

College Broadcaster

Summer 1998

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Complimentary Issue.
Glenn Gutmacher / Content Director
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College Broadcaster

the magazine of opinion and record for student electronic media

FEATURES THIS ISSUE

10 The Job of Getting a Job
 Industry professionals offer critical advice to graduates

18 The Many Worlds of Media
 • Canadian conferences
 • Programming swaps in Asia
 • German college radio startups

22 Laura Mizrahi
 Engineering consultant extraordinaire

24 testDrive
 Your education in relationship to the industry: from the classroom to the computer

28 From One Executive to a Future One
 Advice from Eric Rhoads about your success to come

IN EVERY ISSUE

ABoard — 22
Advertiser Index — 04
Awards — 21
Classifieds — 26
Conferences & Events — 05
Don't Touch That Dial — 08
Feedback — 02
Final Thoughts — 28

Industry News — 05
Legal — 17
NACB News — 06
NACB OnLine — 25
Sound Off! — 09
Station News — 04
TestDrive — 24

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letters

Proceeds and prospects

I just want to thank all the NACB members on behalf of Ichiban and WRAS-FM/Georgia Sate U. for their support of Radio ODDyssey, the WRAS Live on-air compilation. We are pleased to see how folks in different cities pick up different tracks on the CD — overall all the tracks have been played in one city or another. Remember, all proceeds from the sales of the CD benefit WRAS, so keep on playing it, my friends! Anyone who reads this and does not have a copy of the CD, but desires one, should call me. (A real sassy CD, it features live tracks from G. Love, Throwing Muses, Morphine, Spearhead, and many others!)

I also want to let everyone know that Altered Records is a new alternative programming/rock division of Ichiban, and we are currently looking for bands that are worthy of a record deal. If you know of a band, please tell them about us and have them send me a tape. I will, in return, soon send you brand new Altered music!

Finally, I am looking to produce more projects similar to the WRAS compilation. If your station has cool live recordings, I am interested in hearing them. Altered will produce, distribute and promote the CDs — and even hand you the proceeds. If you only have a few tracks, send them anyway. I am also hoping to produce a nationwide college radio benefit CD, which will feature different recordings from different stations, with proceeds to go to charity.

*Shachar Oren (former PD/ WRAS-FM)
Ichiban Records, P. O. Box 724677, Atlanta,
GA 31139-1677.*

Congrats WZND!

WUEV-FM, and the University of Evansville, sends words of appreciation to WZND-FM and Illinois State U. for hosting the NACB Midwest Regional. Deb

Lesser and her staff should be commended for putting together a quality conference. The conference would not have been a success had it not been for the speakers, and attendees who made the commitment to attend the conference.

Now that the conference is over, we must look to the future and next year's regional. I will be talking with U. of Evansville officials about WUEV-FM hosting the 1997 regional. I will let everyone know our progress. Until then, Deb get some sleep and thanks for a great time!

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

Thanks NACB!

Several weeks ago we received our winner's certificate from the National Student TV Programming Awards. Thank you for providing this national competition. Our students, faculty and staff are thrilled with the recognition that our show "Studio One" has received.

We appreciate the work done by NACB. You are the only organization of its kind that provides an outlet for student programming on such a large scale. The consistent feedback from NACB and ongoing desire to provide new and exciting opportunities for students shows your commitment to providing broadcasters with better trained and highly motivated people. Thank you for all you do to help colleges and universities diversify their programs. NACB has become an important part of higher education and professional broadcasting.

From all of us at Studio One, thank you for this highly valued award.

*Barry Brode, Dir. of Television
Studio One, U. of North Dakota*

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...

The summer issue of *College Broadcaster* is one of my favorites. In part, because we are able to provide career tips to "next generation of media professionals" about finding that first job and utilizing all the resources the industry makes available; because we can notify you of award programs that dole out cash prizes and national recognition; because we can give you a quick look at the international media world. It also means that the summer's warm weather will be soon approaching.

Check out all the information we've crammed into these acid-free pages: from conferences and events in the U.S. and abroad, to career planning, to alumni activities with other student stations, to legal and engineering advice. Each contributor in this issue, as in issues past, can be a resource for you as you begin networking in the tight-knit media family.

With the academic year ending for the last time for some of you, we want to wish congratulations to all the graduates whether or not you choose to enter one of the media industries full-time. We are certain that your student media experience will be an asset wherever you go and will provide some of your fondest memories. Keep in touch and give back to your student media roots, simply by becoming a professional member of NACB. I look forward to hearing from you!

JoAnn Forgit

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station news

Announcing sports programming available for Memorial Day

The NCAA Lacrosse Radio Network will once again offer the Men's NCAA Lacrosse Championships May 25-27. This event brings in record crowds and is only second in attendance to the Men's Final Four Basketball Championships, of all NCAA events.

The NCAA Lacrosse Radio Network will offer the games to your station on a market exclusive basis, with the broadcasts starting at 11:40AM on Saturday, for two Division I semi-final contests, continuing on Sunday at 1:40PM for the Division III championship, and concluding on Monday, Memorial Day, at 10:45AM for the Division I championship. There will be no Broadcast TV coverage of these contests. Cable coverage will be on ESPN2, featuring the first two days and ESPN will have the final on Monday. Most will be tape delay.

The games are available on a barter/basis, with limited inventory for the station. The games are formatted for both commercial and non-commercial broadcasters. There are generous opportunities for stations for local sponsorship/underwriting. The games will be available via satellite and phone feed. ISDN feeds may also be possible.

If you are interested, please contact us as soon as possible, to reserve your market. If your station currently broadcasts MILL or college lacrosse, you can tap into that loyal audience by bringing them one of the most exciting sports events.

Michael Black
NCAA Lacrosse Network
337 Pulteney Street
Geneva, NY 14456
315-781-3456
315-781-3916 (fax)
email: Black@hws.edu

WWUH-FM's string of achievements

WWUH-FM/ U. of Hartford just put up a new antenna on Avon Mountain. It has nearly doubled the station's coverage. We also recently finished a one week Marathon which raised \$70,000, up from \$52,000 last year! The station has just released two CDs recorded on campus, "Jazz In The Wilde" and the fourth Folk Next Door CD, "Local Color."

KSJS-FM rebuilds to a new height

KSJS-FM has recently undergone a rebuilding year to amazing results. In 1995 the station underwent a channel change and a format change, all culminating with a protest. Many station staff left, meaning plenty of recruiting and reorganization followed. Faculty Advisor Mike Adams and some KSJS staffers will present a panel, entitled "Diversity in College Radio: A Case Experience," about the protest at the BEA conference.

