast education program." (Source: Black College Radio News)

### College managers change stations

A couple of veteran college station GMs switched stations in fall '93 thanks to better offers. U. of Las Vegas/KUNV-FM's Rob Rosenthal moved across the country to run the U. of Southern Maine's WMPG-FM, while Dr. John Omachonu stayed within his state to head WAMF-FM/Florida A&M U., leaving the same slot at Bethune-Cookman College's WBCC-AM. (Partial source: Black

College Radio News)

### Binghamton Television begins local insertion

Binghamton Television has begun local insertion on the closed circuit campus cable system. In conjunction with the Telecommunications department, BTV will offer ads to local merchants who want to reach the over 6,000 students on campus. The local insertion is offered on Fox, CNN, ESPN, MTV.

### Minnesota station switches to student operation

KUOM 770, the oldest station in Minnesota has changed to student operation. Half the old staff has been retained, and some part time students will be paid. Its budget decreases from \$700,000 to \$500,000, but it plans to retain CPB funding and remain non-commercial.

### Future of WRBB??

WRBB 104.9 in Boston finds WBOQ 104.9 Gloucester interested in purchasing the 10 watt station in order to remove interference in three local towns. WBOQ is looking to increase its power in the future, and reports are that WRBB might entertain a buyout offer, especially if it's for enough money to allow Northeastern University's station to purchase another radio station.

### WONU sends listener home for the holidays

89.7 WONU, of Olivet Nazarene University, announced the winner of their "Home for the Holidays" contest. Joy Tannis of Highland, Indiana visited her recently widowed mother, who otherwise would have spent this Christmas and what would have been her 49th wedding anniversary alone. The contest included airfare for two to any city in the U.S.

### Western Massachusetts college radio scene

According to Sebadoh's Lou Barlow, Western Massachusetts has the best college radio anywhere in the country. "There's nothing else really like it. I've been traveling around enough and playing in enough college towns to know that there's no other place that has so many stations. When I first discovered punk rock I was flipping around on my shitty radio and came across WMUA (the University of Massachusetts at Amherst radio station). When I lived in Northampton, OZQ (Smith College radio station) was really ahead of their time in bringing in bands that are now incredibly influential."

Compiled by Josh Greene, Glenn Gutmacher  
(Josh Greene is on the 1994 Executive Board of Directors)

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# broadcast news

## Indecency Ban Overturned

The D.C. Federal Court of Appeals in November 1993 rejected the FCC's regulation to limit the broadcast of explicit ("indecent") material from midnight to 6 am. A coalition of several media organizations, including NACB, challenged the expanded ban. This decision restores the earlier 8pm to 6am "safe harbor" period. In related news on the cable TV side, also in late November, the FCC agreed that indecent program material was permissible on public access channels. This also marked a First Amendment victory for campus TV stations broadcasting primarily on local cable, who had feared that the new Cable Act would give such programming control to the cable

operator. (Partial source: Haley, Bader & Potts)

## Football moves to Fox

Football fans will be surprised to learn that most future NFL games will move to Fox, after that network outbid CBS in the shuffle for broadcast sports rights in December. A handful of games will remain on NBC. Given that some areas of the U.S. do not get full coverage by a Fox affiliate, this may cause some frustration, but will undoubtedly give Fox new clout in the sports advertising world. (Partial source: Electronic Media)

## New heads at PBS, NPR

The Public Broadcasting Service (PBS) tapped an FCC Commissioner, Ervin Duggan, to become its new president, starting in 1994. Duggan, at the FCC since 1990, is called a conservative democrat, but clearly open-minded, and an excellent speaker with vision. In related news, National Public Radio (NPR) named Delano Lewis late last fall to take the helm on the radio side of public broadcasting, the first African-American in this post.

Lewis' background was in telephone company management. Is it merely coincidence that both CPB-funded networks are changing leadership during a time when both entities are experiencing significant financial and audience growth problems? (Partial sources: Community Radio News, Multichannel News)

syndicated column in November offering guidance about harnessing TV's power as a teaching tool. Geared to parents, educators and consumers, the column is written by CC's head, Bobbi Kamil, and will be distributed monthly to national daily and weekly newspapers. (Source: Multichannel News)

## Commercial radio network for high schools

A new commercial radio network began broadcasting this past fall to a projected captive audience of 1.2 million students in cafeterias, lounges and study halls at 800 high schools throughout the country. Star Broadcasting, a private company in St. Paul, MN, is backing the project and said it expects to sell between \$20-\$40 million of advertising during the 1993-94 school year. (Source: Black College Radio News)

## Arbitron changes

The Arbitron Ratings Company stopped offering broadcast and cable TV data on January 1, 1994, in order to concentrate on their core business: radio ratings. Over the next two years, Arbitron plans to increase its sample sizes, which should help non-commercial stations' figures. However, Arbitron will no longer measure non-metro audiences for winter and summer ratings books. These changes are not expected to significantly impact NACB's discount ratings service for college stations. (Partial source: Community Radio News)

## AP contracts

Many college stations who use the Associated Press (AP) news service, either over the wire (using up tons of paper), via audio or the desktop computer version, are now facing major budget cuts. You may be considering switching to one of the less expensive news services, such as USA News Network or Wireless Flash. If so, check your AP contract expiration date first. The way most AP station contracts are written, if you don't cancel at least six months before it's due to expire, it automatically renews, thus locking you in for years more. You can have a "protective cancellation" clause added to your AP contract before the deadline (whether or not you plan to renew) to insure you are notified before it self-renews in the future. If you're already caught in this predicament, have a lawyer look into it. Depending on your state laws, there may be a loophole to allow your station to exit the contract earlier. (Source: NACB)

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known as the

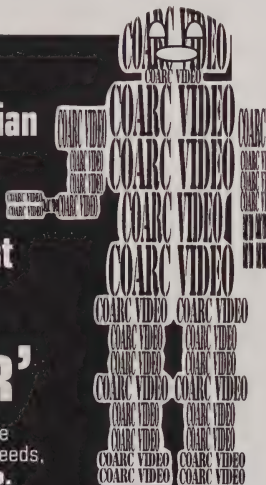
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# the national conference of college broadcasters took

place in November, and whether you were there or not we hope you enjoy a glimpse we offer through the eyes of some who were.

CB decided to wait two months after the National to determine participants' truly lasting impressions of their conference experience. A random selection produced responses from students and faculty that touch on many different aspects of the conference, but as you will read, they often echo one another.

NACB is an association of many individuals, each with their own interests in radio, television, film or video. As you might expect, radio people wanted more radio sessions and TV people wished there were more TV sessions. Many, especially first-time conference attendees, felt overwhelmed by the level of information. Of course, favorite seminars for some were slagged by others. The most commonly voiced opinion was that the opportunity to mingle with such a large group of peers was invaluable, and that the National '94 should offer even more informal social opportunities.

## Here are some of the responses.

### **JON LANDMAN, STATION MANAGER WCVM, SUNY-MORRISVILLE**

One thing I found interesting was that even though we are a small station, we seem to have the same problems as big stations — we're in the same boat. At first, we were kind of intimidated because other stations we talked to had 100 djs where we have only 35. Once we realized we had the same problems, we got a lot more out of the conference.

The conference helped us with focusing on our mission, our format and our staff. Next year, we will prepare more before going.

We liked the location of the conference in the center of downtown Providence.

### **PENNY RALSTON, WMAC-TV WESTERN ILLINOIS U.**

This was the first National I attended, and I

got to meet and talk to many new people.

I thought sessions were too focused on getting a job "after college". I clearly remember one guy in the TV writing session who stood up at the end and asked "can you tell me anything that will help me now?"

The radio and TV sessions need to be split, and I thought there should have been more TV sessions.

### **JULIE CLARK, GSTV, SUNY-GENSEO**

I'm not a Communications major, I'm just at the station for fun. This was my first conference, and I found in speaking to others that our problems seem universal, we are all looking for the same answers. I was glad to find we weren't the only ones.

The conference was a great networking opportunity.

### **JASON ROVOU, GSTV, SUNY-GENSEO**

Since 13 of us went to the Conference, we were able to cover all of the seminars. Each person took a notebook and our station manager collected the notes — she's actually putting together a list of comments and a guide from those notes.

I got to talk with Susan (Rook) and Ed (Turner) about their experiences in broadcasting. I hadn't talked to people so successful face-to-face before. They told me that the Midwest and Miami were good news markets for beginners, whereas I thought I would have had to apply to New York right away; that was something I didn't know.

I liked the session about the future of media: Hi8, Beta and new technologies. Before I didn't really know much about them, but now I understand articles and ads when I read them in trade publications.

We got many new programming ideas from other schools which we are going to try out.

### **GINGER BARNETT, STATION MANAGER KNBU-FM, KANSAS**

Our radio station is small at 100 watts, and our school size is small at about 6000 people. We want to change our image from a totally alternative station to one that



includes other types of music and relies on the input of the community.

I came to the conference to get ideas on promotions and image, theft prevention, and generally revamping the station.

Most of the sessions were very good, but I was occasionally disappointed when the speakers came from stations with a lot of people and a huge budget. Even though I got some great info, not all of it was feasible for us. Many large stations asked how we survived with a small staff of only 10 djs, which got irritating after a while.

#### KEN BODENSTEINER

PROMOTIONS DIRECTOR/PROGRAM ASST.,  
KRUA-FM/U OF ALASKA

Three of us went. Our plan was to split up and get everything, but one person ended up skipping a whole day. I got everything I wanted, which were promotional ideas. Another guy from our station was there to promote his show, which is a local music show, and to get local music from other stations, and he's gotten an overwhelming response.

