

College Broadcaster

Spring 1986

Building better radio



Internships



Technology review
and outlook



technology

*Year in
review*

equipment

a look ahead

multimedia

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75 years of radio

NACB Regional Conferences on the way. Details inside.

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College Broadcaster

the magazine of opinion and record for student electronic media

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THIS MAGAZINE IS PRINTED ON RECYCLED PAPER WITH SOY INKS ♻️

letters

From vinyl to disc

Our station is currently in the process of condensing our music library and replacing vinyl albums with CDs. The only problem is, we are beginning to accumulate stacks of vinyl.

My question is: Are there any services or organizations that will either recycle the albums, trade with us for CDs, or possibly even buy them? Any help would be greatly appreciated. Thanks.

Craig Stark, Station Manager
KSHU-FM/ Sam Houston State U.

ed: Promotional materials mailed to stations are considered property of the record company. Selling these records at used record stores, though admittedly done, isn't recommended. Try contacting the record company to see if you can trade for catalog items. If you want to give the records away, the Archive of Contemporary Music in New York accepts vintage vinyl for posterity (phone 212-226-6967). Also consider other NACB members that may need some assistance. You may want to keep popular artists on vinyl for a backup — CD theft is a recurring problem at college stations. Speaking of which...

More cd theft deterrents

It was great to read Bree Freeman's article regarding CD theft ("Minimizing CD Theft," Fall 1995). During my 2 1/2 years as manager of WIUV-FM, we tried everything from numbering discs to yelling. Still, discs were disappearing so fast, I thought David Copperfield might be involved! After numerous discussions with the school's Public Safety department, we found a solution.

First, it's important to note that the station uses Denon decks, which require protective inserts that house each disc. We applied the same material used for identifying people who pull fire alarms to

all edges of the disc itself. This substance is invisible until placed under a black light, and remains on the culprit's hands for two to three days. The plan was to call a mandatory meeting after we noticed theft and check members' hands. Luckily rumor spreads fast, and we never had to actually call a meeting. CDs stopped walking and we lived happily ever after.

Hope this helps other members.

Tad Lemire, former Station Manager
WIUV-FM/ Castleton College

ed: Thanks for the idea. Any other station with interesting solutions to common station problems, please contact NACB.

Hosting a regional

Hello from U. of South Florida and Student Broadcasting Association. We would like the complete application and information packet to host the regional conference in 1997. Our club wants to attend (the Southern Regional) again this year, but with more members than last year! Please notify us ASAP with dates, place, info, etc....

Looking forward to hearing from you all soon, or seeing you in Tampa in 1997!

Ronald D. Durbin
SBA/ U. of South Florida

ed: Ron, happy to hear that you want to make a bid for 1997! Anyone else up for a NACB Regional where they can tan and learn? We'll have information sent to you right away — even though it's early in 1996, it's never too early to start planning for an event such as a conference. Any other NACB members interested in hosting a Regional Conference should contact Kristine at NACB. For the dates and places for the 1996 Regionals, please see page 6 and check the periodic NACB MemberNewsFaxes for updates.

Write to us! College Broadcaster welcomes your comments and criticisms, about the magazine, NACB projects, or anything else on your mind! Send them to: Feedback, NACB, 71 George St. Providence, RI 02912-1824

from the disk of the editor...

It's amazing how fast the years zip by, how technology changes, how student stations develop. It's also interesting to notice how all these advances — and the excitement they generate — push the individual and the collective to achieve even more.

In this issue, Eric Rhoads talks about the past and future of Radio and technology. Our test-driver and co-pilot review TV, computer and interactive technology issues from 1995 and make best guesses for 1996. WJPZ-FM chronicles a highly debated format switch and its success. GSTV provides input on building a better TV station staff. Taking advantage of some major events in the year is the subject for our feature on internships.

Almost each piece in this issue looks at the accomplishments in the media industry, a station or an individual. While NACB encourages each member to reach a higher standard of excellence, it's hard sometimes to think you're getting anywhere. You might feel like you're, as Stevie Smith says it best, "not waving, but drowning."

Just remember, there are life preservers available to help you swim your course and keep you afloat when you need a break.

JoAnn Forgit

1996

Radio-Mercury Awards
National Association of College Broadcasters

Student Creativity Fellowship

\$2,500 grant and a five week Summer internship at NACB

Encourage AIDS Awareness, Promote Literacy, Foster
Environmental Consciousness, Build Racial Harmony,
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Your Issues.

Your Choices.

Your Airwaves.



The Summer Fellowship is open to all NACB individual and radio station members. To be eligible, simply tell us about a central social issue on your campus in a 90 second or less student-produced PSA which has been aired on a student-run radio station. Tape submissions must be a chrome dub of the master and be sent with the tear-off form below. A one page (250 word max.) essay which details the added awareness and insight the applicant has gained from the production of the PSA, should also accompany submissions. Programs must have been produced between March 1, 1995 and March 15, 1996. The deadline for submissions is March 15, 1996. The individual winner will be notified on March 29th, 1996 and publically announced at the Radio-Mercury Awards in New York City. The most innovative, informed program of technical merit will be awarded the Fellowship. The Fellow will be awarded \$2,500 and a five week Summer internship at NACB in Providence, RI to gain experience in the writing, production and broadcasting of public interest campaigns. If you have any questions, call NACB at 401-863-2225.

\$ 2 , 5 0 0 g r a n t

station news

KRUI-FM update

Profiled in the last issue of *College Broadcaster*, John Barker writes to NACB to update us on the progress of his station:

"Our station moved in mid December and is still under construction. Our stuff is in holding, we have no offices, no operations, no studios... nothing (except a temp. office with our student government). Every plan and idea I have has been buried. I have to deal with our studio location. The chaos was exacerbated by the fact that the University got behind in our house construction. They're renovating a 3-story house and completely rewiring it. The moment they finish putting carpet down, I get to completely rebuild our studios. Our on-air date is 6 days after the start of classes. The University initially refused to sound proof the studios: no carpet, acoustic ceilings, nor sound insulation/sound board in the walls. So I spent two weeks fighting for that, and then it was up to me to handle details with the contractors. They didn't think we'd need sound proofing.

The consolation is that we get a totally new facility for ourselves. We have a slew of new equipment for our studios. A multiverb, new prod console, Gentner hybrid, RANE mic mixer, RANE mini-mixer, MACKIE micromixer, EV mic, Fostex head-phone amp (we used money from our underwriting, figured out what we want, then ordered it.) It's so cool when you have 10 new pieces of good equipment just waiting to be installed. I'm pretty excited.

I also just rerouted our digital audio transmission line between our digital Optimod & digital Exciter. And it works, too. Haven't found anybody to dispute our digital status. The sound is really, really clean.

KRUI is also developing a Mac based hard disk 'digital delivery system'. I've researched that pretty heavily, and have

found none. So I've been writing a program in C++ that will deliver sound files on the Mac with the touch of a button. More details on that later. This is something that will be much more affordable than an Audisk, Digilink, Instant Replay, or all those other digital delivery systems out there.

Ithaca College receives \$14 million

Ithaca College was recently awarded a \$14 million bequest from renowned Hollywood designer James B. Pendleton, the single largest gift made to the college. The funds will be used to endow professorships and scholarships and to provide general support for cinema and photography and other programs in the College's Roy H. Park School of Communications.

New Jersey salutes WBZC-FM

Under a resolution by State Senator Casey, the State Senate of New Jersey honored WBZC-FM for its continued efforts and successes in broadcasting. Recipient of the "Station of the Year" Award topped the list of reasons for the resolution which also noted that WBZC started broadcasting

in January 1995 and was recognized as the youngest station and the first county college station to win the award.

KCRH-FM goes swimming?

Chabot College in sunny California has the unique distinction of being the official site of the U. S. Olympic Fin Swimming team — we're not exactly sure what that is, but we hear fin swimming will be a demonstration sport at the Olympics in the year 2000. KCRH-FM, the campus student station, took advantage of this momentous occasion to carry the dedication ceremonies and to interview Olympic Gold Medal swimmer Pablo Morales.

Source: member stations.

Send us your station news:

e-mail nacb@aol.com or fax 401-863-2221.

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industry news

Farewell to Frank

In a bold push to boost international program distribution, cable TV and film production, and Blockbuster merchandising, Viacom Chairman Sumner Redstone ousted chief executive officer Frank Biondi. Redstone, who's been a central figure lately in selecting film and TV projects at Paramount Communications, will have to orchestrate some smooth and suave manoeuvres to sway Hollywood and Wall Street to the opinion that Viacom will be better off without Biondi. Seizing the reigns as CEO, Redstone will have to do some fast footwork to negotiate key international alliances in order to

expand Viacom program distribution and production stature.

Redstone who holds a 25 percent stake in Viacom, asserts that the company is not in jeopardy. To prove his point, the feisty 72 year-old plans to develop relationships in Europe, Asia and South America and to step up launching its existing MTV and Nickelodeon networks abroad. Sources indicate that Viacom will probably launch other new cable services with MCA.

Admittedly surprised and saddened by Redstone's abrupt announcement, Biondi remained ever the professional courtier and once again demonstrated that he's one of the industry's best liked executives when he commented: "It's his [Redstone's] company and he can do what he wants. We've had a good run."

Feeling Spivvy?

Targeting 15 to 24 year olds, Turner Broadcasting System, Inc. launched its newest entertainment network on the Web on Jan. 17th. A self-proclaimed "cyber 'zine", the SPIV home page con-

tains four sites: Antidote, a guide to independent-label musical groups; Zooey, concerned with fashion; Shiitake, an assembly of Zen influenced content; and Nrrrd, devoted to digital technology. SPIV's Internet address is <http://www.spiv.com>. According to Turner, the term is English slang for someone who lives by his wits.

Donahue signs off

At the end of his 29th season this year and after garnering 20 Emmy Awards since his show's debut in 1967, talk show host extraordinaire Phil Donahue announced his decision to end his reign as the granddaddy of audience-participation talk shows. An influence and role model to fellow professionals such as Oprah Winfrey, Geraldo Rivera and Maury Povich, Donahue set the standard and revolutionized what has now become a glut in the programming industry.

Sources: Electronic Media, Multi-Channel News.

CONFERENCES + EVENTS

march

- 1-3 Intercollegiate Broadcasting System (IBS), New York 203-486-4007
- 8-16 South by Southwest (SXSW), Austin, TX 512-467-7979.
- 20-23 AERho/NBS Annual Convention, Los Angeles 803-777-3324

april

- 5-6 Black College Radio Convention, Atlanta 404-523-6136
- 12-14 Broadcast Education Association (BEA), Las Vegas 202-429-5355
- 15-18 National Association of Broadcasters (NAB), Las Vegas, 202-429-5402
- 28-5/1 National Cable TV Association Annual Show, Los Angeles 202-775-3669

may

- 15-19 Public Radio Conference, Washington, D.C. 202-414-2000

NACB news

NACB Executive Board '96

NACB is pleased to announce the members of the 1996 Executive Board of Directors:

Brad Bailey

KTSW-FM/ Southwest Texas State U.

Bob Ball

WMUL-FM/ Marshall U.

Lenora Brogdon-Wyatt

Media advisor, Bennett College

Nicholas DeNinno

GSTV/ SUNY-Geneseo

James McCluskey

Media advisor, U. of Oklahoma

Jeff Opton

WOWL-AMcc/ Southern CT State U.