On happier notes, KSJS-FM has engaged in a unique educational experiment that takes advantage of CU-SeeMe. Broadcasting over the Internet and interacting with a worldwide audience, the project is

expected to extend the range and influence of KSJS, develop and reinforce current and new audiences, promote student learning of new multi-media technology, serve formerly more segments of the local community and add influence to the arts and humanities. The KSJS-CU-SeeMe Project is already having an impact on the station's traditional over-the-air broadcasting. According to Mike Adams, "It is common to hear on the air 'Here's a question from Boston' or 'This is a request for a web viewer in Australia.' Nothing in the recent history of KSJS has caught on like this new use of technology." For details, key Mike at mhadams@sjsuvm1.sjsu.edu.

Source: member stations.

Send us your station news:

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industry news

Public broadcasting in the commercial world?

Rep. Jack Fields, Chairman of the House Telecommunications and Finance Committee, recently presented the Public Broadcasting Self-Sufficiency Act of 1996 at a hearing before Congress. Although the Fields Draft Bill proposes the establishment of a trust fund to secure the future of public broadcasting, it also presents radical amendments to public broadcasting's historic noncommercial mission.

Sec. 102, EXPANDED UNDERWRITING OPPORTUNITIES, proposes amending Section 399 (b) of the Communication Act of 1934 (47 U.S.C. 399 b) with the following new paragraph: "(3) Paragraph (2) shall not prohib-

it a public broadcast station from broadcasting or accepting remuneration for broadcasting: (A) well-established corporate logos or slogans, even if such slogans include a call to action by the viewer of listener; or (B) strictly quantifiable comparative descriptions of products, services, or providers of products or services."

Sec. 103, PUBLIC COMMERCIAL PARTNERSHIPS, further proposes amending the same section of the Communication Act of 1934, by adding the following new paragraph: "(4) A noncommercial educational broadcast station may broadcast programs produced by, or at the expense of, or furnished by persons other than the licensee, and may receive compensation (in addition to costs incidental to production and broadcasting) for broadcasting such programs."

The Fields Draft Bill encourages public broadcasting stations to pursue a more commercial orientation and would bring considerable commercial pressures to public broadcasting. Additionally, the Fields Draft Bill would shift funding and decision-making power away from local radio and television stations and concen-

trate it at the national level. Be sure to check the NACB listserv for updates on the bill and the implications of the future of the CPB.

Traveling the Internet with AT&T

AT&T recently announced dial-up availability of AT&T WorldNet Service, with a special trial offer that gives AT&T residential customers free access to the Internet for the next year, and a flat monthly rate of \$19.95 for unlimited access by all AT&T customers. Under the trial offer, AT&T consumer long-distance customers get their first five hours of Internet use a month free for a year, with no minimum subscription fee. To help subscribers navigate the Internet, an AT&T branded version of the Netscape Navigator browser software which is available to subscribers at no extra charge.

Government moves in on explicit programming

Sex and Violence are once again the targets of government mandates and intervention — not on the streets, but rather on your TVs. The White House and Congress recently met with cable entertainment leaders to discuss a ratings system for explicit programming content. Jack Valenti, president of the Motion Picture Association of America, has been tapped to oversee the development of the ratings system, which he proposes to be working in early 1997. While the cable and broadcast industries are voluntarily cooperating, some top executives see the implementation of a ratings system as a bad idea. Ted Turner commented that blander shows may be a result of this move, while Barry Diller took a more pessimistic tone stating that "there's no substitute for parental supervision of children's television." Meanwhile, The Playboy Entertainment Group is seeking a stay in Federal Court of a new law (Section 505 of the Telecommunications Act of 1996) that would require full audio and video scrambling of sexually explicit programming on the basis that it is unconstitutional. Playboy also stated that the mandate, if put into effect, would cost the cable industry anywhere from \$300 million to \$1 billion based on the blocking device.

Sources: Industry announcements,
Multi-Channel News.

CONFERENCES + EVENTS

june

- 1-3 Society of Telecommunications Engineers (SCTE), Nashville, TN. 610-363-6888.
- 12-15 National Association of Hispanic Journalists (NAHJ), Chicago, IL. 202-662-7145.
- 13-15 North by Northeast (NXNE), Toronto, Canada. 512-467-7979.
- 17-22 National Campus & Community Radio Association (NCRA), Hamilton, Ontario, Canada.
- 19-22 Native American Journalists Association (NAJA), Bangor, ME. 612-874-8833.
- 19-22 PROMAX International & BDA, Los Angeles, CA. 213-465-3777.
- 27-29 American Women in Radio & TV (AWRT), Naples, FL. 703-506-3290.

july

- 26-27 Independent Label Festival (ILF), Chicago, IL. 312-341-9112.

august

- 10-13 Association for Education in Journalism & Mass Communications (AEJMC), Anaheim, CA. 803-777-2005.
- 14-17 Asian American Journalists Association (AAJA), St. Paul, MN. 415-346-2051.
- 21-25 National Association of Black Journalists (NABJ), Nashville, TN. 703-648-1270.

NACB news

6th annual Awards entries

Don't forget to enter the 6th Annual National Student Radio & TV Programming Awards. The deadline is June 17, 1996. Programs must have been produced between June 2, 1995 and June 1, 1996. The same program cannot enter more than one category. Radio (production) entries must be sent on a chrome dub of the master. TV Programming awards entries are accepted on 3/4, SVHS or Hi 8 formats. NACB asks stations to perform an initial screening/ review of their submissions and send the best entries all together. See the 6th Annual Awards poster at your station for categories and instructions. For more info., or to receive a poster, call Kristine at 401-863-2225.

NACB bids Mark MacLeod farewell

After two years as NACB Executive Director, Mark MacLeod has returned home to Canada to pursue a career with our media counterparts to the North. NACB thanks Mark for his efforts and wishes him well.

NACB founder gets his big break!

One of NACB's founders and current Trustee, Douglas Liman recently negotiated the largest movie deal ever for an independent film producer. The rights to Liman's film, *Swingers*, sparred a bidding

war, with Miramax winning hands down to the sum of \$5 million. The NACB staff sends Doug their warmest congrats and wants free movie passes. Be on the lookout for *Swingers* at a theater near you!

Discounted cruises — a new NACB member service

NACB has teamed up with The Association Resource Alliance (TARA) to bring our members the guaranteed lowest prices in cruise travel. For more information, see the ad on page 7 and be sure to check the NACB Member NewsFax for specially priced packages. Whether you are planning your Spring Break, Christmas vacation, or a weekend get-away, NACB and TARA can help you plan the most affordable, exciting vacation!

See you in Providence in November!

Remember to mark your calendars November 7-10, 1996 for the NACB 9th Annual National Conference of Student Electronic Media at the Rhode Island Convention Center. Look for your conference poster to be bundled with the Fall issue of *College Broadcaster*. Be sure to check the NACB listserv for updates and seminar info. Contact Kristine at 401-863-2225 with your seminar suggestions, if you have any questions or would like ideas on how to raise money to bring your station to the National '96.