We brought back lots of ideas and have already implemented them. We used another station's "Code of Ethics" as a base for our own. We have also tried great promotional ideas like live remotes.

I guess I liked just being there, rubbing elbows, not just attending the seminars. I got different ideas and a fresh perspective on things. The Conference helped me a lot and the station, too. I would love to attend next year, even if I had to pay my own way.

#### JOHN BECK, GENERAL MANAGER UUTV, SYRACUSE U.

We'd have liked to bring more people than four, but because of the distance and the expense, and Billy Joel being in town ...

The conference is not only a great way to discuss relevant topics of the future and present of television, but to sit and get to know other people who are in the same boat, to take their strengths and tell them your secrets. It was nice to know we're not the only ones that have problems with a camera going down. It was also real good to talk face-to-face with stations that we had previously only spoken to over the phone.

► continued on page 26

## THE NATIONAL '93 INDEX

Number of student, faculty and professional registrants: 524  
Number of registrants in 1992: 390  
Total stations attended: 111  
States represented: 34  
Countries represented: 5 (Canada, Denmark, England, Germany, U. S.)  
Panellists from radio, TV, film, cable and related media: 94  
Total rooms booked for the Conference at the Biltmore: 161  
Total number of rooms at the Biltmore: 217  
Number of jokes about the lights at the Awards Ceremony by Bill Maher: 12  
Number of funny jokes: 6  
Age of youngest guest: 2 years (Shella Shayon's daughter Leah)  
Number of pregnant women in attendance: 1 (Sara Hahner Elkins)  
Largest station delegation: 19 (from WGFR, Adirondack Cmty. College)  
Largest school delegation: 25, from St. John's U. (SJU TV Club and WSJU)  
Number of radio stations in attendance: 75  
Number of TV stations: 36  
Number of sessions: 73 (Radio only 19, TV only 23, Combined Radio & TV 29)  
Number of high schools represented: 4  
Number of 2-year schools represented: 10  
Miles between Providence, RI and Denmark: 6000  
Miles between Providence, RI and Alaska: 3200  
Number of hours for the longest drive: 17 (U. of MN)  
Number of full-time NACB staff: 3

# Glenn

As with the start of any new year, there are changes. The most dramatic one for NACB in 1994 was the departure of Executive Director, Glenn Gutmacher, in December.

NACB's longest full-time employee to date, Glenn had started at NACB in early 1989 as Publications Director, with the primary responsibility as editor of *College Broadcaster*. In 1991, Glenn was promoted to the Executive Director position. Under his leadership, NACB began many of the activities for which it is best known today, including the National College Radio Awards and National College TV Awards, and the National College Radio Cooperative with The Interep Radio Store.



Glenn is one of the world's most knowledgeable people on college radio and TV, and we'll certainly miss his random assortment of call letters and sense of student station history.

Now employed by Collegiate Advantage, a college marketing firm in Boston, Glenn remains involved with NACB as Chairman of the Executive Board.

We hope that Glenn will finally finish his book on the history of college radio in America and that he will find success in his endeavors.

His successor is Mark MacLeod, a long-time college station manager and a former director at the NCRA (NACB's Canadian equivalent).



## STUDIO ONE University of North Dakota, Grand Forks

If you aspire to be the next Bryant Gumbel or Katie Couric, take note of Studio One, a campus television station producing an hour live program every Friday morning that resembles Good Morning America or the Today Show. While fellow students are still asleep in dorm rooms, those involved with UND's Television Production Center rise early enough to get to the station by 4 a.m. so they can rehearse before airing at 7 a.m. on Grand Forks Cable Channel 3.

Entering its seventh year, Studio One provides students with live studio experience in a realistic setting. Students write and produce news, forecast the weather, and conduct live, in-depth interviews. According to Director of Television Barry Brode, "The intent is to create an atmosphere and facility like that in larger markets."

Complaints of staffing shortages, cramped facilities, and lack of funding are cries from many college television stations working to produce better quality programming. However, those students selected to be a part of UND's production of "STUDIO1" are fortunate to have the opportunity to work in a station striving for professionalism and success, and a facility enabling just that. "Students learn what it takes to work professionally in a prestigious television division," Brode said.

Receiving twice as many applications as the 40 internship positions makes competition tough. Interested students must fill out an application packet, write a cover letter as to why they want to be a part of the team, submit a portfolio of past work, and schedule an interview.

Under an Executive Staff, there are five working divisions organized to create Studio One, including Production, News, Meteorology, Advertising/Public Relations, and Programming. Primarily, students do all the work with staff members or faculty advisers supervising within each division.

While meteorology students from the Center for Aerospace Sciences forecast weather segments running 90 seconds, the Programming Division decides who to bring on set for three live guest segments. These guests vary from prominent people in the area to national celebrities who have visited the campus. Recent guests included singer Willie Nelson, radio talk show host Rush Limbaugh, and an Executive Chef from the area who came in to share cooking tips. This past semester the station sent a news crew to Minneapolis to interview lead guitarist, Brian May, of the rock group Queen.



The crew captured concert life while showing glimpses of the performance and behind-the-scenes footage from backstage.

According to Brode, "Our philosophy is that

students put personal goals behind them to stress team-work and the larger whole." In the studio, students not only learn audience communication skills but also team communication. "Every job is important in the station. Students working the cameras are just as important as the ones conducting the interviews," he said.

How can the Television Production Center afford to send crews on interview assignments and upgrade technically each year? Since Studio One continually proves itself as a success, UND's administration has been quite helpful. "The administration realizes that Studio One is a campus priority and we are fortunate to get their support." Through the UND Alumni Foundation, and numerous fundraising events, including a telephone campaign to alumni contributions enable students to work at their best.

In the future, Studio One looks to take the program nationally to create additional opportunities for students. So, until this goal is attained, Gumbel and Couric can sit tight. But, watch out ... Studio One may be just around the corner.

by Jennifer Milliken

## 1994 regional CONFERENCES of college broadcasters

march 25-26

Western Regional Conference of College Broadcasters. Los Angeles, CA.  
NACB's 6th Annual, hosted by KSCR, USC. (401) 863-2225

april 9

Mid-Atlantic Regional Conference of College Broadcasters. Mahwah, NJ.  
NACB's 4th Annual, hosted by WRPR Ramapo College. (201) 825-7449

april 16

South Eastern Regional Conference of College Broadcasters.  
Knoxville, TN. (401) 863-2225

april 23

South Central Regional Conference of College Broadcasters.  
Norman, Oklahoma. (405) 325-5228



## KUSF University of San Francisco

In November 1993, the Third Annual National College Radio Awards recognized KUSF as "Station of the Year", the biggest station prize in College Broadcasting.

KUSF made its debut in 1977 as a New Wave station. Its location in San Francisco put KUSF in "a hotbed of new music, right in the middle of a vital club scene, and connected to active listeners", according to Program Director Kate Ingram.

The station has seen gradual growth through the years. Back in 1977, KUSF did

not air 24-hours a day. Today, listeners can tune in around the clock, seven days a week to "New Music" and specialty shows. "New Music", KUSF-style, encompasses music of all genres with primarily rock airing 90 hours a week and specialty shows on 78 hours a week. Following three hours of jazz from 9 until midnight every Friday night, KUSF features a very popular Blues Show.

"There is a consensus among the staff to work hard and make things happen," Ingram said. And, KUSF is doing just that with over 200 staff members, most volunteers from the community. "There is a core staff of about 60 with half being students," Ingram said. The station encourages others to get involved by holding a general meeting every other week.

KUSF attributes their strong audience to involvement in public and community affairs. "The station is a voice for the community", says Ingram. "Radio is a group effort and working as a team is very important."

According to Ingram, KUSF holds two

philosophies: KUSF is a place for learning professionalism, while at the same time serving as an outlet for creativity. "At KUSF, we try to do both without stepping on one for another. Both are priorities," she says, "and nothing should limit creativity."

Many former dee-jays have come back to the creativity generated at KUSF. "We're lucky to have a number of dee-jays who have worked in commercial radio and got burnt out," says Ingram.

In 1994, KUSF plans to bring back past dee-jays to the station to host a 12-hour special dee-jay reunion. The station will also focus on its commitment to the community. With over 10,000 people homeless in San Francisco, the station wants to do its part to alleviate this growing problem. In February, KUSF will hold a benefit for the homeless. Programming in March will place an emphasis on women's issues.

KUSF's quality of programming and commitment to its listeners gives people reason to tune in. As "Station of the Year", Finalist in the Interep Radio Store Promotion Marketing Campaign, and Winner of the Interep Radio Store Community Programming Award, KUSF has been recognized nationally as a winner. As for winning the big award again next year, Ingram says, "We'll just keep doing what we're doing."

by Jennifer Milliken

your cultural oasis

# KUSF

90.3 fm

## other conferences + events

- march** 16-20: South by Southwest. Austin Convention Center, Austin. Eighth annual music and media conference. (512) 467-7979.  
16-19: AERho National Convention. New York, NY. (803) 7778-3324.  
18-21: Broadcast Education Association (BEA) National Convention, Las Vegas, NV. (202) 429-5355.  
21-24: National Association of Broadcasters (NAB) Convention. Las Vegas, NV. (202) 775-3527.
- april** 1-2: Black College Radio Conference. Atlanta, GA.  
9-13: Public Radio Conference. San Antonio, TX. National Public Radio's annual conference. (202) 822-2000.  
21-23: Videomaker Expo. Meadowlands Convention Center. Secaucus, NJ. "Where Technology Meets Creativity". Dealers, Manufacturers, Prosumers, and Videomakers in the video production industry. (916) 891-8443
- may** 2-3: Capture the Growing College Market. Institute for International Research. Marriott East Side, NYC  
13-15: Radio Only Convention. Princeton, NJ. A convention for radio executives. (609) 424-6800.  
22-25: Cable '94. New Orleans, LA. "Convergence." Meeting of the National Cable Television Association. (202) 775-3606.
- june** 8-11: PROMAX Conference and Expo. New Orleans, LA. (213) 4653777.  
18-22: Second Annual Conference on Campus Cable Television. University of Mass. at Amherst. "Campus Cable: Into the Future". Fax: (413) 545-2232.