Adam Sharp

HTV/ The Hotchkiss School

Glenn on the go

Glenn Gutmacher, Executive Director and Publications Director of NACB in the early '90s, joined Boston-based Baudway Communications in January as Content Director of Music Interactive (<http://musicinteractive.com>), dubbed "the world's first virtual music community." Membership is free to access this comprehensive World Wide Web site geared to the needs of practicing musicians, music industry professionals, and music fans.

Student radio and TV stations should find it quite interesting, too. "It contains mini-Web sites for many music companies, searchable member directories, personalized e-mail news feeds, live chat areas, real-time audio, Java applets and much more. I'm excited to be a part of this growing venture," said Glenn.

F/S Board members to author book

Nancy Kaplan of Hofstra U. and Tony Silvia of U. of Rhode Island are co-authoring a book on the field of student television with special respect to advisors. Both members of the NACB Faculty/Staff Advisory Board from its inception in early 1993, Nancy and Tony are looking for input (on topics from starting a station to programming to staff training to ethics) from other NACB members so as to include as many case histories as possible. E-mail COMNFK@vaxc.hofstra.edu (Nancy) or TSILVIA@uriacc.uri.edu (Tony) to take part in this project beneficial to all student outlets!

NACB in Las Vegas

For NACB members making the annual pilgrimage to mega-media convention — the NAB convention at the Las Vegas Convention Center — be sure to stop by the NACB booth or attend a session featuring NACB staffers as well as NACB legal and engineering advisors, Cary Tepper and Laura Mizrahi. For further info, call NACB.

The National '96

NACB is already making preparations for the 1996 National Conference. Dates have not been announced, though we plan to keep the National in November in Providence. All NACB members are encouraged to write, fax or e-mail seminar suggestions or propose panel topics. Stations should

also start reviewing their best production work for the 1996 NACB Awards program. Deadline is June 17. Contact Kristine Hendrickson at NACB for more details.

How are you doing?

With the new year just begun, and the end of an academic year just around the corner, NACB knows that most of the station members will have some staff changes and hopefully some exciting new plans in developments. Be sure to send NACB an update — a press release, an electronic message, or a quick phone call — so that we can publish your station's progress in these pages and have accurate records on file.

BUMPER STICKERS T-SHIRTS & MORE

NACB has teamed up with Fox Marketing to provide premiums and promotional items at a discount to members — just in time for back-to-school and holiday events. Your purchase will also benefit NACB. Contact NACB if you have not received your catalog. Call Fox Marketing at 800-771-8250 for product information or to place an order.

1996 NACB Regional Conferences of Student Electronic Media

THE NACB **MIDWESTERN** REGIONAL CONFERENCE **FEBRUARY 16-17** Host: WZND 106.1 FM, Illinois State U., Normal, IL
Registration Fee: \$40 members, \$50 non-members (includes 3 meals).

THE NACB **SOUTHWESTERN** REGIONAL CONFERENCE **FEBRUARY 23-24** Host: KTSW 89.9 FM, Southwest Texas State U., San Marcos, TX

THE NACB **WESTERN** REGIONAL CONFERENCE **MARCH 29-30** Host: KUGS 89.3 FM, Western Washington U., Bellingham, WA

THE NACB **MID-SOUTH** REGIONAL CONFERENCE **APRIL 19-20** Host: WMSV 91.1 FM, Mississippi State U.

For more information, contact Kristine Hendrickson at (401) 863-2225

1995 NACB National Student Radio & TV Programming Award Winners

LISTED IN ORDER: WINNER; SECOND PLACE FINALIST.

RADIO AWARDS

COMMUNITY SERVICE

Political Forum 1994 KTSW-FM/ Southwest Texas State U.
Oklahoma City Fundraiser WBZC-FM/ Burlington Cnty. College

The Interep Radio Store

MARKETING/PROMOTION CAMPAIGN

Station Open WBZC-FM/ Burlington Cnty. College
Asheville Experience WMUL-FM/ Marshall U.

Career Connection FACULTY/STAFF RECOGNITION

Steve Ellis WMSV-FM/ Mississippi State U.
Charles Bailey WMUL-FM/ Marshall U.

BMI BEST DJ AIRCHECK

Mike Tippits Show KTCC-FM/ Colby Cmty. College
Trear Scott Show WKNC-FM/ U. of North Carolina

LONG-FORM PRODUCTION

Remember for Them WBWC-FM/ Baldwin-Wallace College
From U Boats to Few Boats WMUL-FM/ Marshall U.

ABC Radio Networks NEWS/SPORTS REPORTING

Slaughter Trial Preview KBLZ-FM/ U. of Central Oklahoma
Campus Housing WMSV-FM/ Mississippi State U.

PLAY BY PLAY

Football Quarterfinals Playoffs WMUL-FM/ Marshall U.
Kansas vs. Kansas State U. Women's Basketball
KJHK-FM/ U. of Kansas

PROMO/PSA

Hip Hop Hype Rap KJHK-FM/ U. of Kansas
Don't Be a Dope KDLX-FM/ Northwest Missouri State U.

SPIN TALK/MAGAZINE PROGRAM

C-53 Radio Magazine WMCR-AMcc/ Moody Bible Inst.
Focus WJPZ-FM/ Syracuse U.

STATION OF THE YEAR

WBZC-FM Burlington Cnty. College
WMSV-FM Mississippi State U.

TV AWARDS

Comedy Central COMEDY

Nocturnal Transmissions GSTV/ SUNY-Geneseo
My Education Center for Cont. Media/ DePauw U.

A&E/The History Channel DOCUMENTARY

Husky Harcourts: History of St. Cloud Basketball
UTVS-6/ St. Cloud State U.
Generation X: We Have Nothing to Say NTTV/ U. of North Texas

HBO DRAMA

Semesters: vol. 5, # 1 ICTV/ Ithaca College
Credit Hours WNYF-TV/ SUNY-Fredonia

The Cartoon Network EXPERIMENTAL/ANIMATION

The Creature Chronicle ICTV/ Ithaca College
Blue LTV-3/ U. of La Verne

MTV MUSIC VIDEO PROGRAM

Backyard Videos CTV/ Colorado State U.
Believe WO5BV/ Mississippi State U.

CNN Newsource in the Classroom NEWSCAST

News Tonight ICTV/ Ithaca College
CTV News 4/25/95 CTV/ Colorado State U.

Cable Positive PROMO/PSA

Air Raid "Dancer " Promo NYU-TV/ New York U.
Regan Seybert Promo Channel 12/ U. of Mississippi

TALK/MAGAZINE PROGRAM

Pride & Progress: Stories from Fayette City CUTV/ Cal U. of PA
Studio One, # 131 Studio One/ U. of North Dakota

NEWS/SPORTS REPORT

Broken Families ICTV/ Ithaca College
Emus Studio One/ U. of North Dakota

ESPN/ESPN2 PLAY BY PLAY COVERAGE

Vulcan Basketball CUTV/ California U. of Pennsylvania
RMC Football: Duquesne at RMC RMC-TV/ Robert Morris College

Need help with your FCC license renewal?

The National Association of College Broadcasters offers a special NACB-member legal service to assist you with the preparation and filing of your station's FCC license renewal application.

For the special reduced fee of \$100, NACB's legal counsel will provide you with the following:

- Information on how to prepare all the license renewal forms, including all pre-filing and post-filing broadcast announcements
- A special memo to help you maintain a proper Public File
- A special memo to help you prepare proper Quarterly Issues-Programs lists
- All the required FCC forms
- * A complete review of your completed FCC license renewal application prior to filing
- Hand-delivery filing of your license renewal application with the FCC

These legal services will be provided by Cary S. Tepper, Esquire. Cary has served as NACB's legal counsel since 1990, and is now a partner in the Washington, D. C. communications law firm of Booth, Freret & Imlay, P. C. For further information call 401-863-2225.

GSTV + the Pulse

Professionalism, Community, Trial and Error: a Blueprint for Success

How does a student-operated television station with an annual budget of under \$4000 produce the best student comedy program of 1995? How can it compete with other colleges and universities that are faculty-run and have budgets that are 10 times larger than Geneseo Student Television (GSTV)? In looking closely at GSTV, we see an example of how leadership, dedication and the pursuit of excellence can make up for any budget gap that exists. At GSTV, it is not technology that makes the station. Of course it is true that for any station to exist it needs a minimum of equipment, but if behind the equipment there are talented, hard-working students, any vision can be achieved.

Four years ago, a television program at GSTV was founded by students who had an interest in sketch comedy. This program was met by obstacles at every turn — a television station that didn't want to produce it, seriously outdated equipment, and a group of students that, while eager, did not know a great deal about their craft. From these humble beginnings "Nocturnal Transmissions" was born. In only a few years of growth and development the program has matured, evidenced in 1995 National Student TV Programming Awards where the program won the Comedy Central Comedy Award.

"Nocturnal Transmissions" organizational and conceptual transformation did not happen overnight. Trial and error and determination for the greatest quality product over time can be attributed to the show's success. In turn, the achievement of this comedy program has sparked the transformation and restructuring of the entire GSTV organization. So what is this mystical organizational structure? What is the station philosophy?

continued on page 25

A New Heartbeat in Syracuse

It seemed like a typical day in Syracuse — 20 degrees with a cold wind blowing and a light dusting of snow. University students were either packing their life into taxis anxious to return home or cramming for that last final. On the radio however it was not a typical day.

At 89.1FM, home of Z89, all that could be heard was the a continuous heartbeat. At 10AM during "Whoomp There it Is", the heartbeat began. After a two minute highly produced "death scene" the music ceased and all that remained was a legal id at the top of the hour, an ominous heartbeat and a countdown. At 5PM the birth of Modern Rock 89.1 The Pulse occurred. Kicking off with R.E.M.'s "What's the Frequency, Kenneth?", "Z89" switched to "The Pulse", changing from a CHR/Rhythmic to a CHR/Modern Rock format.

WJPZ has been an FM station for 11 years. During the past decade WJPZ consistently has been ranked among the Top 10 stations in town. In the late 1980's WJPZ also attracted national trade attention when its ratings grew and its chief competitor, crosstown CHR Top 40 outlet WNTQ-FM, saw its ratings slide. WJPZ prides itself on producing a high quality, professional on-air product — one which educates the students about professional radio and attracts an audience as any commercial station would.

Since 1993, Z-89 saw its ratings take a downward trend. When the station skewed away from mainstream/CHR Z-89 had early success. However, by 1995 with the CHR/Rhythmic Format in its 3rd year, Z-89 saw a loss in almost 50,000 listeners and AQH share drop from a 4.0 (#6) to a 2.1 (#13). The station saw a 50% decline in revenues during that period while promotions and marketing became increasingly more difficult. A station that had pulled off past promotions with Coke, Pepsi, Chevrolet, Hoyts Cinemas and other national sponsors saw a lack of interest by advertisers in the station. As WJPZ is a financially independent student-owned station (Syracuse U. does not own WJPZ's license and the station is entirely funded by donations by sponsors for underwriting), the station took a serious look at its future.

In the Summer/Fall of '95, research was conducted locally and in conjunction with national sources to determine the best course of action for the station. By the fall, the station's management determined that a switch to Modern Rock/CHR from its Rhythmic playlist would most likely increase listener interest on campus and in the community. The switch would also allow the station to remain in tune with current industry music and programming trends in addition to increasing sagging revenues. To emphasize the change in format, the station adopted a new name, a new image. After much publicity and anticipation prior to the switch, on December 15, 1995 "The Pulse" was born.