Participate in Faculty/Staff activities

NACB is recruiting all faculty and staff to participate in various committees of the Faculty/Staff Advisory Board. Since faculty and staff are an integral part of NACB and the stations they serve, this group of individuals are key to NACB's further development and growth. Faculty/staff

input is sought for three project areas: Member Development (to increase membership and construct more activities); Trade Association Development (to develop recognition and partnerships with other media associations); and National '96 Faculty Sessions (to implement workshops specifically for faculty/staff interests at the conference). To become involved, simply contact Kristine at 401-863-2225 or by e-mail at NACB@aol.com.

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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.



When you're getting next year's budget together,

don't forget to include the National '96!

November 7-10, 1996 in Providence

at the Rhode Island Convention Center.

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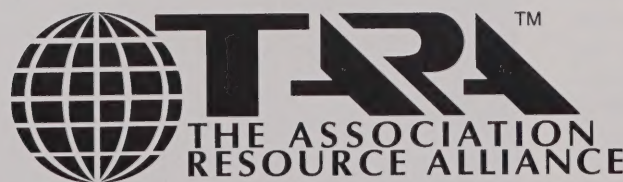
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Cable 13

Frustrated with failing equipment and less time to actually produce programming, the students at Duke U's Cable 13 took dramatic measures. The oldest and largest completely student-run television station in the country decided that some serious equipment renovations would be necessary to produce the quality and quantity of programming that they wanted to create — renovations totaling over \$135,000. Spending a substantial portion on a station upgrade from 3/4 inch Umatic field recording and editing to Betacam SP field recording and editing, significant improvements were made to the in-studio intercom system and production switcher.

How could Cable 13 afford such an expensive upgrade? Financially, Cable 13 has a unique situation. The station established an equipment depreciation account almost from its inception. Each year, a large portion of the station's operating budget is put aside for equipment replacement. Years passed, the savings grew. After extensive research lasting several months, Cable 13's Executive Board (which is comprised entirely of undergraduates) developed a plan for the station's future. "Therefore, when Cable 13 was ready to renovate, money was already in its hands to be able to finance the project," says station chairperson Steve Zapotoczny.

Don't think that this amazing slush fund means that Cable 13 doesn't have financial woes. "The biggest challenge," says Zapotoczny, "has been regular funding. The student government continues to slash our funds, so I spend most of my time trying to keep our operating budget at the same level. This year we have an operating budget of \$39,000, but \$20,000 will go into the equipment fund for the future."

"What we have also done is solicit sponsorships for our regular quality shows.

We reach only the campus (including the hospital) via cable, but not the community, although some shows do air on local cable access. We are able to have a budget for some of our programs by cutting costs (like having scripts copied as part of a sponsorship with a printer) and with sponsorship money."

Every penny helps the station that regularly produces 15 shows on a weekly basis plus live sports that aren't carried on a network. "We try to provide as wide a variety of programs as we can so as to provide the students a wide experience in production. Most program proposals are accepted by the Executive Board for development and production, unless a similar show is already being done." With all the shows and the new equipment, not everything is easy. Says Zapotoczny, "Training has been a problem. With 350 students that are active in the station, and especially with new equipment, we have had to learn a lot. We came up with step by step guide for editing, and developed a one-on-one edit training program, so each student learns and then trains in turn."

One show that has brought in sponsorship money, a devoted audience and wide publicity is Cable 13's drama/soap "Ivy Tower." Produced in conjunction with U of North Carolina-Chapel Hill, "Ivy Tower" has helped to keep money coming in. Zapotoczny estimates that 90% of the campus has seen the show, while a screening at a local theater seating 500 sold out. "Since we don't have a film or communications or any academic major, nor an advisor, we do a lot of politicking and attend large events to provide station visibility to students (who get the shows in the dorm) as well as the faculty (most of whom have never seen any of the programming)."

So far, the equipment renovations have tremendously improved the visibility of Cable 13 to not only the Duke University community, but also to the Durham community and even to the rest of the country. The upgrade has made Cable 13's systems compatible with many major networks. "In fact," says Zapotoczny, "Cable 13's footage of Duke sporting events has been used consistently by ESPN and Sports Channel." Cable 13 recently declined an offer from Home Team Sports to hire station to shoot footage for them on a regular basis.

WMUL-FM

Founded in 1961 as West Virginia's first public radio station, WMUL-FM, Marshall University's student-operated station, programs for the "small market in a large market." The immediate community is Marshall U's 12,000 students and the Huntington area. Programming news, sports and public affairs in addition to a wide diversity of music — AOR, jazz, new age, blues, alternative, heavy metal, urban contemporary, black gospel and reggae — the station is a prime example of college radio at its best.

While many student stations fall into the trap of graduating their best, lapsing and then rebuilding, WMUL-FM continues to be a strong station from year to year. The evidence: WMUL-FM walks away with numerous awards at the NACB National each November. Operations Manager Bob Ball jokingly attests this success to something in the water, but on a serious note explains that "the people involved at WMUL-FM, they have a real love for radio," and it shows in their programming.

All students at Marshall, as well as community members are invited to participate in the work that keeps WMUL on the air. The graduate student manager and the student board of directors exert the extra effort to fulfill their responsibilities, and to pass on their experiences to other staff members. Says Ball: "At WMUL-FM, you can see someone doing a job and think 'that would be a fun job.' Then you think you could do that too, so you get the training from the administrative student staff. We have good people teaching good people good things."

Speaking of good teaching, WMUL-FM is fortunate enough to have a very caring advisor to assist in the station's operations and to mentor the 100+ volunteer staff. Dr. Charles G. Bailey, says Ball, is one who will "listen, offer suggestions, while teaching students to listen and be better broadcasters and producers. If you've been at WMUL a few years, you've learned an awful lot about radio from him."

Hands-on experience, of course, is one of the best teaching methods — which brings up the subject of sports at WMUL-FM, a staple of the station's programming. Aside from the numerous sports talk, call-in and

how does your station work with station alumni?

TV

We have a KMAC Hall of Fame as well as scholarships.

Fred Mann, Sponsor

KMAC-TV/ McAllen High School

Some of our alumni sit on our Board of Directors.

Wayne Journee, Station Mgr.

STV/ U. of North Carolina - Chapel Hill

We produce an alumni newsletter and conduct reunions.

Barry Brode, Director of TV

UND-TV/ U. of North Dakota

We have producers from the past who still come back and produce programs.

Rahim Firoz Dewji, Program Dir.

NTTV/ U. of North Texas

RADIO

We have a yearly event when alumni come back to broadcast. Plus a number of our alumni are in the Detroit market and speak to classes.

Jenny Schermerhorn, General Mgr.

WPHS-FM/ Cousino High School

We have an alumni merit award. Radio clinics are presented at the station by alumni. We also have a Past, Present and Future party with alumni as well as reunions — the next one will be in 1997 which is our 50th Anniversary Party.

Rich Hartwig, Station Mgr.