# a n i n t e



(SFX:  
Phone rings.  
Answering machine  
picks up. Phone perspective.)

STEVE: Hello, this is Steve. I'm not here right now, but I'll be calling in for messages and I'll get back to you as soon as possible. Here comes the beep...

(SFX: Beep)

SUE: Steve, this is Sue Zizza. I'm looking for some help this summer getting next season's Radio Works into production and thought you might like to spend the steamy summer months working inside an air-conditioned studio. Call me if this sounds like something you'd like to do.

That's how it began, a phone call from one of my Hofstra University radio professors, Sue Zizza, who I had as an instructor for basic production. In conjunction with teaching, Sue's job at WRHU-FM, Radio Hofstra University, is to create special projects for student staffers so that they can have a "real world" opportunity to practice their skills. And let's face it, you can learn the basics in class, but you still need a place to put that knowledge to the test. That's what Sue does, helps students to produce all types of radio, from short features to news

documentaries and full-length features..

Last spring, as advisor to the Hofstra University Radio Theater Players, she helped to coordinate the production of a half-hour murder-mystery-musical called *Too Much to Pay*, which my advanced multi-track class produced with the Players. Not only was that the chance I needed to really flex my production muscles, but it allowed me to have my name attached to a program which has since won three national awards. While working on that project the radio production bug bit me ... big time.

When *Too Much to Pay* was completed, I told Sue that I wanted to work on more of these types of special projects, so she called me when she began to look for a production assistant for *The Radio Works*, a weekly audio theater showcase which she and producer Steve Spencer had been distributing nationally for two years. Although I had arranged to spend part of the summer work-

**Steve Infield**  
ing  
for the  
New Jersey Public Interest Research Group, when Sue offered the

internship, I knew I'd never get a chance like that again (i.e., to be part of a nationally syndicated series, before graduation!). I decided that Ralph Nader & Co. would just have to get along without me, and I spent the rest of that summer, and the semester that followed, working on the series and being involved in all aspects of its production.

*The Radio Works* was about to begin its third season when I started my internship. I'd heard a number of past episodes which Sue had played to demonstrate different types of radio production. I really enjoyed the fact that *The Radio Works* was a sampler series - listeners hear an impressive variety of audio theater productions and producers get an opportunity to have their work aired on (at time of writing) more than 75 stations in 32 states. My responsibilities as Associate Producer included auditioning a wide range of materials, thereby exposing myself to more

# r n s h i p :

**gets a taste of the real thing**

types of radio production. Better still, I had the pleasure of speaking with many contributing producers about their work while arranging for their tapes to be sent to us, dubs to be made, etcetera.

What has the whole experience been like? It's been a unique way to find out what it takes to be a producer. It's also been a bit heady, given the amount of input I had in programming decisions. Every week, Sue would hand me a stack of tapes and ask me to give her my opinion of each show. If I liked something, she'd listen to it and together we'd work on editing and preparing that contribution to become a *Radio Works* episode.

When I didn't like something, I had to tell Sue why. She would listen to the program and read my written comments. If she agreed with me, then we'd write a letter to the producer detailing the problems we found and suggesting possible solutions.

Sharing my ideas with other producers - some students like me, and others professionals - was the best thing about working on the series. And it wasn't so much the "power" to say yes or no about a particular piece of work, as the constant contact I maintained with others as interested in this type of production.

I've been able to network with producers

from New York to LA., and to work directly with some great people, like George Zarr from New York City's *Exit 3 Productions*, whose work has been heard around the country on National Public Radio's *NPR Playhouse*. Additionally, I've traveled with Sue to other parts of the country to talk about *The Radio Works*, radio theater in general, radio training, the direction of this end of the radio industry, etcetera. In other words, I was a real and significant part of the series.

One of my favorite moments during the internship was being interviewed with Sue at WBAI-FM, the Pacifica station in New York City. They started running *Radio Works* soon after I joined the staff and we were invited to spend a couple of hours talking about the series and upcoming programs. I've always been a fan of alternative radio and have listened to WBAI for many years, so actually being on their airwaves was a terrific thrill.

Now don't think it's been all fun and glamour. As Associate Producer I've also had to stuff envelopes, dub tapes, type labels, and do all of the usual intern tasks - but even these gave me a deeper insight into the job of creating, producing, and marketing a successful radio series.

I enjoyed my radio classes in college, but working on *The Radio Works* allowed me to practice what I had learned, and to become a part of more than a classroom exercise (e.g., while working on *The Radio Works* we went from 50 odd to 70+ affiliates - and I know that some of my work helped to make that happen). And the series is just

part of a tradition at WRHU. For more than 30 years the station has provided students an incredible laboratory in which to test both their training and ideas today for the communications job market of tomorrow.

No question about it, we all learn a lot in the classroom. Some of us even get the chance to serve as interns, answering phones for commercial stations or making coffee for busy producers and, incidentally, learning something (peripherally) about the radio business. However, as young adults not yet a part of the professional world, few of us get the chance to really make a difference in the direction which a project takes. Sue Zizza put a lot of faith in me, always asked my opinion, and acted on my advice. She gave me the chance to make a difference.

She's had more interns work on the series since I've graduated. Some choose to stuff envelopes and others choose to contribute more - she gives each person the opportunity to try new things and then lets them choose their own path.

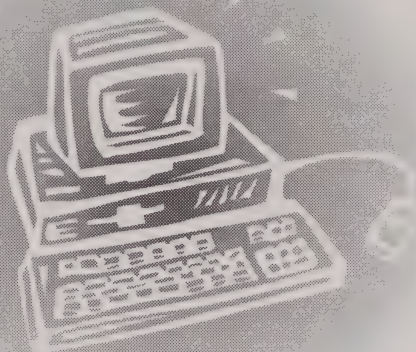
I'm glad I returned that call last summer and decided to be a part of *The Radio Works*. While I'm no fool - I still have a lot of learning to do about audio production - this internship did give me a substantive national credit to put on my résumé. What's most impressive is that I gained the credit not only while I was still an undergraduate, I gained it without having to leave Hofstra University.

As college broadcasters, we should all have more opportunities like the one that I had. If your station doesn't have a project like *The Radio Works* in which you can participate, suggest that one be created, or, better yet, create one yourself. Remember, if it's experience that you're looking for, nothing beats the real thing.

by Steve Infield



**The following are sample excerpts from one "Media Forum" discussion:**



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"I know what you are going through (CD theft). We have the same problem at our station. We have just installed a new policy that allows only the dj on the air to have access to our library. If a station member is found inside the library outside of her/his airshift, s/he will be dismissed as a station member. In regards to your problem of balancing staff member morale with stricter rules, it is important to emphasize that it is better to have a CD get signed out ahead of time, than it is to not have that CD at all."

"Try removing the CDs from the jewel cases and storing them in those tyvek sleeves - hopefully cutting down losses because people wouldn't want CDs without sleeves. (I am kind of dubious about this ... but we also have space problems in the library and this would definitely help with that."

"Why not cart your music? Initially, it is a lot of work ... and you would have to purchase enough carts to hold at least your currents and recurrences, but you're going to

see many less disappear."

"Carting up music sounds like a good idea if your format is pop or top 40 modern. But what if your format requires a huge rotation basis?"

"Well, I think I'd like to put my two cents in on this CD thing. We too have gone through the lock up thing and still have a minor theft problem ... Oh yes, one more thing, the removing of artwork from the jewel boxes doesn't work in my estimation, as we have had many of our best discs taken without the jewel box, a virtually untraceable crime."

"Aside from numbering CDs, keeping inventory logs or just plain super gluing everything to the CD racks ... a different perspective ... vinyl. Well, why not ask your music rep for vinyl copies of the albums you know are hot street walkers ... it would deter most would-be vandals in your station."

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# what do you feel is your station's greatest potential for revenue expansion?

## KTSB-FMca, U. of Texas-Austin

"Our station is publishing a CD of local Austin artists which will increase revenue. This is our major fundraising project along with three benefits planned for this semester. We make our big money selling strom-

boli at Forty Acres Fest, a big party here."  
-Dylan Klarfield, Fundraising Director

## WPHS-FM, Cousino High School

"It's tough being a non-commercial station, but I think if we got more involved in the community we would increase awareness.

If more people listened, we could get more underwriting." - Matt Feiler, Operations Manager

## WFHC-FM, Freed-Hardeman U

"We hold lectures during a week long event where people come in from all over to speak on various topics. We make tapes of the lectures and then sell them. Also, since we have a jazz format, we hold Jazz Fest, a day long concert that's televised over local college television." -John Myer, dee-jay

## WREK-FM, Georgia Tech

"We're lacking underwriting at the station. We know that there are many local businesses out there, small and large, who could buy spots. So... we're in the process of publishing underwriting brochures to send out to these businesses. Hopefully, this will bring in more money."