89.1 The Pulse has enjoyed success so far. At first many irate callers asked about the old station (however most were angry 12 year olds). Now most callers are adults within the core audience 18-34. Doctors, lawyers and other professionals call daily to profess their at work loyalty to the new format. High quality production and creative writing are key to a campaign such as the station undertook. The station contracted Sean Caldwell, formerly of Y100 in Philadelphia, to do voice-overs. From there the station writers and producers took it to the next level, making The Pulse sound like a cutting edge 90's Modern Rock station.

Aggressive marketing and creative promotions are also boosting the station's image. A successful Christmas promotion in which listeners exchanged their gifts for the station's meant Pulse fans picked up new t-shirts, CDs, pagers, free dinner at local restaurants and even \$89 cash. For the Super Bowl, the station is invading one lucky sports fan's house and bringing the party too. The winner gets to hang with the Pulse Patrol for 12 hours watching the game on a new wide screen TV, munching on all sorts of party food and other assorted goodies, while the station is live for the day at their house. The Pulse also got great TV and newspaper coverage surrounding the switch in Syracuse. It is now gearing up for an advertising blitz in the local newspapers, on cable and TV. When the snow melts, outdoor too!

Some stations have criticized the station saying that as a "college station" The Pulse should be more alternative. However, the by-laws of the station require it to program a Contemporary Hits format in some form since this is viewed as the best on-air learning

continued on next page ►

how are computers used in your station?

RADIO

At WGLS-FM, the largest computer system is the Dalet Audio workstation used to play music, PSA's, etc. We recently expanded to over 40 hours of storage. Our IBM computer is used for Selector (music scheduling) and to generate our monthly underwriting bills. Another 286 computer is used by our Chief engineer to store FCC Rules 7 Regulations from Pike & Fisher. Our future plans are to further expand the Dalet system and purchase another Mac. *Frank Hogan, General Mgr.*
WGLS-FM/ Rowan College

Computers have really helped us organize material to "pass down" to the new staff. On a Mac for the general staff, people can create flyers for their show, use the modem to check e-mail, etc. The GM and PD share a Mac, for letters and organiz-

the Pulse cont'd from previous page

tool for new jocks. The Pulse seeks to educate its staff and create the most professional environment possible for those who work there. With its CHR/Modern Rock format, the station gives serious competition to some of the top commercial stations in Syracuse — not too many schools can claim that honor. With great publicity, new music, a new attitude, new advertisers and a lot of creativity The Pulse looks to carry on the tradition of excellence at WJPZ set by the talented and creative people that made Z-89 a success.

So another typical winter day passes in central New York with the forecast for tomorrow calling for snow and a high of 25. On-air the forecast changed from Real McCoy, Ace of Base, TLC, Boyz II Men, and Coolio to Live, R.E.M., Pearl Jam, Bush, Smashing Pumpkins and STP.

The only thing constant in radio is change and everyone — including college stations — have to do it to survive. Thus the Pulse keeps on beating...

Dan Austin, President/General Manager
WJPZ Radio Inc. Dan can be reached for questions or comments at WJPZ Radio Inc.
89.1 The Pulse, PO Box 239, Syracuse, NY 13210. Address e-mail to pulse@mailbox.syr.edu

ing, etc., and our Broadcast Coordinator also has a Mac, to help keep track of underwriting etc. The PC is used for a catalogue system of the entire library. The plan is to have dumb terminals in the studio for people to do searches to see if we have a record and where it might be. All of our computers have for the most part been donated, although we have purchased odds and ends to keep them up to date. We have our own web site now and a pipe dream is to be playing on air over the net within a year.

Seth Goldhammer, General Mgr.
KUCI-FM/ UC-Irvine

Computers are used at WUEV for a music database, to prepare program and operations logs, to communicate via e-mail with the WUEV staff. Computers also capture the Network Indiana/UPI wire service which we use to prepare our newscasts. Computers are also used as digital work stations for audio production. WUEV has recently received a grant from Ameritech to purchase Xing audio/video encoding equipment to enable WUEV to have a "broadcast" presence on the internet.

Len Clark, Station Mgr.
WUEV-FM/ U. of Evansville

Computers are used for basic business purposes (word processing, budgeting, etc.), e-mail, Internet access, graphic design, desktop publishing, WWW publishing, database management (music library, give-aways, etc.), audio editing, membership management, distribution of AP wire-service to all desktops, controlling NPR satellite system and probably a few things I can't think of. We now have two digital audio workstations. Our next purchase will hopefully be an audio server to distribute digital audio throughout the station. We no longer edit on tape — it's all on computer. They make all our jobs easier — and since we started converting to Power Macs, even computer maintenance has gotten easier.

Andy Marlow, Station Mgr.
KUOM-AM/ U. of Minnesota

WRUR-FM has IBM 286s for purposes including: Main transmitter control processor. (Controls all transmitter functions, automated log readings, etc.); Door

security controller for key card access system; AP Newsdesk, receives satellite newsfeed; a FAX receiver. We use Macintoshes for desktop publishing, text editing, file-making, and record keeping in addition to on the road sporting event statistics, etc. We also have a very primitive teleprompter system with 2 VT100 Terminals. *Tom Sauter, Chief Engineer*
WRUR-FM / U. of Rochester

TV

We currently have a dockable SVHS, computer and SVHS edit special effects mixer. The district is buying an Avid system. *Fred Mann, Sponsor*
KMAC-TV/ McAllen High School

We have a Packard Bell Pentium clone for book keeping, generating program logs, making flyers, etc. Our Amiga 4000 with the Video Toaster supplies us with lower thirds as well as full page graphics as well as the occasional animation. If Newtek ever manages to release version 4.1 we will upgrade though Toaster Paint is badly in need of an rewrite. We also have a brand new Power Mac 8500 (which is still being evaluated) that will be supplying us with an additional graphics channel, primarily for the weather maps behind our "meteorologists". Both computers have modems allowing us to log in to the campus system get on the Web etc. *Eric Geppner, Chief Engineer*
WTOP-TV10/ SUNY-Oswego

We have a Chyron graphics generator and an Amiga — for graphics. *Babino Dewji, Program Dir.*
NTTV/ U. of North Texas

We have a Macintosh Quadra 800 which we use for logs, scripting, some graphics. We're working up to non-linear editing. We use Adobe Premiere, but even with the Radius boards it seems too slow and storage-intensive to be used efficiently in a classroom. *David Moncrief, Faculty Advisor*
TUTV/ U. of Tulsa

We have a Power Macintosh 7100/80 AV which we use for programming, billing and desktop publishing. We also use Sonic's Digital Audio in addition to an Avid system for off-line editing. We'd like to get an ISDN codec line and a new Ku band earth station. *J. Stellpflug, General Mgr.*
Campus Cable 6/ UW-Platteville

Engineering news from 1995:

As part of an annual review, it seems appropriate that this engineering column should consist of a combination of several current technology related items, among them an update regarding EAS implementation, a discussion of the new unattended operation requirements and recommendations with respect to equipment upgrades and studio design.

In the last issue, it was indicated that the planned implementation date for the new EAS encoding and decoding equipment timing was July 1, 1996. Due to the many petitions filed with the Commission to extend the time requirement for installation and operation of the new equipment, that date has been changed to January 1, 1997. It is believed that this time extension will allow manufacturers to obtain the required certifications and have more equipment available by the implementation date, greater competitive pricing of the equipment would be possible and, most importantly, the extension will allow all stations greater budgeting flexibility to purchase the equipment. (For a description of the actual implementation aspects of the new EAS system, please refer to "Tools of the Trade" from the last issue.)

On October 2, 1995, the FCC adopted new Rules to allow for unattended operation of broadcast transmitters. These Rules became final on December 1, 1995. There have been numerous questions, and a great deal of confusion, regarding the exact interpretation and implementation of the Rules, especially when the station is operating with remote control and uses a dial-up telephone system. The following may help to clarify the new Rules with respect to what is commonly referred to as "walkaway station operation."

- Although specific parameter logging or monitoring requirements do not apply to remote control system operation, (due to the varying nature of the facilities employing these systems), the licensee must insure that the station's authorization (license) is adhered to at all times.
- Authorized personnel may adjust the transmission system by phone from any location. A dedicated, dial up phone line must be installed for transmitter control purposes.

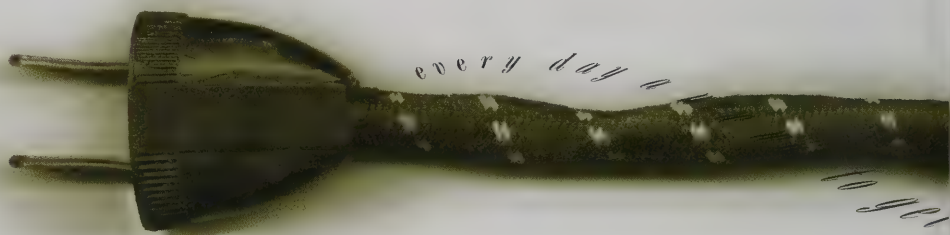
- For unattended operation, a designated duty operator is not required. However, the licensee must be in control of the transmitter at all times. The new Rules require that a station be able to turn the transmitter off within 3 minutes if interference occurs. Examples of interference include an AM array operating out of tolerance or mode and contact by the FCC.
- Out of tolerance conditions, such as excessive modulation or transmitter power, must be corrected within three hours or the station must shut down.
- Automatic alarms must be directed to a person, or persons, selected by the licensee. If a corrective response is not received by the remote control master equipment within three hours, the remote control should shut the transmitter off automatically. All stations must have the capability of shutting down within three minutes of receiving an FCC request due to interference.
- If remote monitoring fails, and is not restored within three hours, the station must place an operator at the transmitter site or the station must shut down. Any out of tolerance situation with interference potential, which cannot be resolved manually, requires the station to shut down immediately.
- Tower lights must be monitored on a daily basis. In the event that the entire tower lighting system fails, or any portion thereof, the FAA must be notified within 30 minutes of the failure.
- EBS compliance is the trickiest of all areas to meet FCC compliance. The rules continue to require immediate response to an EBS alert. This can be

accomplished by integrating the EBS receiver with a recording device and a dial up device that would call a person(s) designated by the licensee during unattended operating periods. In the alternative, services are available for as little as \$150 per month to handle EBS for the licensee. EAS, which was designed with automation in mind, will pose much less of a problem in this regard once implemented by the station.

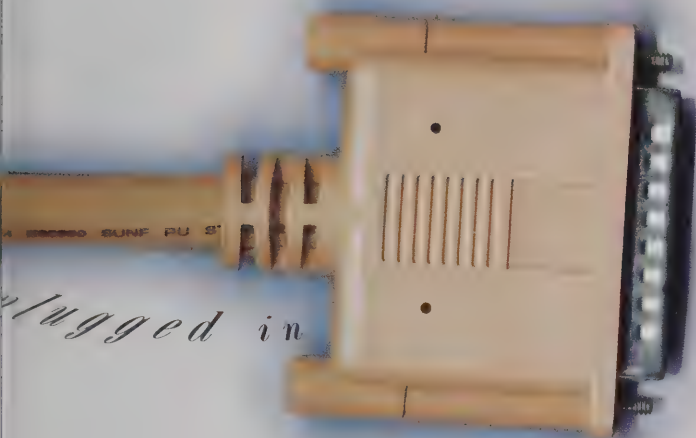
Lastly, many of you have requested recommendations for upgrading existing studio equipment and the implementation of digital audio workstations. Frank Hogan, General Manager of WGLS-FM/Rowan College in Glassboro, NJ was recently faced with the decision to replace several old audio cart machines and reel-to-reel recorders. After speaking to several broadcast manufacturers, it was apparent that with the new digital technology available, an audio digital workstation should be considered.