WECX-FM/ Elmhurst College

We have invited alumni back for our opening retreat before school starts to give the major address on professional responsibility. We get them on the speakerphone in labs for specialty Q & As regarding their current job. We also have invited them back for our high school journalism day, for informal dinners with the Society for Collegiate Journalists, and as interviewees for basic audio students who are just learning to do telephone interviews.

Sharon Brooks, General Mgr.

KFKX-AMcc/ Hastings College

We sent out an alumni newsletter with a tear off bottom portion asking for donations — and it worked!

J. Pat Miller, General Mgr.

WZND-FM/ Illinois State U.

Each year we have an annual reunion in the fall, in the spring we conduct a telephone campaign to solicit donations, and each week we have a hour long show called "The Alumni Hour" spotlighting former jocks.

Kevin Stockdale, Staff Advisor

KUCI-FM/ UC-Irvine

We are happy to maintain our alumni in an advisory capacity. Because we have no permanent staff (we are all students) our alumni help us maintain a certain amount of continuity and historical correctness. Alumni are also more than welcome to continue their involvement as a DJ, though they are prevented from holding Executive Board positions.

Tom Sauter, Chief Engineer

WRUR-FM/ U. of Rochester

U. of Tennessee at Martin Communications Department has two major activities in which we invite alumni to take part. In the fall, we host a Career Convocation where three professionals working in Broadcasting, News/Editorial and PR are invited to speak to our students. Since this is held on the Friday of Homecoming weekend, alumni often participate or just stop by to meet to classmates and current students.

In the spring, we hold a Media Day that is geared to both our current students and high school students. Tours of our facilities are held in the morning after a group welcome. At the luncheon, scholarships and awards are given. The keynote speaker is chosen from a rotation of the three areas mentioned above. In the afternoon, the group breaks up into sequences for informational workshops. Alumni and others working in the broadcasting field answer students' questions and offer advice.

In addition, our department has an advisory board made up of UTM Communications Department alumni and other professionals in the areas of broadcasting, print and public relations. This group meets twice a year during the Career Convocation and Media Day.

The broadcasting faculty often help recent graduates by notifying them of job openings which may fit them. This, of course, is easiest when the graduates keep in touch with us and let us know what's happening in their careers.

Carla Gesell, General Manager

WUTM/ U. of Tennessee at Martin



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NACB is only one of many professional trade organizations that provide services to members of the media industry. Below is a partial list of these organizations and the important services they provide.

NATIONAL ASSOCIATION OF

BROADCASTERS (NAB) Michael D. McKinley, Director, Human Resource Development 1771 N. Street, NW, Washington, DC 20036-2891. (202) 429-5497. Fax: (202) 777-3526. E-mail: mmckinley@nab.org. **Services:** Annual Conference, Resume Referral Service, Career Counseling, 24-hour Job Line (202) 429-5359, World Wide Job Listings <http://www.nab.org>.

AMERICAN WOMEN IN RADIO AND TELEVISION (AWRT) Terri Dickerson, Executive Director. Contact: Kris Weiland 1650 Tysons Blvd., Suite 200, McLean, VA 22102 (703) 506-3290. Fax: (703) 506-3266. **Services:** Annual Conference, Bi-monthly newsletter, Job Bank, Job Line.

CORPORATION FOR PUBLIC BROADCASTING Yoko Arthur, Systems Human Resources Development 901 E Street, NW, Washington, DC 20004. (202) 879-9789. Fax: (202) 783-1019. E-mail: yarthur@cpb.org. **Services:** limited to public broadcasters only: Job Line, Talent Bank.

RADIO-TELEVISION NEWS DIRECTORS ASSOCIATION (RTNDA)

David Bartlett, President. Contact: Michele Fitzgerald. 1000 Connecticut Ave., NW - Suite 615, Washington, DC 20036. (202) 659-6510. Fax: (202) 223-4007. **Services:** Annual Conference, Job Bulletin.

SOCIETY OF PROFESSIONAL JOURNALISTS (SPJ)

Gregory Christopher, Executive Director PO Box 77, Green Castle, IN 46135-0077. (317) 653-3333. Fax (317) 653-4631. **Services:** Annual Conference, Job Bank.

WOMEN IN COMMUNICATION INC.

(WICI) Gale Ellsworth, Executive Director 10605 Judicial Drive, Suite A4, Fairfax, VA 22030. (703) 359-9000. fax: (703) 359-0603. **Services:** Annual Conference, Monthly Newsletter.

List compiled by Michael McKinley

p o u n d i n g

career strategies for success in the new telecommunications world

Now that Congress has passed the Telecommunications Act of 1996 — the most sweeping legislation affecting the communications industry since 1934 — broadcasters are focused on marshaling all of their entertainment and information businesses for the electronic highway of the future. The legislation will certainly set off a new wave of media mergers and alliances between broadcasters, cable, print and telecommunications, which will surely mean a host of new jobs. Only the brightest and well-prepared will get those jobs. Average competence will not be accepted in the new digital, multi-spectrum media. Those who have or plan to get hands-on experience through an internship stand a good chance of landing one of these jobs — especially in the areas of sales, marketing, programming and computer digital technology.

Regardless of the industry, competition for these jobs will be tougher than it used be. Just as in other industries, some of these media companies are still downsizing and engaging in layoffs. Also, most of the people competing for these jobs are college graduates with a degree in journalism, broadcasting, cable or mass communications. Another reason for this stiff competition is the changing labor pool — women and minorities are no longer being denied access to these positions.

If you are trying to break into broadcasting or any of the new computer driven industries, you will have to have skills that are better-than-average to make it happen. You will have to be flexible, willing to go where the jobs are. Don't be too choosy. Don't look at the market size. Look at the opportunity. The days of securing lifetime jobs or staying in one place until retirement are gone forever. There is no single path to these jobs. In order to find your way, you will have to develop a plan to set yourself apart in a critical way from the competition.

The conventional steps of a job search campaign are well known:

- 1 A succinct cover letter with strong emphasis on skills and experience.
- 2 A neat and clear résumé that presents the strongest qualifications and speaks to employer's needs and requirements. (Remember, there is no one format or style guaranteed to land the ideal job).
- 3 Effective networking. (Experts agree that more than 60% of all new jobs are found through successful networking).
- 4 Good job interviewing skills: A monologue that presents traits, accomplishments and talents in an orderly and articulate manner.

Getting a job in broadcasting or in any industry will require more than this approach — it will require a well-planned self-marketing and sales campaign. The primary goal is to get a personal interview with the individual who does the hiring. You must clearly understand the function of the campaign. You are marketing yourself, your education, your accomplishments and experiences — in a subtle but confident manner. You should be able to accomplish this marketing function — whether in person or over the telephone — in one minute or less.

Effective networking can increase your chances of getting the job. Networking can be used to keep that job, make more money and even increase productivity from all with whom you are associated.