## WRBB-FM

Northeastern University really Parties. We have a lot of parties throughout the year that are open to the school. We had a Soul Jam with dee-jays mixing and we're planning more for the spring. We get money from underwriting but we don't count on this as much as the parties." - Chris Adams

## WPSU-TV Pembroke State U

"Most of our money comes from our state budget. So, we have to work with that. However, we do get a small amount of money from corporate underwriting." - Melanie Owens, Production Coordinator

## Cable 8, Washington State U

"Currently, we're in the process of selling advertising spots to local businesses. However, our main source of revenue comes through our shows. By improving the quality of our programming, we hope to win awards." - Jane Kim, Treasurer

## SMC-TV, Santa Monica College

"We rely heavily on external fundraising. Renting out our facility is a big success. We rent out to other educational and government agencies to bring in more money to the station." - Doug Wicks, staff member

## WCFG-TV, U of South Carolina

"Right now we're attempting to expand our advertising where in the past we just relied on sponsorships. We get a little money from our administration, but it's just not enough." - Patrick Bryant

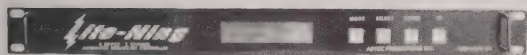
## Tyler Junior College

"Well, seeing as we're an educational access channel as well as non-profit, that question doesn't really apply to us I guess." - Keith Adams

compiled by Jennifer Milliken

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# take a spin with Bob Guccione

by  
Holly  
Beretto

spin with

One word more aptly describes Bob Guccione, Jr., editor and publisher of SPIN magazine than any other: conviction. He possesses a dedication to furthering the understanding and awareness of the power of journalism.

As the son of Bob Guccione, publisher of the (in)famous Penthouse magazine, his life has been one of taking stands and refusing to back down in the face of controversy right from the beginning. Speaking at 1993's NACB Western Regional Conference, Guccione admitted to not being an expert on college, let alone college broadcasting. Although he finished high school, he never graduated, nor did he go on to college. But, he said, sometimes "a lack of formal training allows you to develop instinct and a central focus, a sense of purpose." His sense of purpose centers on the importance of journalism.

He concedes that the early years of his life were marked with failures: high school, finding himself, and marriage. In 1985, he returned to the U.S. after spending time in England trying and failing to work as a novelist. The one thing he was certain of was that he wanted to communicate, but that he didn't want to write any more. He began working in the business offices at *Penthouse*, and his time there allowed him to learn about the world of magazine publishing.

# one, jr

It was during this time that he realized that the premier music magazine at the time, *Rolling Stone*, was ignoring a large part of its readership: the 18-24 year olds. Long before the advent of "Generation X" (a term he rejects and hopes others will too), Guccione saw that the younger generation needed something to believe in, something they could trust. His answer to that quandary was SPIN. Hiring several of his friends and moving into *Penthouse* office space, competition for *Rolling Stone* was born.

"We didn't really know what we were doing," he says. "And, since we didn't know what we were doing, we didn't know what couldn't be done." SPIN hit the stands in 1985 and sold 176,000 of a 300,000 first print run. Since then, SPIN has earned a niche in the world of music publications, and more than that, has understood that, as a publication, it has a responsibility to its readers.

SPIN tackled stories that other publications avoided. Guccione's publication was mainly responsible for breaking the story on how the billion dollars raised from Live Aid was used to buy weapons for the Ethiopian Army, instead of being used to feed the starving. SPIN is the only magazine to have a monthly AIDS column, which, when it debuted, made SPIN the only national publication to address the disease. Guccione has argued with evangelists over the lyrics and meanings of rock music, recognizing a need to stand up for First Amendment rights. His conviction is that SPIN provides a voice people need to hear. SPIN spearheaded a promotion called "Be a SPIN Whistleblower for the environment," encouraging college stations to expose local

government environmental waste. He believes firmly in the press' obligation to the public.

"The press is afraid to give coverage to a story that won't fit neatly into a thirty second sound bite," he says. "My feeling is that your audience will listen to you if you don't talk down to them." Guccione feels that journalism is an important tool for carrying messages, and he urges college broadcasters to carry the mantle of responsibility in their broadcasting. The courage to pursue the truth, a task he admits is not always easy, is vitally important in giving credence to writing.

In addition to his work on the magazine, Guccione launched the SPIN Radio Network, designed to provide pro-

gramming to its member stations. According to Matt Hanna, SPIN's Executive Assistant to the Publisher, the network provides 12 1/2-hour programs per semester. Created in cooperation with Carrigill Communication/ the National Alternative Network basically takes the ingredients of the magazine (news, interviews, exclusive music), and puts them in radio form.

"SPIN's plan is to provide SPIN Radio Affiliates with more than just programming, although programming is something the network will continue to provide and expand. Bob Guccione, Jr., editor and publisher wants to unite the members of the the network into one force to bring about social and political awareness and action," says Hanna.

Guccione's strong convictions and sense of dedication have allowed SPIN to stay on the cutting edge. He has kept the publication relevant not only by breaking new artists, but also in being politically, environmentally and educationally wise. His central purpose, to communicate, has allowed SPIN to remain a strong voice in the publishing world.



Holly Beretto is currently on the NACB Executive Board of Directors.



# New Executive Board

With a new year comes a new NACB Executive Board of Directors, elected by the membership at the National Conference, and appointed to a one year term to run January to December 1994. Here is your introduction:

KATHERINE (KATE) ALSON is a senior journalism major, with a concentration in Literature, at the U. of Mass.-Amherst. She is the Telethon Director at WMUA, while also doing news, community affairs and children's programming ("really everything" she says). Very open, very chatty, Kate intends to focus on assisting NACB "broaden its connection with member stations, and connecting people with important issues."

HOLLY BERETTO, a Rhode Island native, is a first year graduate student at Saint Louis University, where she is working on her M.A. in Communication, with an emphasis in Journalism. Holly has experience as an intern at NACB (1990), and in writing, producing and hosting programs on community access cable television. Holly wants to see the NACB "grow and meet the changing

needs of its members".

JOSH GREENE is a junior at SUNY Binghamton, holding a major in Management Information Systems. He is General Manager of BTV, Binghamton's television station. "I wandered in for a part in a comedy show, and I was the only one who wanted to work on the computers more than I wanted to be on the air." He has decided to work through NACB to help integrate today's computer technology into TV and Radio.

NANCY KAPLAN, a self-proclaimed morning person, is an Assistant Professor of Communications at Hofstra University in Hempstead, NY, where she teaches television production and broadcast journalism. Nancy wants the NACB to "think more broadly and futuristically, to stay on top of changes occurring in the media". Nancy is founder of the NACB Faculty / Staff Board, and is in her third and final year on the Board.

JAMES (JIM) MCCLUSKEY is Assistant Professor of Journalism at the University of Oklahoma. He has 22 years experience in professional broadcasting. Jim has already set

the wheels in motion for the NACB's first South-Central Regional Conference. Among his plans are a focus on the development of non-broadcasting stations, in particular, those based at High Schools. Jim feels this is an important area of growth for NACB.

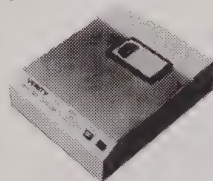
KIMBERLY SCHECK is a junior at St. John's University in New York where she is Editor of the school paper, on-air at WSJU, and working for the school TV station. Kim also does work for the Big East TV Network. Never seen without her DayRunner, Kim has found time to dedicate to furthering NACB expansion into film. In her second year on the Board, Kim wants the NACB to be "a force that unites college broadcasters".

# New Executive Director

MARK MACLEOD is the NACB's new Executive Director, having started the position in January.

Mark has breathed campus media for over ten years, holding just about every possible position of responsibility from volunteer to head of the NCRA, the national association of campus / community radio in Canada.

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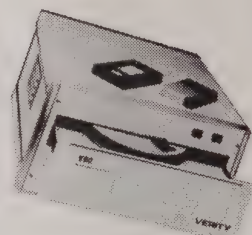
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While at Canada's smallest university (Mt. Allison, pop. 1700), he organized and secured funding and licensing to put a radio station on the air.

Mark has held management positions at four college-based stations, in both major and small markets. He has been active in media issues with a national scope for over five years, including lobby work on government broadcast policy and copyright law.

Fundraising has always been a key element in Mark's media experience, and over the last decade he has generated nearly one million dollars for the organizations with which he worked. His sources have included government and corporate grants, national and local events, on-air fundraising campaigns, and an assortment of special projects.

### National Conference '94

NACB's National Conference will again be the highlight of the student electronic media year. The seventh annual conference will be occurring November 10-13th, 1994 in Providence, R.I., but this time at the larger Rhode Island Convention Centre. Expect nearly 100 sessions on every aspect of student electronic media, from the nuts and bolts of basic operations to future careers in media! Up to fifty exhibitors in the Conference's Exhibition Hall will be able to show equipment, programming and services, explaining step-by-step at their booths and at free product demonstration sessions.

Your musical tastes will be satisfied by musical showcases, and the Media Job Fair will allow open roundtables with top hiring companies in radio, TV, film, music and new media. Expect the keynote to be noteworthy, and the Awards ceremony to be emceed by a well-known celebrity.