After researching several systems, Frank determined that the Dalet digital workstation was the system that best met his station's needs. The Dalet system utilizes a computer to record, playback, store and edit music and other short announcements. The number of workstations is unlimited and the ability to upgrade or modify the system using standard "off the shelf" computers made the system extremely cost-effective.

The system that the station purchased is made up of two computers (one in the production studio and one in the main studio), linked together to form a com-



Are you wired?



puter network. This means that anything recorded and stored on the computer in the production studio becomes immediately available in the main studio.

Since purchasing the system last year, the storage capabilities have been expanded to over 40 hours of hard drive space. In addition, the station is currently interfacing its traffic and music scheduling software into the system which will allow the DJ to see and play music, PSAs and other announcements directly from a computer monitor. Future plans are to fully automate the Dalet system to allow for unattended operation overnight.

The Dalet system will also allow someone to call from a remote site, record a voice directly onto the system, and then schedule the announcement for air play. This allows the station to remain in compliance with FCC regulations regarding unattended operations and EBS alerts. The Dalet will also interface with the new EAS system, permitting a complete hands-free operation.

Frank feels that the Dalet system is extremely flexible, that all applications have been designed to meet a radio station's overall requirements while allowing the system to be customized to meet individual station needs. And, because Dalet uses the Microsoft Windows operating system, its longevity is guaranteed.

Dalet is distributed exclusively by RF Specialties, Inc. For more information, call Harry Larkin at 215-322-2410. We thank Mr. Hogan for his contribution to this column regarding equipment upgrades and encourage prospective users to fully investigate the features and cost of all the systems which appear to meet the station's needs.

Laura Mizrahi is the Vice President of Communications Technologies, a broadcast engineering firm in New Jersey. Ms. Mizrahi will respond to selected questions submitted to her in writing to: NACB Engineering Column, 71 George St., Providence, RI 02912-1824. If you think you may need to contract the services of an engineering consultant, Ms. Mizrahi can be reached at 609-985-0077.

NACB receives many inquiries from students wanting to start a radio station on campus, or upgrade from a outdated carrier current system, and would like to know what they have to do. Some cannot obtain an FCC license because the dial is already full; others want to get a station operating while waiting for an FCC license; still others don't have the staff to comply with all the FCC Regulations but want a student voice on campus.

One option campus stations have is broadcasting to a limited area in FM stereo (or FM mono) using a special radiating ("leaky") coaxial cable. This system does not have any requirement for FCC licensing though must be in compliance with the FCC Rules.

There are two kinds of Radiating Cable FM systems: the standard and the CATV distributed. If you don't have a CATV system or any kind of closed campus TV, then your system will resemble carrier current in that the audio must be distributed to the buildings in which you desire coverage. Using a phone line (or two for stereo) to each major building group, and an FM stereo modulator in each central building, the system feeds a series of amplifiers and radiating cable antennas spread through the buildings. A modulator can feed multiple cables and amplifiers as well.

If your campus has a cable TV system head end, you can use that (with permission) for distribution of your modulated FM signal. (CaFM stations already know how this works. The FM signal is simply put into the cable TV system and tapped off in the dorm rooms.) With the radiating cable system, you tap once per building and amplify the signal into a radiating cable system, providing open air FM throughout the building.

The FCC Rules place two requirements on the operator (the radio station) of special radiating coaxial cable in the FM band, and one on the equipment supplier.

- Operation may not cause any interference to a licensed broadcaster, or to any other service authorized by Part 15 of the FCC Rules [§15.5(b)]. Compliance is accomplished by choosing a frequency which is locally quiet. Choice of a frequency must be done carefully in the FM band to avoid any existing licensed station, and any Construction Permit to build a new licensed FM station. Part 15 requires that you cease operation and change to an unused frequency immediately if you present the licensed broadcaster any interference.
- The field strength shall not exceed 250 microvolts per meter at a distance of 3 meters from the radiating cable [§15.239(b)]. An understanding of the nature of the field strength in the vicinity of the "antenna" is the key to an appreciation of why and how FM stereo radiating cable broadcasting is successful. It also is the area of greatest concern for stations that set up a radiating system without professional guidance.
- FM radiating cable systems must have their equipment approved by the FCC and the installed system measured for compliance with the radiated field requirements. This should only be done by a professional with a calibrated field intensity meter.

With a radiating cable system, your friends on campus will hear you play their requests, but your mom on the other side of town won't hear you report the news. Even with its restricted broadcast range, this system can be a practical option for stations limited by a maxxed out FM frequency, short funds or both.

College Broadcaster thanks John Devecika at LPB, Inc. for supplying background and technical information for this article.

TestDriving out of '95 + into '96

....."Swoooooosh
Yo! I'm Awake".....

.....
"Swoooooosh Yo! I'm Awake"

.....
That's the sound my desktop computer makes when it awakens from a sleep. JoAnn Forgit appears on the screen, "Swoosh Yo" she says. I feel compelled to comment, "you don't have to say that you know, my computer already said that." JoAnn offers, "I don't care, Wake Up!" "What's up?" I ask knowingly — it typically means I'm overdue for another Test Drive. My data whirs and I say, "Okay what would you like and when is it due?" and away I go. So it's a combo special, and you thought that only happened at a diner. This is our combo special column, end of the year and beginning of the new year, a look at what it was supposed to be and what it really is. I invited Jim Kosinski along for this drive.

The PCI (Peripheral Component Interconnect) bus Apple promised last year has shipped and has reached some people. Sticking to Apple tradition there are three flavors: the PowerMac 7200, 8500 and 9500. The 9500 is the 8500 that is ideally configured for Multimedia, while the video digitizing and encoding was to move closer to professional specs it hasn't changed much from the preceding AV class machines.

The real shooting video star launched wasn't from Apple at all but from Data Translation (DT). Data Translation's offering to the video gods and low riders alike is the Vincent, or PCI version of the Media 100 non-linear editor. Vincent significantly speeds up processing moving it closer to real-time. The quality of video compression is excellent — and when combined with Adobe's After Effects, you have a first class top flight professional package. DT has made a particularly attractive

upgrade path to its earlier Media 100 owners on the Nubus as well, to the Vincent and you get to keep the Nubus version. Two, Two, Two Mints in One.

Unable to fulfill their demand for the three mousekateers, and for the 8500 in particular, Apple is on its knees trying to maintain their largest market segments and so are the newly unemployed 1400 employees. Big enough body count with AT&T and Apple Computer's fatalities the CA unemployment office might very well consider expansion.

Companies to the rescue? With the probably all too late licensing initiative from Apple comes the former CHRP (common hardware reference platform) partnership now called the PowerPC reference platform (PReP or PPCP depending on who you are speaking to on which day of the week). High rolling partners include the usual suspects: Motorola, Apple, IBM, but new additions include the German computer maker Vobis and Japan's Canon. There are obviously others who will ante up against the MS and Intel cartel with what now promises an Open Firmware with a subsystem OS Card for Mac OS, OS/2, AIX, Netware, Solaris and Windows NT. Under the hood operating will be Stereo In & Out and Sound Blaster Compatibility.

Other clone makers with shining armor include the Taiwan-based UMax, with a revitalized SuperMac name planned also to sprint along with 2 PPC 603 processor chips, PCI, Nubus and ISA architecture all that can blow the doors off an 8500 for a purported price tag of under \$3000. On the much higher-end is Daystar Digital's Genesis MP with (4) 604s running at 132 MHz with (6) PCIs. Assuredly there will be some announcements from Power Computing as well.

More promising parallel action is from Beleaguered Appleonian, Jean Luis Gasee. Close to shipping is the The BeBox™ — "designed to surpass current architectures" which appears aimed at developers, this very sleek design, their PR tells us, is poised to become "a significant alternative platform for next-generation applications. It is the first true real-time, object-oriented system that features multiple PowerPC processors, (two 603s) true preemptive multitasking, an integrated database, fast I/O, and a wide

range of expansion options" — all at a projected price of \$1600. BeBox was scheduled to ship in "mid 95s" last reports are now quantity in early 1996.

Moving off the desktop neck and neck with significant strides in removable media is from Iomega and Syquest. Iomega's Jaz Drive handles 1 GB. of data at 5.53 average transfer rates with an approximate price tag of \$599. for the drive and \$129. Syquest is going to rival this with the SyJet storing 1.3 GB. with sustained transfer purported to be 4-7 MB per second. If this isn't fast enough watch for the upcoming RAID configurations.

Then there are RAIDs, arrays and generally just really big hard disks all at very reasonable prices.

Acquisitions abound for 1995, including Macromedia's major catches of Altsys' Freehand and Fontographer, OSC's (Our Stinking Corporation) Deck II. Putting some major shaking on the Web with their Shockwave, the complete real-time playing of Director animation and sound. This is pretty big for all of us vidiots capable of hacking HTML but unable to patch a Java script.

Promises of interactive everything still abound with every strut of the media gods including the likes of new partnerships of MS and NBC, Times Warner and Turner Broadcasting, Westinghouse and CBS, and every failed TCI merger attempt. You check your breath mint lately Dr. John?

Adding to the global decline is every local affiliate boasting a homepage and contributing to the further collapse of cyberatoms are the disc junkies geeking on RealAudio transmissions, a proprietary standard for the transmission of audio on the web. So no one likes those nice open and available to everyone standards like .au then further support the proprietaries like RA and StreamWorks.

The DCites of Electronic Frontier Foundation, the guys who set out to do us right with our cyber rights and telecommunications, have now been forced into retreat. Maybe more lyrics coming from John Perry Barlow.

A bright bulb was lit when our government finally decided to drop the investigation of Phil Zimmerman the author of

continued on page 24

NACB WWW site

NACB will soon have a long-awaited web-site at <http://www.nacb.hofstra.edu>. Let us know what information you'd like to browse on-line — we're soliciting ideas for content and development. Simply e-mail your comments and interest to nacb@aol.com. In addition, members are encouraged to send their WWW addresses for links.

F/S listserv

NACB has formed a closed listserv discussion group specifically for faculty and staff topics relevant to student media, advising and networking. All interested NACB members are encouraged to participate by subscribing. Address your e-mail to LISTSERV@LISTSERV.SYR.EDU and include the one-line command: Subscribe NACB-FS firstname lastname.

International student media listserv

Our friends in Denmark at Radio Energy and Energy TV have started a discussion

group devoted to topics about student radio and TV in Europe in their efforts to form an association similar to NACB for the European community. To subscribe, send your e-mail request to: lrg@nrg.dtu.dk. To participate in discussions, send your message to: iastar@nrg.dtu.dk. Visit their web page of European student media: <http://www.nrg.dtu.dk/iastar/iastar.htm>.

NACB Station Handbook

This 6th edition of the most comprehensive manual for student-run stations (in both a radio and TV version) will be published via the Web. For members without Internet access, the handbook will also be published on disk.

NACB members still needing the Adobe Acrobat software should contact NACB for a disk or download it directly. You may FTP the files from <ftp://ftp.adobe.com/pub/adobe/Applications/Acrobat/>. Adobe's World Wide Web URL is <http://www.adobe.com/Software/Acrobat/>.



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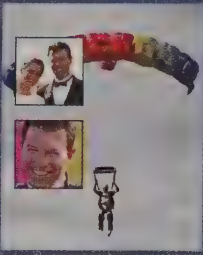
The FXE-100 is an integrated editor/switcher/audio mixer/digital effects device. With 99 edit memory and an RS-232C port for importing/exporting your edit deci-



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The versatile SVO-9600 recorder, SVP-9000 player and REM-450 editor.