In my experience as a recruiter and career counselor for the broadcasting industry, I've found that some job hunters are convinced that networking doesn't work because there is no immediate result. Networking techniques, however, require that job seekers not directly ask for or expect a job or job lead. Networking only allows you to develop contacts with people who can help you secure job-market information, explore your career

the pavement

networking your way into a job

The moment of truth has arrived. You've got that degree and now you're determined to land your first real bill-paying broadcasting job — the first rung on the ladder of a long, happy and prosperous career.

Looking over your shoulder, you can't help noticing the herd of other graduates pounding that same pavement. What to do? You've heard that it's not "what you know, but who you know." And the handful of people you do know have yet to hand you that tasty entry level job on a silver platter.

It's time to appoint yourself CEO of your own networking empire, because networking is the name of the game. As you meet media moguls, you can impress them with your "I'll do anything" attitude, your intelligence and your special talents. From them, you can learn more about the business, possibly get job

leads, perhaps gain an ally, and definitely acquire the names of their friends and acquaintances to contact.

Start with who you know. Some professors have great contacts. Try friends who graduated before you and will share their connections. Check with your career services department for alums working in the industry. Talk to family, friends, in fact, everyone you meet, to see if they know someone who knows someone you might call.

Now branch out to those you don't know... yet. Plan informational interviews to meet potential employers in the outlying markets. (Get the names of department heads for the stations from your library's copy of the *Broadcasting and Cable Yearbook*.) Scan the trades for people to contact. Make new friends via usenet groups and listservs on

the Internet. Go to broadcasting association meetings: local, regional and national. Ask intelligent questions, introduce yourself to panelists, offer to buy a speaker a cup of coffee. Ask if you can call later to set up an informational interview, either in person or by phone.

Don't feel that you have to start with a department head. A producer, writer, news-writer or even an administrative assistant can be a great starting point, a source of valuable background on a station and for advice on the best way to meet and impress the decision-makers. Helpful hint: be nice to the assistants and make them your allies. They can help you get through to the boss, let you know when entry level jobs open up, tell you when the boss will be speaking at a local meeting.

*get in the loop,
stay on track,
and know
what you want*

It wasn't too long ago that if you wanted a job in the film, video, radio or recording industry you got one by going to school, working hard as an intern, making contacts, being bold and trusting in yourself. If all else failed, you got a few of your friends together, borrowed some money from the folks and did it on your own. That was then.

For the most part, that's the same formula for getting a job today. Breaking into the industry involves skill, determination, the ability to communicate and trusting in others and knowing yourself.

The job of getting a job is probably the most difficult job you will ever have. The work involved in getting one can be as stimulating and rewarding as the end result.

Most, if not all, employment agencies, head hunters and job counselors will tell you that to get the job of your dreams you first have to know what those dreams are.

"Start by analyzing your own needs: what do you want to do?" says Jim Gallagher, head of the Multimedia Department at the Philadelphia Art Institute, during a focus group session with video and multimedia producers. "The industry of communication, art and production is full of people who show up one day and ask



Career Strategies cont'd from p.10

options, broadcast your availability and recruit others to help with your campaign. It may also provide you with the focus and structure you need for a successful job search.

A successful networking campaign begins with planning. In thinking through your strategy, you must consider what part of the marketplace you want to focus on.

Statisticians, economists, demographers and other number crunchers point out that the labor pool is changing. Their projection is that the labor force between now and the year 2005 will be more ethnically diverse—labor force growth among African-Americans, Hispanics and Asians will be more rapid than for whites. Therefore, it is imperative that you market yourself across racial lines.

In developing your self-marketing and sales campaign, it is also important for you to understand how some employers select people to work for their firms.

First, they try to find the right kind of person with the right abilities for their company or organization. Today, employees are expected to be team players — individuals with positive attitudes, who show initiative and energy and exhibit an analytical approach to problems. Employers also look for people who are manageable once on the job. There is simply no room for clock-watchers who just scrape by over the years, missing deadlines, often out on sick leave and always late to work and out early.

Employers judge people on a host of personality traits, too. The most important trait is integrity. Executives look for people who are honest and who are likely to be successful. Success is a habit. A person who has achieved success in previous work projects has confidence without self-importance, has a desire to get things done, looks for new challenges, always gives that extra effort in the small things as well as the important matters while always wearing a smile.

Drive is another important quality. This is the indispensable requirement for success. You have to want it badly. You have to have the will to accomplish whatever it is you're setting out to accomplish. The will to succeed, the will to win, the will to

overcome adversity is an absolute major force for success in the workplace.

There are no guarantees in this new digital computer based media — television, radio, Internet, fax, cellular, personal communication systems (PCS) and high definition television (HDTV). To remain employed and employable in this ever changing environment you will have to maintain a positive attitude, stay flexible and be a lifelong learner. That means constantly learning new skills, taking classes, going to workshops and seminars, or even back to college.

If you really want to land a job in the communications industry, do your homework about each company that interests you. There are two basic reasons to research employers: To aid you in your job search; and to help prepare you for your interview.

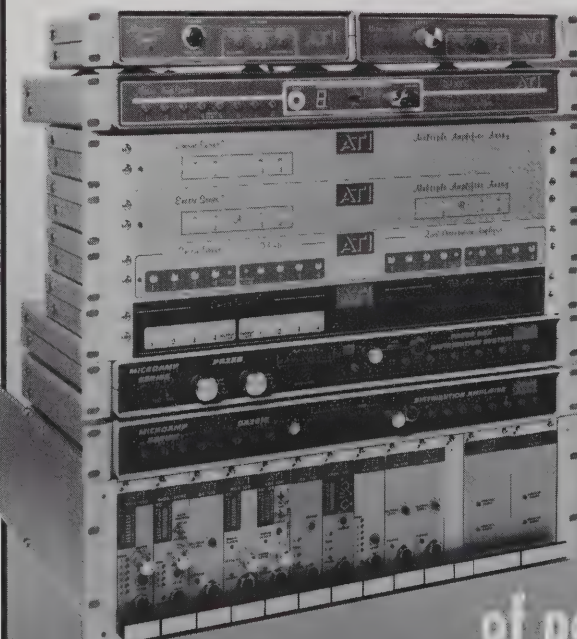
Preparing for the interview is an absolute must! Before meeting your potential employer, it is essential to know what they do; how they do it; what financial

state they're in — if they're expanding or laying people off; what they might expect of you in terms of skills, education and previous experience; and what you can offer them. Always prepare a list of questions before your interview. The ultimate way to impress your interviewer is to ask about current happenings in the company or organization. This proves that you have done your homework.

Finally: Keep a positive attitude. No matter what! After all, there are no guarantees in the new world of telecommunications.

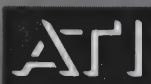
Michael D. McKinley is director of Human Resource Development for the National Association of Broadcasters (NAB), is a former professor of Telecommunications Management and he has held on-air and management positions in the broadcasting industry.