### Student Awards Update

Speaking of the Awards ceremonies, for the fourth year in a row, NACB and America's top media companies will present awards for the best student programming and station activities in TV and radio in the 3rd Annual National College Radio Awards, the National College TV Programming Awards, and the U Festival Student Film and Video competition. The competition is open to all students and promoted through college stations nationwide. Sponsors last year included: A&E, All News Channel, BMI, Cartoon Network, CNBC, CNN Newsource, Comedy Central, E! Entertainment Television, ESPN, HBO, The Interep Radio Store, MTV, Narragansett Radio/WYNYK, SPIN magazine, TNT and others. Deadline for submissions will be June 1st, 1994, and details will be in the mail soon.

### Regional

#### Conferences '94

Whether or not you made it to the NACB National (and if you didn't, you really should plan to include it in this year's budget), NACB's 1994 spring Regional Conferences are designed for you. Ever thought about how much you'd learn if you just escaped the day-to-day isolation at your own station and spent a few days with college station veterans and other media professionals from across your region? Have you spent over \$100 to go to conferences where topics were limited to music, with nothing about the other aspects of your station, let alone insights on possible media careers? Or was it all equipment exhibits and technoid sessions that went over your head? Well, this is the time you can find what you need.

The 5th Annual Mid-Atlantic Regional Conference will again be hosted by WRPR at Ramapo College in Mahwah, NJ on April 9. The 6th Annual Western Regional will be hosted by KSCR at the U. of Southern California (USC) on March 25 and 26th. The Southern Regional is slated for the U. of Tennessee-Knoxville April 16th, and the South Central will take place Apr 23rd in Norman, Oklahoma.

At only 100-200 attendees each, NACB's regionals are somewhat more intimate than the National Conference, but still allow students and faculty from around your region to gather and learn. It's the one conference to which your student government or communications department should be willing to send you.

For the latest updates about the NACB Regional nearest you, call 401/863-2225.

### U/X Available

Hundreds of college stations desperate for free or low-cost TV and radio programming to fill their schedules have found the U Network Program Exchange Service (U/X) Directory invaluable, as it contains listings of thousands of hours of student- and independently-produced programs for college and school stations. U/X is provided as a section of the annual NACB Station Hand-

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Please feel free to contact College Broadcaster's advertisers directly to learn more about their products and services. **For advertising information, call the NACB Sales Department at 401-863-2225, or fax 401-863-2221.**

book manual, free to all NACB member stations. Therefore, if you or your station has produced programs you want included in the U/X Exchange, contact NACB at 401/863-2225 so your new shows can be in the '94 edition.

### College Radio Cooperative

Student stations are making money from underwriting/promotion buys placed by national sponsors through the National College Radio Sponsorship Cooperative, run with NACB by The Interep Radio Store, the nation's largest radio rep firm. Discover Card has just used the service, and previous clients include MasterCard, American Heritage, and Sports Illustrated. Call the National Office if you have questions or wish to check your status.

### Radio Ratings via Arbitron

We're pleased that college stations continue to get 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 of gender and age for all stations in your market, are available for as little as \$175. There's no charge or obligation to see if your station is rated. If interested, please call NACB's JoAnn Forgit at 401/863-2225.



# TestDrive: *adobe premiere 3.0*

Radius' VideoVision Studio and Abbate Video's Premiere plug-in

Confronting the ever changing face of high-tech media, NACB's TestDrive crew tries to find great bargains amongst the thousands of products on the market. This issue we look at a complete package for inexpensive audio and video production on a Macintosh Computer.

Our TestDrive focuses on Adobe's Premiere 3.0™, a non-linear QuickTime™ video editing system. High-tech audio production geeks may find many of Premiere's features fun, but the whole package is better suited to video work rather than audio. We'll also be trying out Radius' VideoVision with the Studio upgrade. This hardware board plugs into your Macintosh computer, and captures full screen at 30 frames per second, and 60 fields per second in full 24-bit color. In addition, we'll look at Abbate Video's Video Tool Kit plug-in. This software addition to Premiere allows you to control just about every brand of VTR and laserdisc player via a remote control interface on your computer screen.

We should note that Apple has introduced a new video standard (still code named "Picard" and "Riker" by Apple's technodorks). Interestingly enough, the package reviewed in this issue, plus some new code programmed by Apple in a software package called VideoFusion, is being bundled together. This is Apple's first real attempt to market to the desktop video crowd. Check out the big Mac mags for more info.

Now to the hardware!

### Radius' VideoVision

with the studio upgrade. VideoVision was first introduced without the broadcast capabilities serious videographers would need. A new add-on board called the Studio upgrade now allows you to do some serious video digitizing. If you're new to desktop vid, here's the deal: You digitize your footage by plugging your VTR into your computer. With VideoVision Studio, you won't need to fumble with RCA jacks sticking out of the back of your computer. VideoVision uses a multi-jack connector panel that looks like a powerstrip snaking out from behind your machine. This panel has 2 input ports, one output port and an audio mix port. All the ports, with the exception of the audio mix, allow you to choose either superior S-video or universal composite video.

VideoVision Studio does the trick. We found using a disk array (two or more disks connected to allow the computer to transfer the digital video signal quickly) was the only way to get near broadcast quality video. Speaking of disks, remember you'll need a lot of hard disk space: about 1 megabyte for every 2 seconds of video. Of course, the amount space taken up by digitized video is not a fault of VideoVision: all desktop video editing systems share the same problem. Look for Apple's QuickTime 2.0 (to be released this month) to significantly improve what you can do with video (and audio) on your desktop. The short clips of video we digitized looked great. VideoVision Studio comes with a built-in 24 bit video card so you can view millions of colors on your Mac. The TestDrive crew were very impressed with the picture quality once we set up the disk array. You may experience a few dropped frames and some strange lines at the bottom of the screen, but this didn't happen enough to piss off anyone important. Overall, we were pleased with VideoVision Studio. Image quality is

outstanding, capture rates are great if you have the proper hardware (a disk array, SCSI-II, and a fast Mac). We loved the connector panel — and the instructions made set-up a snap (pun intended).

### Adobe Premiere

Once we digitized our video clips on our Quadra 800 (yes, you'll need a fast Mac) we imported them into Premiere. Premiere is an editing package that also allows you to

heads spin. The TestDrive crew were blown away with the ease of Premiere's non-linear universe. Unlike some non-linear systems, you can grab a video clip segment and move it along the timeline of your project! Simple, and very effective. The built in effects are numerous, just about everything you'd need. And if everything you'd need isn't enough, Premiere makes use of plug-ins that allow you to apply effects from other Mac programs like PhotoShop. If you're not

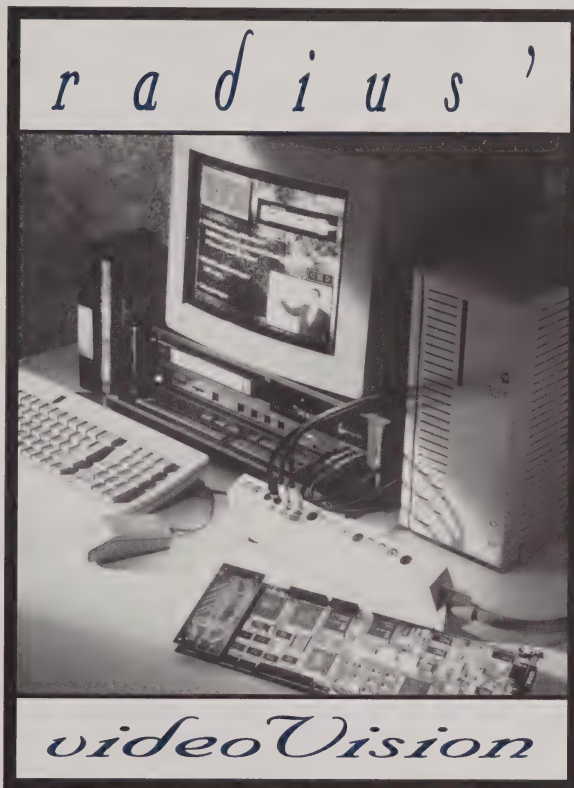
familiar with the Mac or PhotoShop, well ... the possibilities are endless for the cool and sometimes very messy things you could do to your video. Premiere has added speed when you need to preview your project in a small on-screen window. What about getting all this video back to your decks? Well, that's as easy as printing. Other Premiere enhancements/abilities include: viewing digitized clips in various modes and sizes, making edit decision lists easy, great new editing control features allowing you to hone down your video and paste from track to track, cool titling options with safe guides, and much more.

### Abbate Video

One very important new feature that Abbate Video has added via Premiere's plug-in features is called VTK plug-in. This software and a cord attached to your computer's modem port allows you to control just about every VTR in existence from a simulated VTR deck control button on

your computer screen. Man alive, does this make digitizing video easier. The whole little package is so simple and effective, no one should be forced to live with VideoVision and Premiere without the VTK plug-in.

This complete video editing package will most likely be bundled together (plus a few other neat software packages), so check with your local computer store or mail-order house. Also, watch for Apple to release a complete desktop video editing unit comprising most of the products reviewed here.



apply digital video effects (DVEs) and transitions between video clips. Premiere's got a what-you'd-expect interface. In other words, if you've edited video, you'll be able to use Premiere. Premiere version 3.0 is a major improvement over earlier versions. You are able to do more with sound: up to 99 tracks of 16-bit CD quality audio (using Apple's Sound Manager). With the connector panel, the potential exists to create great audio.

Premiere offers so many effects and options that it would make most Video Toaster



# legal

With Cary Tepper  
of Meyer, Faller, Weisman & Rosenberg

**Q** Our school operates a cable-current radio station and a campus-wide cable TV station. Local political candidates keep demanding reasonable access on both stations. Also, some candidates are demanding equal time when we present an interview with one of the candidates. Must we provide such access or equal time?