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So you see. No matter what kind of S-VHS editing your project calls for, there's a Sony S-VHS system that's right for you. For more information, call 1-800-635-SONY, ext. SVHS.

While your next video may find you up in the air, at least it won't be because you can't decide on your next S-VHS editing system.



For basic two machine editing, the SVO-2000 VTR with REM-250 editing control unit.

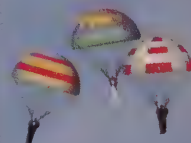
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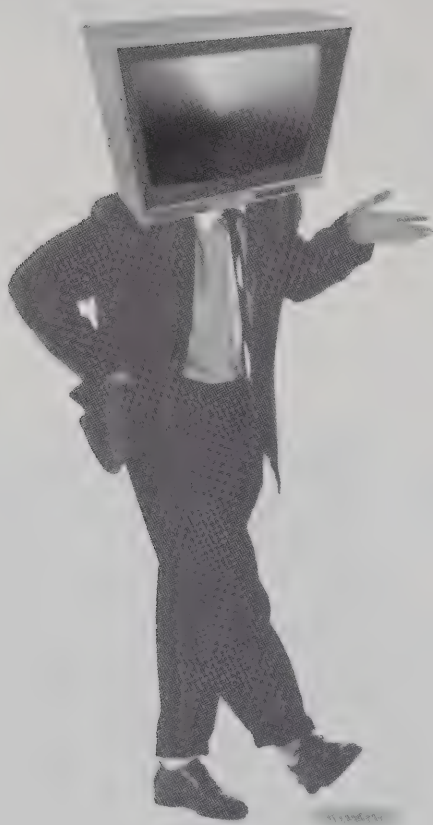
you



husband and



wife.



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broadcast contests + legal liability

It is a fact of life that broadcast promotions usually generate valuable publicity. However, if your promotions are not conducted properly, your audience may complain and the FCC may fine you.

When broadcast stations conduct contests, they are subject to both federal law and FCC regulations which govern the design and administration of the contests. These provisions are meant to ensure that contests are conducted properly — that is, that they are not deceptive or unfair.

Basic elements of compliance

Stations can operate their contests in confidence if they take the necessary steps to ensure regulatory compliance sufficient

to preclude any legal liability. The rules are fairly straightforward and, with a little diligence, can be easily followed. Compliance requires three things: Full and accurate disclosure of material terms of the contest; administration of the contest substantially as announced or advertised; use of contest descriptions which are not false, misleading or deceptive with respect to any material term.

Plan ahead to comply with the law

The first shield of protection from liability is careful planning of all aspects of the contest, followed by a written list of all contest terms. The terms should include all aspects of how the contest will be conducted, as well as how any reasonably foreseeable problems will be handled.

As a rule of thumb, think defensively! Write the list of contest terms with the expectation that some contestant will challenge each and every term. Prevent as many problems as possible by making the terms fair and clear. Ask your staff and friends to read the contest list. Find out if anything is ambiguous or unfair before you actually finalize the terms. However, once you are finished and have commenced the contest, your list of

contest terms must be made available to the general public.

Defining contest terms

The FCC rules and policy in this area encourage all broadcasters to define the material terms of a contest, and to include factors which define the contest's operation and participation. It is a violation of FCC rules and policy to give misleading information about such things as: Entry procedures; Eligibility restrictions; Entry deadline dates; Whether prizes can be won; When prizes can be won; The extent, nature and value of prizes; Basis for valuation of prizes; Time and means of selection of winners; Tie-breaking procedures.

Avoid legal liability — plan carefully

Stations are subject to lia-

bility not only for violation of the law or regulations but also for any negligence which causes personal or economic damage to contestants or others. For example, while the sponsorship of a contest promoted and conducted by a broadcast station is not necessarily a "material term" because it does not define the operation of a contest or affect participation in the contest, failing to deliver all promised prizes can subject the station to liability, even if some of the prizes are actually sponsored by, and under the control of, unrelated dealers, if all contest announcements identify the contest as sponsored by the licensee and where part of the prizes are actually furnished by the licensee.

Other types of improper conduct include: Giving false clues; Arranging for a fictitious person to win a prize contest; Conducting "treasure hunts" with misleading clues or which cause trespass to private property or with sites near heavily-traveled thoroughfares which cause substantial traffic congestion.

Brief summary of contest strategies

If the contest involves physical participation by the contestants, insist that each contestant sign a full liability release before being allowed to participate. In fact, all contests should have conspicuous disclaimers and statements that participation is at the contestants' own risk. Tickets to station-sponsored events should contain adequate disclaimers of station liability and notice that parties assume any risk inherent in the event.

Contest terms should conspicuously state any prize substitution options, including whether redemption in cash is available in lieu of prizes in kind.

Have available all sponsorship agreements, prize lists, winners lists, recordings of on-air announcements and contest calls, written promotional materials, signed liability releases, and internal station memos and notes regarding the contest.

Cary Tepper is a partner with the firm of Booth, Freret & Imlay in Washington, D.C.

As NACB's legal counsel, Mr. Tepper will respond in this column to selected questions submitted to him in writing to: NACB Legal Column, 71 George St., Providence, RI 02912-1824.

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FEATURE:

3 Internships most students vie (or die) for:

NBC PAGE program and minority fellowship 212-644-4444

IRTF Summer Fellowship Program 212-867-6650

T-2000 404-885-4675

[PRESTIGIOUS PROGRAM FOR RECENT GRADUATES TO WORK AT THE TURNER NETWORKS]

try these on for size...

When calling any of the companies listed, ask for the human resource or intern program department. Some companies have job/internship hotlines with details. Most internships are credit only. Most require you specify in which term (fall, spring, summer) you are interested when sending a cover letter and resumé. Some companies have an application process or deadlines. Be sure to call for current availabilities before sending your resumé.

Alliance for Community Media 202-393-2650

American Women in Radio & Television 703-506-3290

ASCAP [MUSIC LICENSING] 212-621-6000

Association of Independent Video & Filmmakers 212-807-1400

BMI [MUSIC LICENSING] 212-586-2000

BDA [BROADCAST DESIGN] 212-376-6222

CMJ [MUSIC + JOURNALISM] 516-466-6000

CVC Report [MUSIC + JOURNALISM] 212-533-9870

Democratic National Committee [PRESS OFFICE] 202-863-8000

National Association of Broadcasters 202-429-5300

National Association of College Broadcasters 401-863-2225

PROMAX [PROMOTIONS/ MARKETING] 310-788-7600

Radio Ink [RADIO PROMOTIONS + SALES/ JOURNALISM] 407-655-8778

Republican National Committee [PRESS OFFICE + RADIO SERVICES]
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CBS [+ CBS RADIO NETWORK] 212-975-4321

Fox 310-277-2211

NBC 212-644-4444

National Public Radio 202-414-2000

CABLE NETWORKS

CNN 404-827-1500

CSPAN 202-737-3220

ESPN 203-585-2000

F/X 212-802-4000

MTV Networks 212-258-7800

Rainbow Programming 516-364-2222, x871

Viacom [CORPORATE] 212-258-6002

why settle for

the one thing with which all interns will

SPOTLIGHT ON ESPN'S X GAMES

Students interested in sports or event management, or in publicity, might want to apply for opportunities with ESPN's X Games in Providence, RI. Introduced last year as the Extreme Games, this annual sports event drew thousands of spectators and volunteers.

Intern positions are still available in the areas of operations, volunteers, sports in competition and public relations. "For students who make the semester-long commitment, we would hire them for the two week period for the games, some maybe longer," says Dean Swanson, Director of Operations for the X Games. "It would be a waste for the student to plan an event and not stay to witness its execution. The full experience the student would gain if they volunteer through the games is fairly substantial."

These semester long positions are open to juniors and seniors with an interest in public relations or sports or event management. Course credit only is offered and students must commit to 10-15 hours per week. Non-media majors looking to get involved in media are encouraged to apply.

For the X Games event, ESPN's volunteer director is trying to get 3000 positions filled. These positions allow students to get a feel for the events as they volunteer in monitoring and resource areas

continued on page 25

the same old internship?

When asking yourself "Where I can get a good internship?"
consider "What do I want to learn?"

Ambitious students can find an internship in media in any city that has a station — how many radio and TV stations can you pick up? Most communities have a cable outlet. Most markets also have advertising agencies, design firms, post-production houses and corporate video firms. So what do you want to learn?

One of the major areas for internships that is generally overlooked is "special event" type internships. For example, when MTV goes to Daytona, they probably could use a few extra hands. Or when Labor Day weekend rolls around, most stations could use some eager beavers to assist with the "Jerry Lewis Telethon." Internships in which you volunteer for only a week or so may leave your head swimming and your body tired without the full appreciation or understanding of the work that the event required, but they can provide some general idea of the nature of the work or field.

This is a great year for a number of opportunities in the area of special events. First are sporting events. More and more cable companies and networks are forming their own special events to broadcast — it saves them the licensing fees, plus it provides great publicity. Other sports enthusiasts should plan a trip to Atlanta — not only will the Olympic committee need thousands of volunteers, but plenty of media companies will be camped in Georgia for sports coverage. Be sure to note that NBC has signed contracts to televise the Olympics until the turn of the century.

Second are political internships. If you're interested in public relations, media relations or politics, in this election year, now couldn't be a better time to get a political internship. Local, state and federal elections offices need help, especially in the press office. News for most local stations and national affiliates will include election coverage. The two major party conventions will be held in Chicago and Los Angeles — covering one of those events means gaining press credentials as well as an experience that comes up only every four years. News/journalism and political science students may want to pick now as the time to visit the nation's capital. Major broadcast and cable networks have Washington, DC based news bureaus. Want to really learn what goes on behind the scenes in a federal election? Consider interning at the Democratic or Republican National Committee office.

Third are trade organization internships. Trade organizations, like NACB, represent and network members for a niche field of an industry. These organizations can help you to meet local media professionals through their member services or annual conventions, or can make referrals for internships. Most states have a state broadcasters association and a state cable television association. National trade organization can be located anywhere. Working at one these organizations can help you to learn the industry, the players in that industry, and even put you in touch with them.

Most national and state trade associations hold annual conferences. For dates and places, call the association, or check out major trade publications that list the major conventions and smaller ones in the upcoming months. If you can't intern for a semester, consider volunteering for a week long stint at their annual conference. Most associations are really grateful for excellent help — when a professional member calls looking for a bright, young student to intern or has a job opening, your name could be the one they recommend.

If you have a particular interest in media, and you're willing to immerse yourself into the chaos, volunteer for a conference or special event. Two examples are detailed at left to give you an idea of the work and rewards.

SPOTLIGHT ON PROMAX

Conferences provide the best opportunities for persons in a related field(s) to network. Working at a national conference is a tiring enterprise, but worth the involvement. Free access to a major conference, gaining insight into event planning, meeting top executives, learning the latest developments in the industry — all are reasons to intern or volunteer for conferences. National and international conferences are usually larger and allow for more contacts from all over the world.

PROMAX, the member-based non-profit trade organization dedicated to promotions and marketing executives in electronic media, will host their largest annual conference June 19-22 in Los Angeles. Some of the speakers lined up include Betty Cohen (The Cartoon Network); Rich Cronin (Nick at Nite); Ted Harbert (ABC Entertainment); Robert Johnson (BET); Warren Littlefield (NBC Entertainment);

continued on page 24

sponsoring live broadcast canopies

Let's face it: most student radio stations simply do not have the financial resources to purchase attractive, functional and sturdy booths for remote broadcasts and station appearances. With expenses like on-air equipment, music licensing fees, AP service, postage, phone or whatever else your station pays for out of its already limited budget, you may think that a live-broadcast canopy is the last thing you could ever afford. But not only can you find reasonably priced canopies perfect for your college radio station, with a little bit of effort you just may be able to have someone else pick up the cost — even if you are a non-commercial station.