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Networking continued from page 11

Or, if you take the opposite approach, they can make sure you don't get a chance in town — you'd be amazed at the power they wield.

You can expand your network by getting names off the credits. Tell your prospective contacts you enjoy their show and would love to know more about what they do and how they got into the business. Could they spare just 15 minutes? If the answer is no, ask them for a recommendation for someone else in their department.

News Flash: People in the media business love to talk about themselves. Many will be happy to have an audience of one, even if it means they have to have to work late... again.

Can't get an appointment? Ask if you can watch a newscast or production from the control room or go along on a remote. The ask a couple questions after the production, zooming in on the big talkers.

Check with the station's promotion/ public affairs staff to see what community events the station is sponsoring and volunteer at the event, in the booth, at the parade, etc. You'll end up getting to know some of the station personnel, including the on-air talent who are making an appearance.

Don't be put off by the official line at many stations that the only volunteer opportunities are through formal internships. At the NBC affiliate in San Francisco, I not only recruited volunteers for station-sponsored events, but also lines them up to help when national shows came to town, including *Geraldo* and *Live! with Regis and Kathie Lee*.

Keep up with your network of contacts to find out about temporary paying opportunities, perhaps on the broadcast crew for a sporting event, a network show coming to town or a special event. Both temporary and volunteer jobs look impressive on your résumé. All of these encounters with people on the inside offer golden opportunities to establish new friends.

Once established, however, these relationships must be nurtured. Without being a pest, keep up your contacts. Check in about once a month or every six weeks, but be brief. Ask if you can call from time to time to inquire after new openings or opportunities. Only visit if they have time and seem interested. The more you respect their time and deadlines, the more they'll want to help you.

Keep notes of who you've talked to, a summary of the conversation, and when. Send thank you notes for interviews and referrals. Send clippings that you feel would be of interest to people in your network.

Finally, and most importantly, hang onto that positive attitude and remember that it's a numbers game. With each interview, you're one step closer to landing that job!

Linda Farris has worked in the San Francisco TV market for 22 years and is the author of Television Careers: A Guide to Breaking and Entering. She can be reached at 415-485-5250.

Stay in the Loop continued from page 11

for employment and never know what to ask for, never know what type of job they are looking for."

"The skill set is secondary as one can always, and must always, fine tune one's skills" so says Dan Hnatio, President of Active Video, Inc., a video production company in Waltham, MA. "To break into this industry one has to build trust, develop relationships and partnerships with those around you. Our industry has changed from a broadcasting type of industry to a narrow-casting type of industry with cable, multimedia, documentaries, stand-alone films, feature films and more. One may be good in one area and not good in another. It's important to know what one is good at, open your mind to other possibilities and presume that (in some areas) you know nothing."

Part of the role of an agency, college guidance counselor, friend or parent is to help the next generation of film, radio and recording practitioners define what they want.

Ethan Maytum, a 1993 graduate from Brown U. now in Los Angeles, started working on films in college. "The first job may be working in the mail room or working with an agency, or assisting on a production where the work day is from 7AM till 10PM. You don't get paid much but everybody sees your face. The three sources for finding work are word of mouth, the classifieds and the creative directories. The best source of jobs is the trade magazines, and not just the classified section in the trade journal. If you read about a deal made between one company and another company then jobs get added to the workforce... everything from office jobs to production assistant jobs."

Getting a summer job and working as an intern has its rewards. But the rewards come only after learning about yourself and being able to trust others. Dan Hnatio says that a good way to start the process of learning trust and being able to relate to other employees is to learn how to develop a healthy ego. "Ego is very important because it defines who we are. I'm not better than anyone else, is still true, but I'm not worst either." Hnatio suggests that the best way to develop trust is by hooking oneself into the culture. "Building trust and maintaining trust is what this industry is all about. Building trust and being able to demonstrate that trust is not taught in schools. The idea of giving someone their first start in the business by handing someone a broom is still a good idea."

As a recent grad Ethan takes the process of landing a job a step further. "What kind of environment do you want to work in? Do you want to make romance films, action or horror flicks? If you know that, then you get on the right page right away. Everybody is happy to give you your first job. The people who gave you your break want to see you succeed because (it keeps the industry going) and (for something in return) they want payback."

To get the job of the future, you will have to depend on the skills you develop in the past, the relationships, trust and dialogue you maintain in the present and pushing the envelop by immersing oneself in the culture of the industry.

Paul Roselli, CreationZ

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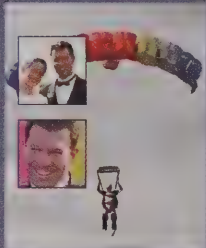
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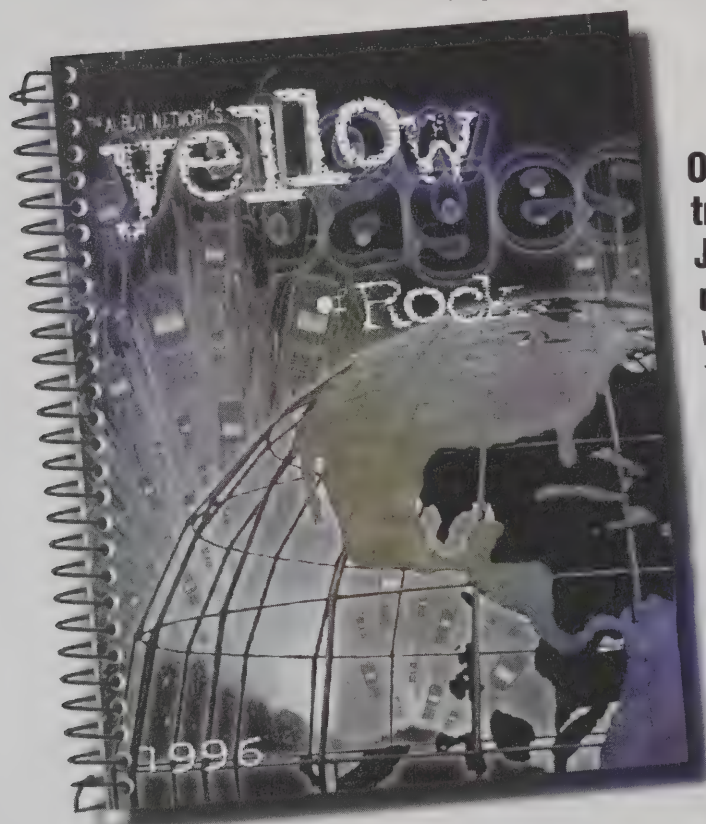


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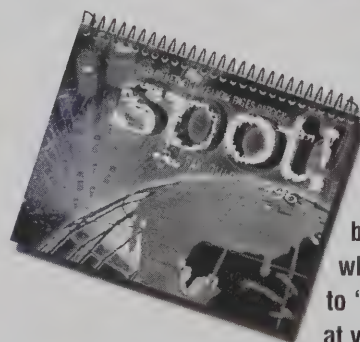
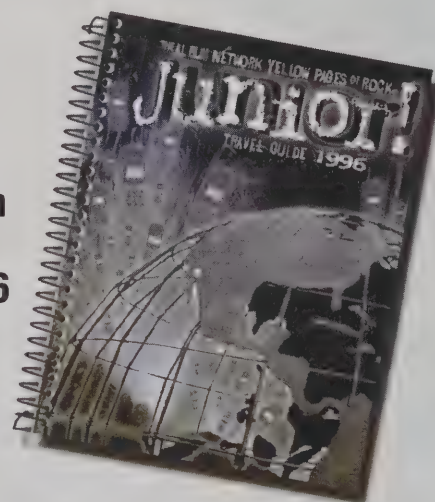
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legal

Q Our college pays BMI and ASCAP fees. Does this cover producing DJ off campus? Also, if some of our students act as DJs at private parties or night clubs, are they covered by the fees the college station already pays?