**A** No, because neither station requires a license from the FCC for operating authority, the FCC political broadcast rules do not apply to them.

**Q** For fundraising purposes, our college radio station plans to set up

pledge tables at local restaurants and our DJ's will encourage listeners to stop by those restaurants to pledge financial support and pick up random prizes. Each restaurant will reimburse the station for the costs associated in setting up the remote broadcasts. The station's broadcast announcements will mention the name and location of the restaurant, but will say no more. Is this OK?

**A** Yes, so long as you do not promote the restaurant or its menu. However, with respect to the restaurant's reimbursement of the station's remote expenses, make sure that such reimbursement does not exceed the actual costs, and be sure to acknowledge the restaurant as a supporter of the event so that Section 73.1212 (sponsorship identification) of the FCC Rules is complied with.

**Q** Our radio station would like to ask its listeners to join its Membership Club by submitting an annual station contribution fee, which would entitle each member to a "club card" that offers certain discounts from participating businesses in the area. Can we promote the membership card by announcing which stores and businesses are participating in the discount program?

**A** Yes you can, so long as you mention such businesses in conjunction with the membership card, and do not promote the goods or services of any participating entity. Make sure that any announcements about the membership card and its benefits always emphasizes the fundraising aspects of the program, and not the goods or services of the participating entities.

**Q** We are a full time FM college radio station, licensed by the FCC. We have been approached by a local citizens group that wants to pay us to produce and broadcast a weekly local current affairs program. Can we enter into such a relationship?

**A** Yes, but you have to be very careful about a few key matters. Non-commercial radio stations are not permitted to "lease" time like commercial radio stations often do. However, if the station produces the show, you may be reimbursed for all the costs in connection with its production and broadcast. Also, you may encourage—but not require—the local citizens group to make a general supporting contribution to the station. Remember, however, that any such contribution would require acknowledgement of the support.

## On Target.

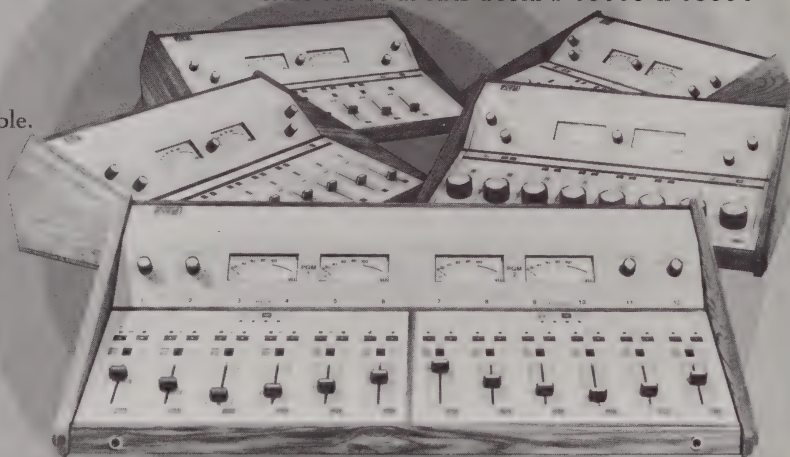
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**MAJOR: HATER, s/t**

A&amp;M Records/PO Box 118, Hollywood CA. 90078

Stripped down and dirty, the clamorings of HATER are intense, raucous, and even include a cover of a Cat Stevens song. "Hater" is a Ramones-like example of the wonders that can result from making a few chords go a long way. They are an amalgam of bands and musical styles. The overwhelming sense is of dudes just hanging out, jamming and having fun. Drummer/vocalist Matt Cameron's *Soundgarden* roots are obvious in the ubiquitous tributes to *Led Zeppelin* which are incorporated into the original songs. These songs are mostly written by guitarist Ben Shepard who is a veteran of *Nirvana* and *Soundgarden*. "Putrid" is indulgently mellow, yet disturbing, with John McBain's guitar work sounding as beautifully fragmented as a musical kaleidoscope. Combined with the throbings of "mystery bass player" John Waterman, the effect is as bloated and intriguing as the song's title suggests.



In sharp contrast, "Blistered" is a demented version of the Johnny Cash hit. Unfortunately, it is almost impossible to out-tough Johnny. HATER's version of the song is hysterically tinny-sounding and wimpy in comparison. The band redeems itself in the last measure of the song, which is psychotically loud and twisted, reeking of guitar. One is left wishing the whole song had been done similarly.

Deviod of lyrics, "Lion and Lamb" is a wonderfully mutilated easy listening song, featuring Glenn Slater of the *Walkabouts* on the mellotron.

Somehow producer Stuart Hallerman manages to tame this maelstrom of people and musical styles and capture its essence. While the result is not necessarily coherent, "Hater" is an excellent jam, a union of grunge, folk and space alien rock that's definitely worth checking out.

**INDIE: SWEET HONEY IN THE ROCK, *Still On The Journey***

EarthBeat! Records/PO Box 1460, Redway, CA 95560

Living in a time when the mass media can cause a band to be a hit one moment, and be completely forgotten the next, it is reassuring that SWEET HONEY IN THE ROCK are still going strong on their 20th anniversary. "Still On The Journey" is the eleventh recording from this female a cappella group, and it is a fitting showcase for their vast talents. As refreshing as their longevity is their message. Unlike bands who are out to make a quick buck, SWEET HONEY espouse liberation and social responsibility, even when these ideals are not necessarily hip. Propounding these ideals is founder Bernice Johnson Reagon, who produced "Still On The Journey" along with her daughter, Toshi. Their story is included in the track "Tribute", which describes the path of the twenty-one women who have been part of SWEET HONEY, their goals and their tale.

This latest release spans times and styles from the Civil War to the present, and includes spirituals, rap, and gospel, as well as the traditional call-and-response of traditional African American compositions. "Wanting Memories" is soothing and textural. The yearning lyrics "Since you've gone and left me / There's been so little beauty / But I know I saw it clearly / Through your eyes" express the needs of people throughout time, as well as those of songstress Ysaye Barnwell. The richness and strength emanating from these women throughout these varied songs is truly invigorating. Their rendition of the African American spiritual "Come By Here" is mystical, with a passion veiled in gentleness. The many voices create a tapestry of sound interwoven so neatly as to be almost inseparable. Even without the contribution of musical instruments, "Still On The Journey" is rhythmic and multi-layered, an inspiring tale of SWEET HONEY IN THE ROCK's first twenty years.

**UNSIGNED: SLITHER, PG 13**

Analysis Records, 273 Chippewa Dr., Columbia, SC. 29210 - 6508.

Complete with screams, samples, and the chant "I've discovered the password to the human mind / ...In the future", SLITHER are doing that techno-industrial thing, and doing it well. Admittedly, they err on the techno side, with driving, monotonous dance beats and that infiltration of disco that has become de rigueur in recent times. But "PG-13" is saved from the inanity by the rasping vocals, and crashing, thundering instrumentation associated with the industrial gurus Ministry and Nine Inch Nails. "Little Hitlers" is scary, dark, and low pitched, although ultimately not as interesting as the title warrants. However, it is stylistically good, and very well executed.

With song titles like "UFO Xperience" and "Chewing Gum in Singapore", it is obvious that SLITHER have a sense of humor, which is perhaps what prevents them from being purely industrial. "Speed Mama" has shades of the New York underground dance band THE SHELTER. Similarly, much of PG-13 is comprised of that ultra club mix thang. It's silly, upbeat and danceable. The combination of this sense of fun with SLITHER's darker side makes PG-13 a varied as well as well-produced album.

-L. Anderson



## JOBS

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

Full-time faculty advisor: Santa Clara University (California) is looking for an individual who will develop a creative approach to educating students at the student newspaper, yearbook and radio station. The advisor maintains a faculty position within the department and offers both practical courses related to student media, and a course in journalism or broadcasting within the department. Position available as early as June 94, but start date is negotiable up to August 1994. Letter of application and resume should be sent to:

Dr. Christine Bachan, Chair, Department of Communication, Santa Clara University, Santa Clara, CA 95053. (408) 554-5498

OTHER LISTINGS/  
PHONE LINES

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

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.

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 this service, just call the same number.

## INTERNSHIPS

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

Associated Press/TV Division: Volunteer intern to help broadcast breaking news to int'l subscribers. College juniors, seniors, or grad students, especially those fluent in a foreign language with broadcasting experience. Cheryl Pientka, AP, Suite 710, 1825 K Street NW, Washington DC 20006. 202/736-1121.

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

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

WHDH-TV, 617/725-0732.

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

F/X Video offers internship posts as assoc. video editors; required to work on Video Toasters and edit; will train, no experience necessary.

College sophomores or juniors only who are very willing to learn. After training, pay-per-job is available; course credit also available. Resumé to: Bruce Testa/Janice Anderson, F/X Video, 14 Morning View Drive, Cromwell, CT 06416, or call 203/632-9595.