While the FCC dictates what can and cannot be included in on-air underwriting or sponsorship announcements for non-commercial radio stations, it does not restrict what happens off-the-air at your station. Some non-commercial stations have found underwriters to cover the costs of listener information lines, bumper stickers and program guides. Fewer stations have found client support for a live appearance canopy.

Canopies are perfect for student radio stations because they portray a professional image at a low cost. Through KD Kanopy in Westminster, Colorado, a sturdy 10' x 10' aluminum canopy with multi-color graphics and a carrying case can cost under \$1000. Best of all, their canopies are lightweight, easy to transport, take only minutes to assemble, and are both water-resistant and fire-retardant.

What reasons are there not to have one for your station appearances? If you've never really thought about the idea, ask yourself these questions to see if your station could potentially benefit from a sponsored broadcast booth. Does your station do frequent live broadcasts or public service appearances in the various communities it serves? If not, would you like to? Would they or others be interested in

increased exposure and visibility? How is the station perceived by listeners, students, supporters, school administrators and the community? Could your station use a face lift or image adjustment? Does your station look professional in public? Does the station already have clients that are underwriting programming?

When examining potential sponsors for a live broadcast canopy, consider the same businesses you would target for on-air underwriting. Also think of local businesses that could benefit from product distribution, sampling, as well as superb logo and name visibility. Of course, make sure you go after those businesses that are supported by the station's listeners. You may find that campus businesses such as the bookstore, copy center, dining services and the like may be very good possibilities.

... NOT ONLY CAN YOU FIND
REASONABLY PRICED CANOPIES...
WITH A LITTLE BIT OF EFFORT
YOU JUST MAY BE ABLE TO HAVE
SOMEONE ELSE PICK UP THE COST

Put together a proposal that includes all of the advantages that you can offer the client. These elements include color logo exposure on the top and sides of the canopy, a minimum number of live broadcasts, on-air promotional announcements leading up to and during the broadcasts, product and literature distribution give-

aways and sampling, as well as traditional on-air sponsorship announcements. Look at how many live appearances your station does over the course of the year. These may consist of both off-campus and on-campus activities, such as student functions and picnics, athletic events, local fairs or festivals. If your station is not currently promotionally active, then call the community and campus community events organizers and see what different events you can get involved with.

If it sounds like a live broadcast canopy is something that your station can't live without, here's some even better news: You might be able to get one for free. As part of the National Sponsorship Cooperative between the Interep Radio Store and NACB, a national multi-campus canopy underwriting project for college radio stations is underway. If you are interested in being a part of this exciting project in which your station could get a free sponsored canopy, please contact me immediately. Keep in mind that you will need to be able to run on-air underwriting announcements, do live broadcasts, and work hard to make this a success for the sponsors involved!

We will be working with KD Kanopy. For more information about their products, call JoAnn Burzee at 1-800-432-4435.

Jordan Guagliumi, The Interep Radio Store
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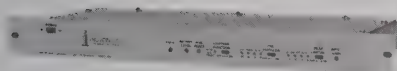


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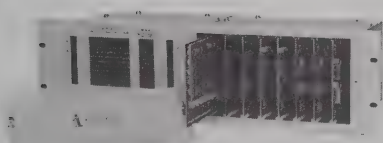
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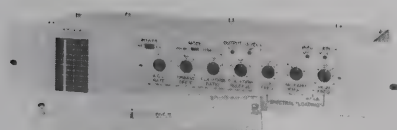
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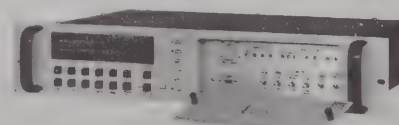
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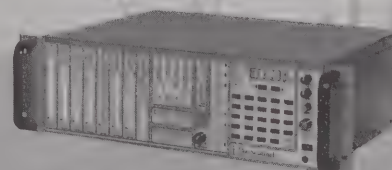
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HUNDREDS OF CONFERENCE ATTENDEES BECOME

"You're enthusiastic — you guys, you ladies are the future of this industry. I speak at radio conferences 2 to 3 times per year and I've learned a lot in 2 days. So, congratulations!"

"Tonight we're going to talk about the future of the radio business. At radio conventions, people stand around complaining 'the problem with our industry is there's just no creativity.' Well, I've got news for you — this room is where the creativity is!"

"If you want to know what's in the future, you need to understand that you make your own future. You're the people who make things happen. Whatever you do is going to determine how the future comes out."

"Media has had three Ages. The first was The Radio Age. Starting in 1920, Radio became the golden media. The Television Age was established by 1953 — Radio was dead. It's not dead anymore (but then it was). The new era we're in is the Digital Age."

"I would make a recommendation to all you: buy the book *Being Digital* by Nicholas Negroponte. He talks about the phenomenon of atoms versus bytes. (For example) books are made up of atoms. When you walk into a library, and you take a book off the shelf, those atoms in your hand are no longer on the shelf. There's empty space — there are no atoms in that space. 52 people can take out that one book — one a week for 52 weeks, but that's all. The difference between atoms and bytes is that if you take the information that are on the bytes and remove them, they're still there. 100,000 people can take those bytes and they're still there."

"That's a revolutionary idea. That's how you are going to make money. Those bytes are software, radio programming, TV programming. We don't have to have audio tapes, video tape, etc. Things are changing."

"Radio is no longer signal defined. What I mean by that is in the past... we took a signal in the studio, sent into a transmitter or a carrier current, and it came out of a tower to thousands of people. That's not the case anymore. Though radio still exists in that way, we've going to see a lot of new delivery mediums."

"[First] Cable radio. Cable radio has been a horrible failure. But the cable industry is getting smarter — they've come up with a strategy for cable radio that's very good. Cable radio can get into the households if it's cheap. Cable radio has 20 or 30 formats."

"[Second] Direct TV. Direct broadcast satellite TV has 26 channels of uninterrupted commercial-free cd quality audio."

"[Third] DBS/DARS. Direct from a satellite to a car. Car radio's in ten years will be receiving satellite signals like homes."

"[Last] HDTV Radio. This technology hasn't been very well explored. But it is something people are talking about now. When you set up a HDTV TV station, or you convert a station, that has the capability of 16 channels of audio... that's going to mean that's there's a lot of radio stations in your market."



COMPUTERIZATION IS SO IMPORTANT
NOW BECAUSE WE ARE ABLE TO DO
THINGS THAT WEREN'T PHYSICALLY
POSSIBLE ... WE'LL BE ABLE TO DO MUCH
BETTER PROGRAMMING AS A RESULT...



"The buzz [today] is the world wide web and radio — how is that going to affect the future. ... 1.2 billion people will be on the web by the year 2000. Your radio stations which are now local are to going to be global. Anyone who has a computer and a modem can listen to your radio station in real-time audio ... the quality will improve and you will see hundreds and thousands of radio stations."

"These niche radio stations will give you the opportunity to create any kind of radio that you want. Let's say, you know a paraplegic, and that person needs information about his or her life. It doesn't make sense for [a major market station] to serve the paraplegics in the area — it doesn't make economic sense. But around the world, there may be millions. Now you can have that individualized radio station on the web. But how do you listen to it — you're not going to sit at your computer? They now have developed technology. Taylor Communications in Oklahoma, who was

involved in the original launch of DBS, has created an in-home transmitter on FM frequencies and it serves your entire home. Now you can put on your favorite customized radio station — whether it's for paraplegics, foreign language, clubs, collectors, any kind of interest, you will see that kind of station on the web."

"Let's talk about other significant developments in the radio industry, actually all industries. Demographics and lifestyles are changing dramatically. [For example] most/ some of us wear neckties to work. But maybe in ten, even five years from now, no one will be wearing them. If you want to study demographics, go into *American Demographics* magazine."

"One of the things that's happening is inner city crime is getting out of control. What means is that cities are becoming danger zones and many people want to move out... The shift to the rural areas changes the way you program radio stations. What happens in the morning — you get up, you get in your car, you drive to work, you listen to the radio. Now 40 million people are working at home and not listening to morning drive radio. How are people's lives going to change as the demographic lifestyles are affected? How are you going to reach them if you can't reach them in a car in the morning?"

"The other thing that is changing already is the graying of Baby Boomers. As people get older — the mass audience gets older — they have to be served in different ways. You as programmers have to serve them, whether it's radio or TV."

"There's also the Latin and African American demographics. Ten years ago you didn't see many Latin radio stations, except maybe in New York, LA and the border communities. Today, this is becoming a big demographic push to pay attention to. Also, there's an expanding Asian American population."

"Another significant development is the low cost of satellite programming, and the low cost of uplinking on a satellite. The personal satellite network is really a very important thing to pay attention to, because, you, someday, will probably have one. It's easy to get into syndication."

(B. Eric) Rhoads SCHOLARS

B. Eric Rhoads started in radio at age 14 in high school. He moved onto radio in college. His early experience paid off big. Eric became the youngest professional jock in a major market — at 17 he was on Y100 in Miami. He moved from station to station and eventually went into programming. He became a programming consultant, simultaneously programming 25 stations, many of them winners in top markets. At age 25 he bought 3 radio stations and sold them six years later. He is the creator of the giant boom box, which he sold to 300 stations around the world. In 1986, he purchased a floundering magazine which became *Radio Ink*, the premier monthly magazine devoted to sales and marketing, and is its current Publisher/Editor-in-Chief. He also owns Streamline Publishing. Eric has most recently written and published *Blast from the Past: A Pictorial History of Radio's First 75 Years*.

Eric has an intense passion for Radio and commitment to student media. Excerpted here is just a mere morsel of his keynote address from the NACB 8th Annual National Conference. Although Eric talks mostly about radio — his work, his hobby — his insights about the future of technology and society are important for anyone interested in a career in media.



"You'll also see company networks. Companies that are acquiring our industry are now starting to say, 'What formats are we good at?' Rather than have a staff of air talent [in various markets], they'll have one really good set of talent and uplink it from the company facility. That's going to change the job situation a bit.

"There's the non-network network. Computerization is so important now because we are able to do things that weren't physically possible. You can move from network to network and combine them all with satellite. We'll be able to do a lot better programming as a result and not be beholden to one particular network.

"The other thing that is happening are the personality-based networks, i.e., Howard Stern. He is a phenomenon in our industry. His network was created just for him — no one else is on his network. You'll see a lot more of that happening.

"Another development — interactivity. By 1997, you will see two way broadcasts. Not ham radio, but the ability to interact from your radio to the radio station. Also, GPS traffic services (which you can already see in Los Angeles). That is, global positioning satellite which means it figures out where you are and, on a screen, it tells you how to avoid traffic and it's all tied into the radio.

"The radio specific computer will be important. Quality automation — the ability to do things and sound live. You'll have the ability to do more faster (w/ digital editing). And of course, the home studio.

"The future is software and the future is information bytes."

Eric has made a special offer to NACB members for Steamline Press publications. Anything in the brochure distributed at the National is 50% (just write NACB on the order form). The Radio Book: the Complete Station Operations Manual is available to NACB members for \$45 plus S&H. Contact NACB for more details.