A Your BMI and ASCAP music license covers only those places and activities specifically stated in your music license contract. These are commonly referred to as "blanket licenses." Many college BMI and ASCAP music licenses were obtained long ago for concerts or drama purposes, but do not provide coverage for the school's radio station. You should find a copy of your music license and read it carefully to determine whether it needs to be updated to provide coverage for all your uses of music.

Under normal circumstances, your BMI and ASCAP music license will not include off-campus DJ productions (those that are not broadcast over your college station). If some of your students act as DJs at private clubs or restaurants, your college BMI and ASCAP music license will not provide coverage to them essentially because they are not performing such activities on behalf of the college or on college premises. Presently every business establishment that uses music for the benefit of enjoyment of its patrons is required to obtain a BMI and ASCAP music license. If

you have a DJ business and you determine that a particular club or restaurant is not licensed by BMI or ASCAP, you might want to obtain your own license to provide coverage wherever your business takes you.

Congress is considering a change in the music licensing law to provide more exemptions where the use of the music is merely incidental to the main purpose of the establishment, such as in restaurants or office lobbies. However, there has been much debate regarding the term "incidental." Opponents of the proposed law claim that certain music establishes the mood of the establishment, which is not incidental. There is likely to be much debate before these issues are resolved.

Q Is it a violation of the copyright laws to read portions of a book on-air? What about broadcasting the audio portion of a video release of the same book?

A Yes, such activities would constitute copyright infringement if they are generally done for entertainment purposes. However, if the book reading or audio re-broadcast is being done for purposes such as criticism, comment, news reporting or teaching, those activities would generally be considered "fair use" and, therefore, be acceptable. If the situation does not qualify for "fair use," you may not use any portion of the copyright work — not one sentence of the book or even two seconds of the studio version of the book — without prior permission of the author.

Q Occasionally the FCC will permit a noncommercial broadcast station to temporarily conduct on-air fundraising for victims of floods or fires. Would the FCC permit on-air

fundraising for well-known charitable associations or causes?

A No. In the past the FCC has permitted temporary on-air fundraising for victims of fire or floods but those events were justified by the unique character of the one-time crisis. Although many diseases and charitable causes are important, the FCC does not consider them to be either a "crisis" or temporary in nature. Except in unique, temporary situations, Section 73.503 of the FCC rules prohibits any noncommercial broadcast station from altering its regular broadcast schedule to conduct fundraising for any entity other than the noncommercial station itself.

Q Does this mean that we can conduct unlimited on-air fundraising for our station?

A The FCC has not set any quantitative restrictions. However, if the station conducted very excessive amounts of on-air fundraising, members of the listening audience could complain that the station is not serving the basic needs and interests of the public, which could possibly result in a challenge to the station's license renewal.

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. Even questions we cannot print in the column will be answered. If you think that you may need to contract the services of a communications attorney, Mr. Tepper can be reached at 202/296-9100.

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:

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- 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.

*broadcast me
everywhere,
scottie:*

MIP'ASIA 1995

Whoa. I had been warned that this would be overwhelming. From November 29 to December 2, 1995, a total of 787 companies from 49 countries (62 new exhibitors and 578 new registered buyers) swarmed the second annual MIP'Asia at the Hong Kong Convention Centre, organized by the Reed Midem Organization. Even though many United States companies decided that the investment wasn't worth the return in terms of money or the trip back to Hong Kong, the U.S. was still the most represented with 64 exhibiting companies, followed by Japan with 51, the United Kingdom with 41, France with 36, Hong Kong with 19, and Australia, Canada and Singapore each with 11. Asian companies represented 57% of the total number of participants with 625 program buyers from 19 countries. But enough numbers. Where were the majors, like Warner Bros. International Television, Turner International, Canal Plus, and the BBC, and the prominent independent distributors, like Canada's Alliance Entertainment, Rysher Entertainment, Worldvision Enterprises, and World International Network? What is really going on in the Asian media market, the one that the media itself proclaims to be the "largest developing broadcast market in the world"?



One of the most interesting elements of the Asian import and export content market lies in the intensity and mystery of its emergence. Just like information technologies around the world, much of the Asian market is plain old conjecture, sometimes smoke-screened by media hype, deep governmental restrictions, touchy cultural tests of stamina and patience, and often a lack of financial backing. Some say that MIP'Asia merely provides access to smaller distributors who were squeezed out of the preceding and well-attended MIPCOM. These folks wonder if MIP'Asia can survive without more active participation from North American heavyweights. But increasingly, the Asian buyers desire more programming, and have many specific niches. Malaysia alone will have three stations in the summer of 1996, and 25 by the end of next year. Japan's NHK International is looking for HDTV channel programs. Many Asian buyers are especially interested in the family and variety formats offered in the international

scene. This international scene often does not require the U.S.' active participation. Shows that espouse the values of family and wisdom that comes with age match many of the Asian cultures' needs. The China TV Programme Agency, the country's largest distributor, brought a range of contemporary and period TV dramas and documentaries to MIP'Asia. Japan's NHK continues to do what it does best: some of the world's top animation and documentaries.

Of course, Asians thrive on Western media too. As the Asian market blossoms, there's plenty of room for eventual syndication and network channels. Within the last five months, The Discovery Channel alone has beamed into Malaysia, Singapore, Hong Kong and Thailand, and has worked with China's CCTV on Science Discovery.