Globalvision: Int'l TV prod. company, specializing in global information and entertainment programming, seeks administrative and production interns. Macintosh and production skills helpful but not ➤

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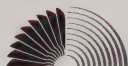
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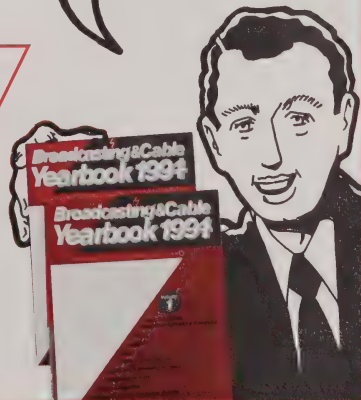
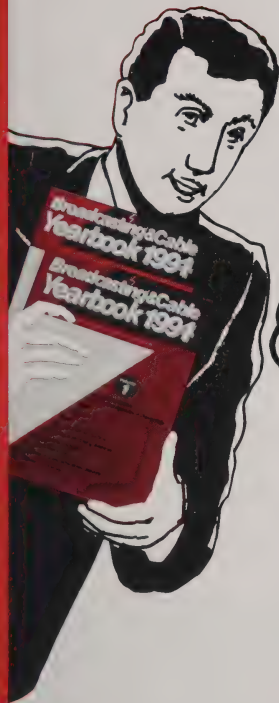
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required. Responsible, organized, intelligent interns should mail resumé/cover to: Anne Hemenway, Globalvision, 1600 Broadway, #700, New York, NY 10019.

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

K-BIG 104.3 FM/Los Angeles: Seasonal internships run as follows: Summer: mid-Jun. through mid-Aug., Fall: mid-Oct. through mid-

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

KSDK-TV News: Multiple internships offered by News Dept. of NBC affiliate in St. Louis, MO. Students

have very real newsroom responsibilities in Special Projects, Sports, Weather, assignment desk, videotape library, and "Five On Your Side" office. Applicants should be dedicated, have good interpersonal skills, work well under pressure, provide own transportation, and have flexible schedule. Applications accepted for any of the annual internship cycles, which run Jan.-June, June-Aug. and Aug.-Dec. 30-hour workweek; internships unpaid. Student must arrange academic credit, and must be enrolled in a degree program. Ava Ehrlich: 314/444-5132 or -5120.

Museum of Broadcast Communications (Chicago): Gain knowledge of broadcasting's past, present and future while earning valuable experience in the field of communications and museum administration. Semester or summer internships available to juniors and seniors in

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

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

National Association of Black Journalists: College or graduate students majoring in journalism or communi-

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cations will be placed at broadcast stations around the U.S. as available. Sharon Richardson, NABJ: 703/648-1270.

National Association of College Broadcasters: 3-4 positions each fall, spring and summer term at national HQ in Providence, R.I. Interns exposed to all areas of media including satellite network programming and production, research and writing for magazine/publications, national and regional conference planning, promotions, and member/affiliate services. Transportation expenses paid. Applications accepted on ongoing basis. Mark MacLeod: 401/863-2225.

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

WCVB-TV in Needham, MA, seeks college juniors and seniors for

semester or summer internships. Minimum 16 hrs/week required. One nine-month paid fellowship offered to grad students; five paid summer internships available for minority college seniors. Carol Bolling: 617/449-0400.

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

## AWARDS

National Educational Film and Video Festival, May 18-20th, 1994. Oakland Convention Center, Oakland, CA. A National Educational Media Market specifically designed for buying and selling rights to non-theatrical and educational media. Open to films, videos, and interactive media. Works in progress are welcome. Information and entry forms: (510) 465-6885. Deadline: April 8th.

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theatre production, and multimedia and desktop video. No sales tapes, fluff or talking heads, please. Deadline is June 1. Contact Charles Austin for further information at (310) 558-7880.

The Journal of Radio Studies invites articles and book reviews for its third annual issue. The new journal encourages well-written scholarship regarding radio's contemporary and historical subject matter. The mode of inquiry may be critical, descriptive, empirical, philosophical or comparative. JRS utilizes the style of the American Psychological Association. Manuscripts are subject to blind peer review. The deadline for the third issue is June 1, 1994. Manuscripts should be submitted to Dr. Frank Chorbha, Editor, in care of the Department of Communications, Washburn University, Topeka, Kansas 66621 (913) 231-1010 x. 1380. Book reviews may be sent to Dr. Thomas W. Volek, School of Journalism and Mass Communication, University of Kansas, 200 Stauffer-Flint Hall, Lawrence, Kansas 66045-2350 (913) 864-0600.

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For application materials, send SASE or call:  
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➤ continued from page 7

I'd like to see the sessions smaller for more one-on-one contact with speakers.

**DOUG SHAW, STATION MANAGER  
WSHC, SHEPHERD COLLEGE**

Three of us and the faculty advisor had a field day. We got a large amount of CDs and never got anything done. I have many fond memories, including the dudes from the Jerry Garcia concert in the hotel.

I remember the computer guys at the computers session battling to sell software which is expensive and not very useful. I left after they started talking prices, because we don't program music, our staff have free reign.

I would love to come to the next one, but I'm supposed to be graduating. To people who haven't attended, I must say don't get bummed that you're going to Providence. It's better than it sounds, like a little Seattle. The music was great. I was six feet from Aimee Mann and she sweated on me.

I like College Broadcaster. I was reading it on the train. I photocopied the "ABC's of show prep" from the last issue for the staff. If you're looking to hire staff I'm not sure what I'll be doing. (Double shameless, unrelated self-promotion -Ed.)

**JACKIE HOLMES  
PUBLIC RELATIONS DIRECTOR, TSTV**

This was the first time we got involved with NACB and we wanted to get a feel for what every else was doing. There's not much

opportunity in New Orleans to meet other stations.

It was great to meet the NACB lawyer (Cary Tepper) because we had to contact him anyway and we were much more comfortable after meeting him in person.

We would like to see more TV in the conference, especially to see more equipment, and instead of music events, we would prefer an optional dinner to encourage more socializing.

Since the conference, we've set up some program exchanges with BTV, and Oregon and maybe Ithaca, so we definitely got something tangible besides the info. One of our staff told me he was "rejuvenated and eager to come back to TV and work hard". I thought the Conference was excellent especially motivationally.

**CARMEN DARKANGELO, STATION MANAGER  
WKNH, KEENE STATE**

I thought the Conference was geared more towards TV than radio. We went to some of the TV stuff, but we weren't there to represent them.

We did buy some microphones from the vendors, and I got some PSAs for the TV station. We're in the process of designing a new station, so we have money to spend.

I most enjoyed the the discussion with the three PDs from Boston on how to be a radio personality; that had a tremendous turnout. The Alternative session and FCC legal session were good. I talked to a lot of college stations - that was interesting. I also got to go to the see the Jerry Garcia band and that was awesome.

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## The National Conference '94

The 7th Annual National Conference of College Broadcasters, will take place November 10-13, 1994 in Providence at a larger site (not enough room at the inn, so to speak) - the brand new Rhode Island Convention Center.

The conference will be organized in more clearly defined "tracks" so that specific interests can be even better accommodated. There will be a defined series of sessions on the various main interests of radio and television participants. Thanks in part to feedback, there will be more production sessions, more student work reviews and more time to mingle.

If these comments have jogged your memory, and you have yet to provide your suggestions for the National '94, feel free to contact NACB at (401) 863-2225.

**The 3rd Annual National College TV Programming Awards****A & E/HISTORY TV STUDENT TV DOCUMENTARY AWARD**

University Television Production • Channel 10, Boise State U. (Tom Bray)

**CNBC COLLEGE TV MAGAZINE SHOW AWARD**

Department of Journalism/NYU-TV New York U.: "New York Windows"

**CNN NEWSOURCE COLLEGE TV NEWSCAST AWARD**

KOMU-TV U. of Missouri: "Newscaster 8 at Ten"

**COMEDY CENTRAL COLLEGE TV COMEDY SERIES AWARD**

Emerson Independent Video, Emerson College: "Brian's Room"

**E! ENTERTAINMENT TV STUDENT DRAMA AWARD**

Cable 8 Productions, Washington State U.: "The Long Good-bye"

**ESPN COLLEGE TV SPORTS SHOW AWARD**

KOMU-TV, U. of Missouri: Newscenter 8 Sports

**MTV COLLEGE MUSIC VIDEO SHOW AWARD**

FVSC Cable Channel 31, Fort Valley State College: "The Beat"

**MTV COLLEGE TELEVISION ON-AIR PROMO AWARD**

Emerson Independent Video, Emerson College: E.I.V. Promo

**NACB COLLEGE TV EDUCATIONAL SHOW AWARD**

WETG-TV 66, Gannon U.: "Peter Ponsil and the Great Tonsil Takeout"

**The 3rd Annual U Festival of Student Film & Video****ALL NEWS CHANNEL STUDENT NEWS/DOCUMENTARY AWARD**

Susan Notaro, St. John's U.: "The Best of St. John's TV Club"

**CARTOON NETWORK STUDENT EXPERIMENTAL AWARD**

Ringling School of Art and Design: "Window Pain"

**HBO COMIC RELIEF SPECIAL EVENT AWARD**

Jenn Fentress, Emerson College, "Emerson Evvy Awards", 1993

**MTV STUDENT MUSIC VIDEO/SPECIAL**

Christy Angle, U. of North Texas: "No Emotion"

**NACB STUDENT PSA/PROMO SPOT AWARD**

R. Ferguson/E. Hender/S. Rothenberg, Ithaca College: "Responsibility"

**TNT STUDENT DRAMA WINNER**

Greg Hobson, Chapman U.: "The Last Leaf"

**1993 NATIONAL RADIO, TV, FILM & VIDEO AWARDS**

NACB's National Convention serves as the setting for our annual recognition of excellence in the field of student electronic media. Thanks to increasing corporate support in 1993, NACB was again able to provide the organizational support and facility for an event to recognize the best in a tremendous field of award entries. At the awards presentation, every finalist was recognized in each category. Here we list only the single choice for the most excellent work.