Eric encourages you to call Radio Ink if you have questions, would like a sample of the magazine, or want a contact. Radio Ink is based in sunny West Palm Beach, Florida; their number is 407-655-8778.

TestDrive cont'd from page 12

an encryption program, "Pretty Good Privacy." Zimmerman first posted his program to USENET in June 1991, when others followed with their postings in foreign lands our brother in DC followed up with charges of treason. While it was a pretty short press release it is clear that the government has finally realized the silliness in prosecuting a US citizen for developing encryption software.

Shrinking Satellite transmission bandwidth went to the ever present KOJ Simpson. Canadian birds falling from the sky with US attempts missing their geo-stationary target.

Then there was Jerry...

And now our telescopes are trained and realigned for a new Jupiter and beyond.

As we move closer to the big 2000, Happy T Minus 4 and counting.

by Philip Palombo with James Kosinski

PROMAX continued from page 19

Lee Masters (E!); and Brandon Tartikoff (New World Entertainment).

"The first half of the year leading up to the conference is the busiest time of year for PROMAX. Interns who come on board for the semester gain experience in all areas of operations, but especially conference-related activities and work that keeps that organization going," says Aaron Jaffe, Gold Medallion Awards Coordinator.

Students not based in Los Angeles can still participate in the PROMAX conference. Volunteering in the Resource Center, students will assist in all areas of operations as needed. From providing session information, to managing conference merchandising and sales, to helping press and assisting speakers, students will move around a lot of job duties.

Networking at the conference is definitely encouraged. Students also get free time to roam the exposition floor and attend sessions. While there is work to be done, time is allowed for students to get the feel of the conference and talk with professionals.

Jaffe further adds: "PROMAX has a job board posted at the center. Students can put up resumés or see what positions companies are trying to fill — 'new meat' positions as it were. The conference allows opportunities to go straight to the top executives and heads of companies. The reward is the experience, networking and vast information. Knowledge is power."

Students who work the conference also get room & board (3 meals) provided. Needless to say, students do vie for the 20 open positions; some even repeat the experience. Interested students should send a cover letter and a resumé (or class curriculum and interests) since PROMAX is filling positions for the conference (June 16-23) as they go. PROMAX Int'l, 2029 Century Park E. suite 555, Los Angeles, CA 90067. Or fax to: 310-788-7616. Phone: 310-789-1513.

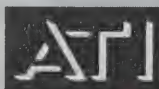
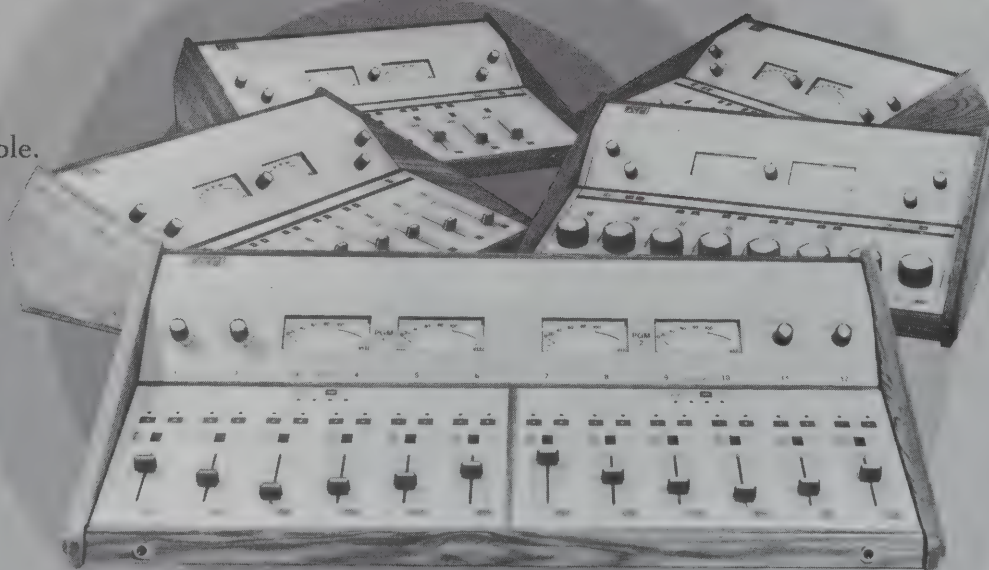
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GSTV continued from page 8

First and foremost: Professionalism. GSTV functions as much like an actual broadcast television station as possible. That means having all its elements — producers, directors, engineers, writers and talent (this is by no means a complete list) — all skilled in their craft. This group of individuals needs to be managed by an Executive Board that is always encouraging productions to strive for the highest degree of quality.

Secondly: Community. "Nocturnal Transmissions" has found that a sense of community or family has increased the quality and productivity of the show tenfold. When its members feel involved, it allows for them not only to feel pride in their own work but for the work of the other members of the organization. Case in point, while each of the members of "Nocturnal Transmissions" have specific duties, it is a common occurrence for a camera person to show up to observe and support the producer and the editor in the final stages of post-production. This lends a degree of pride to all work and lets everyone share in the accomplishments and success.

Lastly: Trial and Error. The value of making horrible mistakes can never be underestimated. Most people fear making mistakes. However, at "Nocturnal Transmissions," mistakes are always regarded as a learning opportunity. Members are encouraged to go and experiment for two reasons. First, it opens up every creative avenue for them and gives them the opportunity to express them-

selves without strict restrictions. Because of the enormous amount of time invested in a production, working in this manner means an individual's time is always well-spent, regardless of the product. It is very easy to get discouraged if a piece never makes it to the final stages of production, but if valuable lessons were learned in its early stages, then something positive was ultimately gained. Secondly, every once in a while, something great happens! These wonderful errors are learned by all in the organization and thereby increase the quality of the program.

This is "Nocturnal Transmissions'" outline for success, however it is missing a key component: comedy. This has been excluded purposely, because this outline also works for GSTV as a whole. The growth of GSTV has been slow and painful. It is easy for a station to be overrun by the bureaucratic nightmares of personnel, budgets and equipment. However, it is important not to lose sight of the ultimate goal — quality. Quality and the pursuit of excellence is the engine that has run GSTV thus far and will continue to run it as long as talent and hardworking students are involved.

Nicholas DeNinno & Christopher Mannelli

For a copy of GSTV's sketch comedy program, please call NACB at 401-863-2225.

X Games from p. 18

day-to-day. "There's not much supervision," says Swanson, "which I think is part of an internship. During the week of the games, there are some opportunities in the office, but again these are more on a volunteer than an intern basis."

During the games, some volunteers will be assigned as a sports press officer for a specific event, reporting on specific sports, like bungee jumping. Media coordinators have the responsibility of supervising the media workroom for each venue — maintaining supplies and office equipment and generally keeping things organized and running smoothly so the media can work and write about the event.

ESPN's Connecticut office is coordinating the technical and production end of the X Games coverage. Many students who worked last year's event are expected to return to work the games. For further information about production opportunities, contact ESPN.

The 1996 X Games will take place in Providence from June 24-30. In addition, volunteers should be available for the week prior to the event. Send a cover letter and resumé (if you have one) to: ESPN's X Games, 1 Citizens Plaza, 02903 Attn: Dean Swanson. Or fax to: 401-351-5850. Phone: 401-274-7230.

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Community TV Station Mgr, Hudson, OH. Manage a new PEG station. Bachelor's degree with emphasis in TV production; exp. in community TV management and technical and computer savvy preferred. Send resumé and cover letter to: City Manager, 27 E. Main St., Hudson, OH 44236. Phone: 216-342-1700.

Extra income '96: Earn \$200-500 weekly mailing travel brochures. For more information, send a self-addressed stamped envelope to: C.C.L. Travel, PO Box 612290, Miami, FL 33261.

INTERNSHIPS

ABC Radio Networks International is seeking enthusiastic interns to assist in all areas of operations, including program production, script editing and package distribution. Exciting events upcoming: NAB, Olympics, network launch. Course credit necessary. Production and computer skills a plus. Bi-lingual skills not necessary, but a definite plus. Resumé to: Becky Wight, Operations Mgr., ABC Radio International, 13725 Montfort Dr., Dallas, TX 75420.

C-SPAN has internship opportunities for juniors/seniors in Washington, D.C. Areas include: programming, field production, human resources, media relations, sales, studio operations, promotions and educational marketing. Course credit only. Minimum 16 hours/week. Send resume and cover (and semester term) to C-SPAN Internship Program, 400 N. Capitol St., MW suite 650, Washington, D. C. 20001. 202-737-3220.

The Interep Radio Store in New York City has paid 1996 summer internships now available. Juniors interested in the sales side of the radio business should definitely consider applying. The application deadline is March 1, 1996 and interviews are strongly encouraged. The internship program runs from 6/10 - 8/9. You may be able to receive school credit! For more information, please call Sharon Mancini at 212-916-0756.

The Interep Radio Store in Boston seeks bright, professional and enthusiastic student interns. Hands-on experience in radio marketing and sales, research

and administrative projects. Opportunity for job placement upon graduation. Minimum 16-40 hours/ week. For details, contact Krissy Galster, intern coordinator, at 617-426-6796.

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. Positions unpaid. Applications accepted on an ongoing basis: 312-629-6001.

Radio and Television News Directors Foundation (RTNDF) Scholarship Program. 13 undergrad. and grad. journalism scholarships, all of which include an expense-paid trip to the RTNDA International Annual Conference. Ed Bradley \$5000 Scholarship for Minority Journalism Students; Carole Simpson \$2000 Scholarship for Minority Journalism Students; Len Allen

\$1000 Award of Merit for Radio News; Abe Schechter \$1000 Graduate Scholarship; Nine \$1000 Undergraduate Scholarships. Deadline is March 1. For an application, contact Gwen Lyda at 202-659-6510 or e-mail: gwenl@rtndf.org.

RTNDF News Management Internships 6 internships available to minority students interested in a news management career. Paid, full-time internships at participating radio and TV stations nationwide. 3 summer internships and 3 6-month internships. Gain hands-on experience in news decision making, staff supervision and managing daily operations of a newsroom. Each internship winner will also receive an all expense-paid trip to the RTNDA Annual International Convention. Applicants must be willing to relocate. Deadline is March 1. For an application, contact Gwen Lyda at 202-659-6510 or e-mail: gwenl@rtndf.org.

RTNDF 1996 Capital Hill News Internships. Attention journalism students: 4 new internships sponsored by the House and Senate Radio-Television Gallery. Fully-

TENURE TRACK POSITION, academic year, to teach courses in mass communications, television, film genres and appreciation, and the departmental introduction to speech course. Responsibilities will include advising students, supervising co-curricular video productions, assisting student directed television productions for cable airing, participation in the extended degree program, and other university/faculty responsibilities. Ability to work in other Communicating Arts disciplines desirable. Women and minorities encouraged to apply. Duties to begin August 26, 1996.

M. A. required, terminal degree and teaching experience preferred. Professional or academic video experience and supervision of video projects required. Rank and salary dependent on qualifications and experience.

Application Requirements: Send letter of application including a statement of qualifications, resume, transcripts, an example of your video work and have three letters of recommendation sent. We also request an example of student work under your supervision. Send materials to John Munsell, chair Search and Screen committee, University of Wisconsin-Superior, 1800 Grand Avenue, Superior WI 54880. Application deadline is March 15, 1996, review of applications will begin upon receipt. We are required to provide a list of nominees and applicants. A written request can exclude one from this list. Names of all finalists must be disclosed. AA/EOE.