**The 3rd Annual National College Radio Awards****BMI BEST DJ/ON AIR PERSONALITY**

Troy Coverdale, KSDB, Kansas State U.

**INTEREP RADIO STORE COLLEGE STATION OF THE YEAR**

KUSF, U. of San Francisco

**INTEREP RADIO STORE COMMUNITY SERVICE PROGRAMMING AWARD**

KUSF, U. of San Francisco

**INTEREP RADIO STORE CREATIVE PROMO AWARD**

WJPZ, Syracuse U.: "Just Stick It"

**INTEREP RADIO STORE FACULTY ADVISOR OF THE YEAR**

Fran Berger, WERS, Emerson College

**INTEREP RADIO STORE PROMOTION/MARKETING CAMPAIGN AWARD**

WERS, Emerson College: "Live on Gyroscope"

**NACB BEST NEWS REPORT AWARD**

KBLZ, U. of Central Oklahoma: "8am News Report"

**NACB CREATIVE PRODUCTION AWARD**

WRHU, Hofstra U.: "Eat the Worm"

**NACB SPORTS PLAY BY PLAY AWARD WINNER**

KSDB, Kansas State U., "KSU Athletics"

**SPIN PUBLIC AFFAIRS/MAGAZINE PROGRAM AWARD**

WERS, Emerson College: "Bill Clinton's Plan for Economic Recovery"

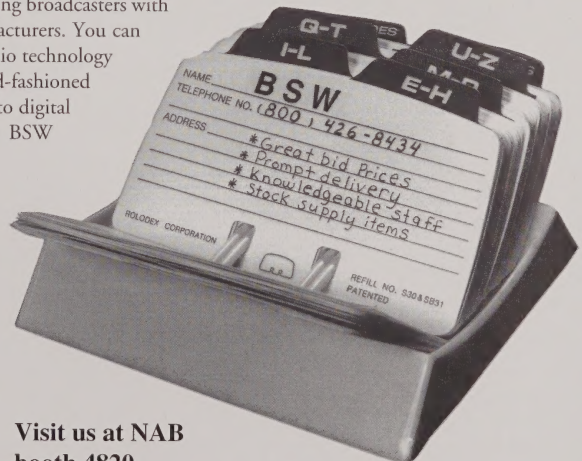
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# Recipe for winning TV

Okay, student video producers, listen up. You want your stuff seen nationally on networks like Comedy Central and CNN? So do we. The cable networks are interested in your material, too – if it's good enough. Now here's the recipe for getting there.

We'll call this recipe Detail Soup.

## Ingredients:

**A SCRIPT.** Explanation: Not a script that consists of "he said, she said" type stuff. Try this: a script that is well-thought out, with a beginning, middle, climax, and an end. A script that says something about something, with real characters, speaking real lines. Write tightly, succinctly, and have a purpose: to inform, to entertain, to make people laugh, to make people cry, to make people dance in the streets ... anything, as long as it's clear in the writing.

**WHITE BALANCING.** Networks aren't interested in looking at blurry, color-confused video. So don't produce it. White balancing is a basic function of any camera on the market. It makes your life easier because it puts your backgrounds and colors into sharper focus.

**SOUND.** Explanation: Did you hear what I said? Did you hear the line that character told the other one? If not, fix it. Background noise is fine, if it's for effect. It's not fine when it's overpowering and distracting. And fuzzy sound will not endear your video to any network out there. Make sure you can hear people, and make sure you can hear what they're saying. (An excellent tool for this is Shure Brothers' 39-minute videotape entitled "A Guide to Better Audio". Call Chris Potter at 708/866-2200 for a copy.)

## Procedure:

Take a lesson from live stage plays. Do rehearsals without the pressure of the presence of cameras. If something isn't working content-

wise, which often happens when actors do it out loud rather than how it seems in your head or on paper, you can edit the script.

After you're satisfied with these rehearsals, do a dress rehearsal where you block each scene, making sure that where things physically happen makes sense and flows properly. Now you'll want your cameras. Use your script to keep track of things like camera angles and which camera has which shot.

Now you're ready to record a take. Be sure your talent know their lines and deliver them clearly. White balance first. Make sure that everything is as it should be. Next, focus, because no one likes the idea of looking at video through a cola bottle. Run a sound check to be sure all mics work and that everything is coming through the board as it should be. (If, at any time, any of these seem to be giving you problems, stop all activity and fix the problem. Then, begin the procedure again.)

Take all of the raw footage and edit it seamlessly. Be sure that shots line up and are of equal quality. Does the sound carry over into editing? Beware of generation loss when going from one format to another. And always keep in mind that video production of any kind is a team effort.

Does this seem like basic common sense? Like I may be insulting your intelligence? If you're saying "yes," be sure you take a good look at your video so that you can prove me wrong. If you discover that any of the above problems are happening to you, spend some energy on fixing the little details of your production instead of complaining that NACB isn't doing all it can to put your stuff on a network. Remember the note on teamwork? NACB will do everything it can to get networks interested in student-produced programming. But when networks call us and say they want student material, we have to be able to give them something of quality. And you shouldn't be settling for anything less than top quality anyway.

Let's make a deal. You pay attention to the details and we'll get people who want your stuff. That way, we can all reap the rewards.

*Holly Beretto is a member of the NACB Executive Board of Directors*

**Have a strong viewpoint on a topic? Send it to:  
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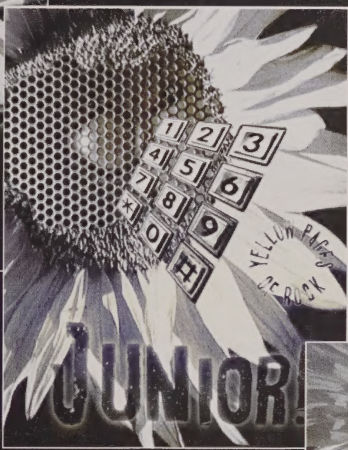
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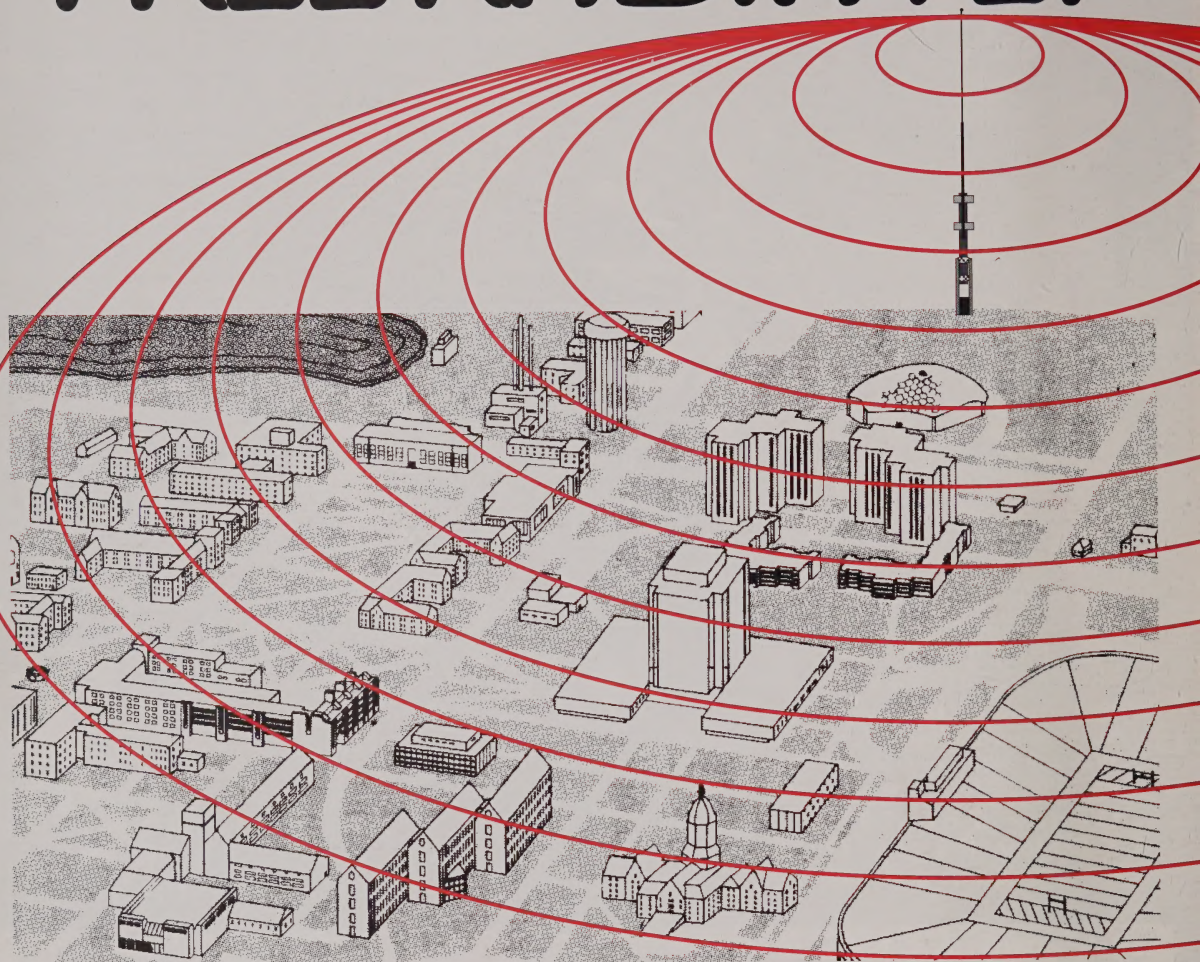
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