NACB INTERNSHIPS

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

Categories

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

Requirements

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

- Applications should include a resume, cover letter and appropriate written materials.
- NACB Internships require a minimum of 10 hours per week.

Deadlines

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

Questions

Kristine Hendrickson at 401-863-2225.

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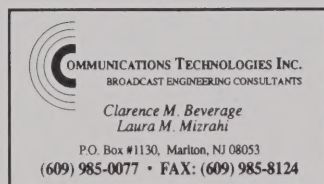
paid internships based in Washington, DC are available for recent journalism graduates with preference given to minority students. Interns will be responsible for writing, producing and coordinating radio and television press coverage of the House and Senate. Travel, housing and other living expenses are the responsibility of the intern. 2 summer internships available starting on June 1, 1996. Deadline is March 1. Qualified candidates are recent college graduates (Dec. 1995 and May 1996) with a degree in journalism. Preference will be given to minority applicants. For an application, contact Debra Levin at 202-659-6510 or e-mail: debral@rtndf.org.

Rainbow Human Resources has openings in at a number of their cable networks, including American Movie Classics (for marketing, public relations, programming, production, on-air promotions); Bravo (for marketing, sales, public relations, programming, production, corporate communications); News 12 (for promotions, assignment desk, production assistant, guest coordinator, reporter assistant, sports pro-

duction, sports news marketing); SportsChannel (for public relations, on-air promotions, programming/traffic, sports production). Contact Karen Parker 516-364-2222 x871.

WXPX National Production Dept. seeks students for unpaid internships for "World Cafe" and "The Difference with Todd Rundgren" Participate in all areas of production and administration. Basic broadcasting experience, contemporary music knowledge and computer skills preferred. Minimum 18 hours/week. Send resume, cover, and demo tape to Susan Stewart, WXPX-FM, 3905 Spruce St., Philadelphia, PA 19104-6005. E-mail: RadioRadio@aol.com

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

Your e-mail should include the following one-line command: **Subscribe NACB your-firstname yourlastname**. Once the listserv acknowledges your subscription and adds you to the list, send all your e-mail to post on the NACB listserv to: NACB@GWUVM.GWU.EDU

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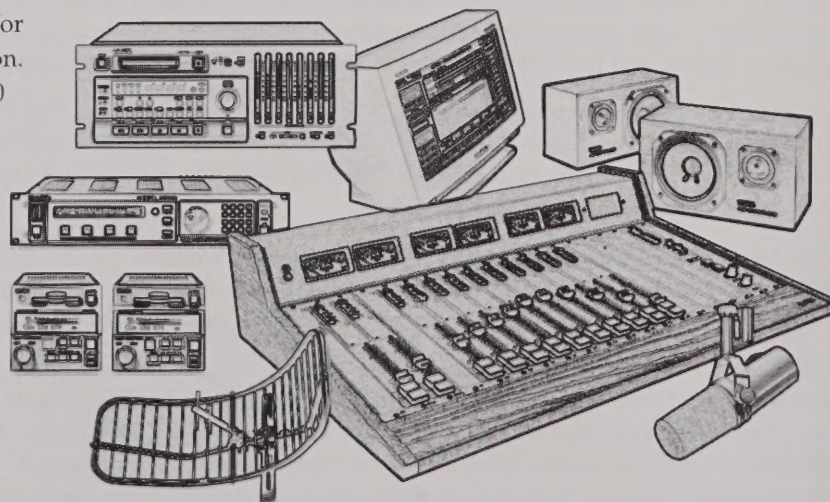
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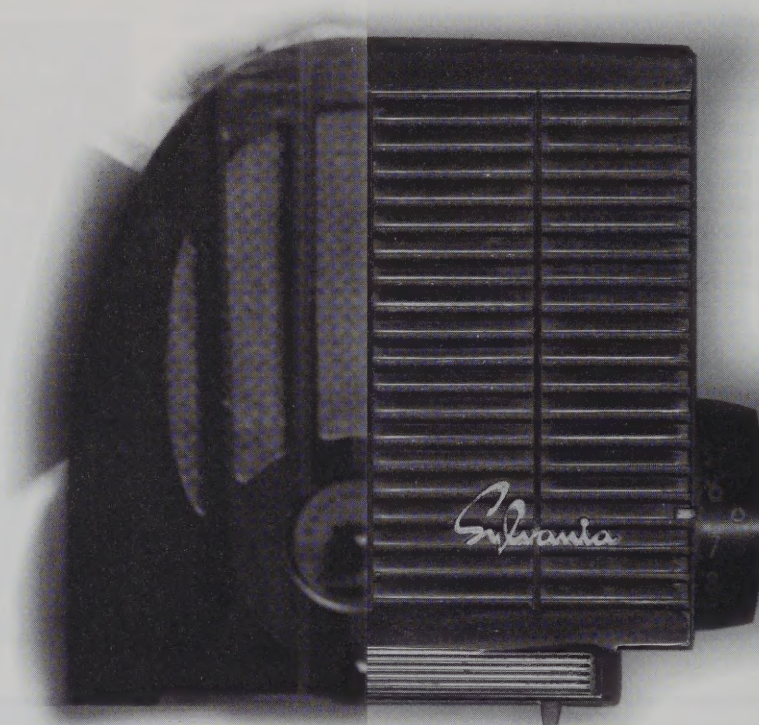
Live Remotes

FOR NON-COMMERCIAL STATIONS

There have been some posts [on the NACB listserv] concerning live remotes at commercial establishments by non-commercial radio stations. The FCC has some guidelines, both in the 1986 Public Notice and in letters of admonishment sent to stations.

As mentioned, Section 399B of the Communications Act of 1934, as amended, a public broadcaster cannot promote an individual's or entity's goods, services or activities where the broadcaster receives or reasonably anticipates the receipt of consideration from such individual or entity. Making an establishment available in exchange for on-air promotion beyond that reasonably related to the production of the program would be consideration, as well as the contribution of programming funds.

The Act does permit live broadcasts, as long as the programming is based on the licensee's public interest judgement, rather than an exchange for consideration. In this case, an announcement iden-



another step in the march toward building better radio

tifying the origination point of the broadcast is permitted. However, the obvious promotion of an event or establishment could raise factual questions as to consideration between the establishment and the licensee.

In addition, the use of announcements that urge listeners to patronize the location of the commercial entity where the remote is taking place or to "visit" the station at that location constitutes a call to action, and is prohibited. The Commission considers urging listeners to stop by and visit you at a live remote at a business, or to stop in for a free test drive, or stop in and register for a free drawing Calls to Action, and prohibited by Section 399B of the Act and Section 73.503(d).

If you are paid to do a remote at a business, that is consideration, and you can not promote the business or establishment. If the business donates funds, services, etc, this is consideration rules are very strict on identifying only, no call to actions allowed. The "reasonably anticipates" part also implies any future funds that you may or expect to receive from the business to become an underwriter as a result of your remote or other solicitations.

I think we would all like to do the things our commercial brethren can do, including on-air fundraisers for community groups, live promotions, and advertising. However, we are prohibited from this and at the same time, enjoy some of the relief from the taxes, filing and license fees, and other things that the commercial stations are subject to.

For references to the above information, see the FCC's letters to Cheryl Kenny, Esquire regarding WBCL Fort Wayne, IN April 13, 1990, and to WLAB(FM), Fort Wayne, IN, dated June 8, 1992. Both of these letters and a lot more useful information is contained in a packet that is available from the FCC, dated April 20, 1993, reference 1800C1 from the Complaints and Investigations Branch of the Mass Media Bureau. You can contact Alan Meyers or Marcia Diamond at the FCC to obtain a copy. It runs about 100 pages, and contains many examples of what is NOT legal in underwriting announcements, and actual letters sent to stations.

Michael Black, General Manager, WEOS-FM/Hobart & William-Smith Colleges e-mail: Black@hws.edu

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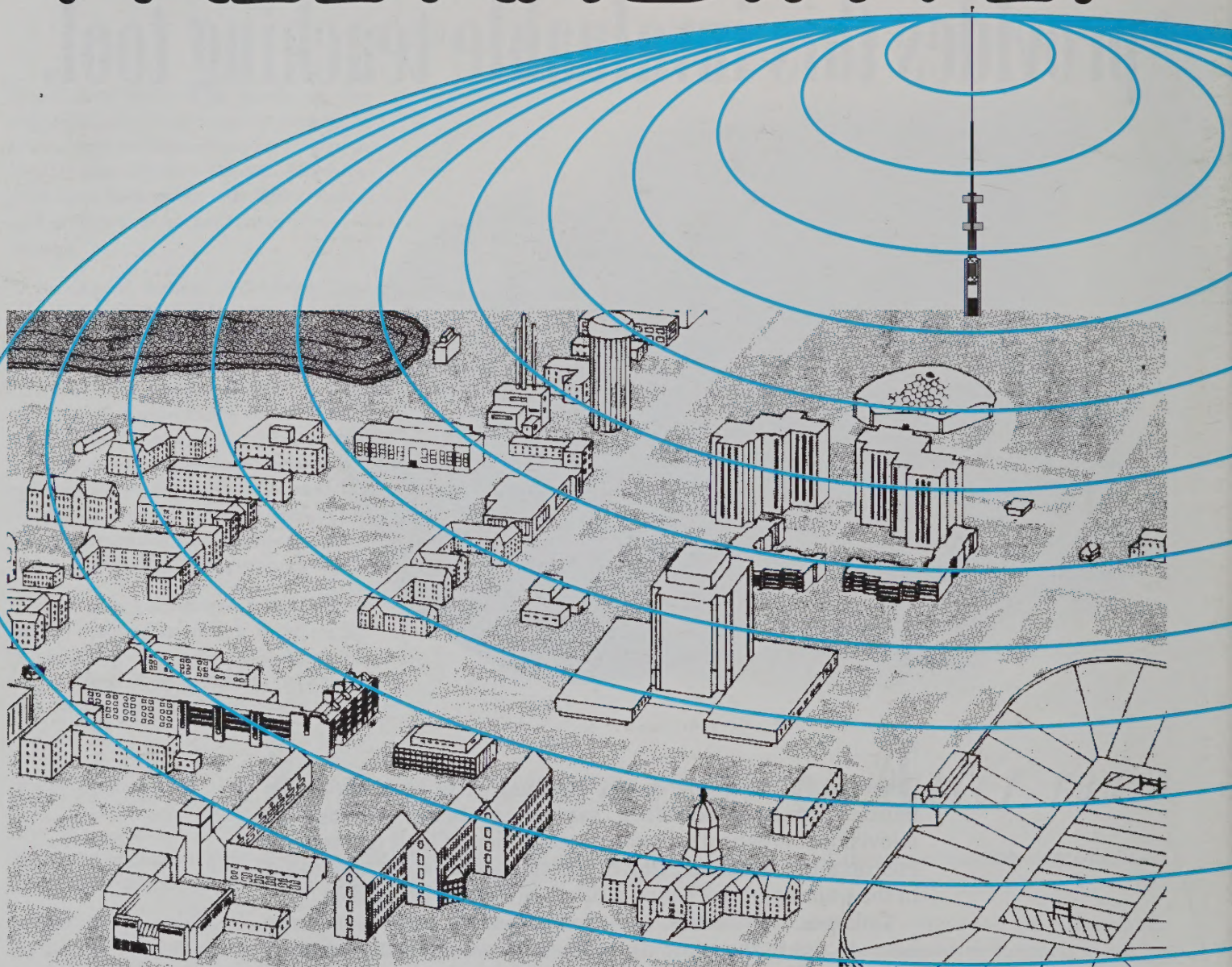
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