Many company representatives attend MIP'Asia not only seeking content, but also co-production partners. As I sit in the International Division of South Korea's Educational Broadcasting System (EBS-

Seoul), the hot topics of conversation involve Asia's high-importation of Western media regulations and pour oodles of won, yen, yuan, RMB and every other imagined monetary means into information technologies and services, many countries are cutting in-house production costs and pooling resources between stations and increasingly between countries to create better quality products. Especially in the South-East Asian countries, the budgets are even more meager than those of Europe, so many productions take place at the grass-roots level and require a lot of co-production infrastructure strategizing. Many television and film producers hope to go more global in the future. Already the Chinese Channel (CC) and TVB International are targeting Asian communities in Europe and the U. S.: Japan's TV Asahi and Singapore Broadcasting Services (SBS) distribute their products all over the world. But many Asian countries are trying to create a respect for various programs within Asia jumping countries.

it's a wide

developments in german college radio

A major difference between American and German college radio, writes Claudia Fischer, is how they define themselves. While American radio defines itself mostly by its music programming, German students want to qualify themselves for professional journalism. Colleges and politicians always fear political statements and revolutions being broadcast, which proves problematic in the development of German college radio as a whole.

Below is an excerpt from her diploma thesis, which she wrote in the winter of 1994-5 (with some recent revisions) for University of Bielefeld, Padagogics. Under the dual title "Between Experts and Public/ College Radios for Teaching Science," Claudia's thesis has had minor editing for space limitations and for the clarity of our readers.

Science journalism

Science journalism is one way of communication between scientist and public. Books and texts about science journalism only cover TV and print media — there is practically nothing about radio work. Science journalism in radio programs is even more difficult than in TV or print. College radio stations have an additional problem: the relationship between journalists and scientists. As scientists build their career on publishing, they are afraid to give up the control about what will be published. Science journalists are in danger of identifying too much with the scientists. Students are mediators between scientists and public, and at college radio stations they are journalists, too.

College radio stations in Germany

College Radio Stations in Germany are quite new (most of them started in the last five years). The boom is amazing: nearly every university in Germany has "radio-active" students now. Students in Germany don't live on the campus, most not even close. Most of them drive kilometers every day, from nearby towns and cities. So campus radio stations, at first look, make no sense.

Unlike in the USA and Great Britain, German college radio stations are not allowed

to have their own license or frequency. Instead, they cooperate and participate with public or private radio stations. Also, they define themselves by their topics and talking, less by music. Media laws in Germany are quite complicated and strict, plus every federal state has difficult laws. Each student radio group has a different motivation, structure, way to be on air, and public. A new development that has arisen since 1994 is the attempt by universities' administrations to go "on air". All German student radio stations have one thing in common: the student staff members are not paid for their work, so that they have to study while working for living. The student radio stations have to cope with fluctuation.

There are eight groups of German student radio stations:

1. Campus Stations (like the oldest in Ilmenau/Thuringen);
2. Stations with their own license and frequency (only one, radio Mephisto 97,6" in Leipzig/Sachsen up until now. Since March 1995, there are frequencies allowed in North-Rhine Westfalia. Some station have applied, others are preparing applications.);
3. The educating channel in Bavaria;
4. cooperations with public radios (like in Bremen/ Oldenburg, Niedersachsen);
5. cooperations with private radios (like "la Ola" in Regensburg);
6. participations in non-commercial radios (planned in Niedersachsen);
7. the "Burgerfunk" (citizen's radio), a special way of participating in local private radios, allowed only in North-Rhine Westfalia; and
8. participation in open channels (like "Radio 100.000" in Berlin)

In other European countries there are many older college radio stations. Although there is a society of European German radio stations, a German society of college radio stations in Berlin was only recently founded in September 1995.

Conclusion of this research: there is nearly no science journalism at student radio stations. Four possible reasons follow:

CONTINUED ON PAGE 19

NCRC '96

Several hundred campus and community radio enthusiasts from all across Canada will be joined by delegates from the United States and other countries this summer at NCRC'96, which will be held from June 17-22 in Hamilton, Ontario.

This conference, the 16th annual gathering of the National Campus and Community Radio Association (NCRA), will be co-hosted by CFMU FM at McMaster U, CHMR-FM/ Mohawk College and The Friends of Hamilton-Wentworth Community Radio. Sessions will take place primarily at McMaster U while one full day will be held at the nearby Six Nations Reserve, featuring workshops and facilitators from the Native broadcast community.

NCRC'96 will include a wide selection of professional development workshops aimed at experienced administrators and basic sessions for new volunteers. A special focus will be placed on workshops for new stations, new managers and people who just need the basics.

Other special events at NCRC'96 include a fully digital FM radio station operating during the conference for delegates, two trade shows (for industry suppliers and independent record labels), the annual Women in Community Radio Day on Monday and, of course, the presentation of the 4th annual Standard Radio Awards of Excellence in Campus and Community Broadcasting.

Delegates to NCRC'96 may want to plan to arrive a couple of days early and participate in North by Northeast, a major music industry conference and festival in nearby Toronto.

For information contact:

NCRC'96

Friends of Hamilton-Wentworth Community Radio

107 Victoria Avenue South
Hamilton, Ontario L8N 2S9

Vox: 905-525-6699

Fax: 905-523-5345

e-mail: friends@netaccess.on.ca

WWW: <http://netaccess.on.ca/~friends/index.html>

world

MIP'Asia continued from page 18

While many U. S. sellers are experimenting in the more developed Asian territories first, (Japan, Hong Kong, and increasingly Korea, Thailand, Taiwan, the Philippines, Malaysia and Indonesia,) the two potentially television market biggies are China and India. Out of China's population of 1.2 billion, 288 million live TV homes, 20 million of which own cable. China's cable growth is expected to grow 10% a year. The present satellite-TV audience is guesstimated between 30 million and 70 million. While the chunk of the pie appears small, the pie is humongous. But China is still quite closed to outside program licensing terms and decent commercial prices, meaning that the tiger will remain asleep until the government chooses to wake it. India's state broadcaster, Doordarshan, on the other hand, is much more willing to field international program and distribution requests. But with its over 45 million TV households, broadcasters have to stay keenly aware of the Indian cultural perspectives on sex, religion and politics.

In MIP'Asia's Daily News, Reed Midem Chief Executive Xavier Roy confirmed his belief that MIP'Asia provides "the ideal platform to create new business opportunities." As Asia's spending power and populations grow faster than anywhere else in the world, it's no wonder media gurus are putting so much stock in the region and its potential. But it is still very much a potential market. Australia and New Zealand are taking the good neighbor approach by casing into the market, developing their patience through unpredictable twists and turns, and learning to respect regional customs. it is also smart approach. Because, even though Asia is a booming broadcasting market, hungry for software and success, Asia doesn't do deals in a day. Asia also can't be dealt with as a whole "region," since each country, and even cultures within each country, require special attention to meet their needs.

So, is this often identified Asian market as huge as they say? You don't have to attend MIP'Asia to know the answer is "Oh, yes." Between Asia's emerging status as the world's leading economic powerhouse, the middle class' desire for a variety of television programming, in a region of the world with over 2 billion people with more than 650 million television sets, Asia deserves a very watchful eye. Is Asia worth the investment of time and capital necessary to partner its needs? The American instant gratification approach won't work. But through patience and persistence on our part, along with an easing into world trust on their part will make the future increasingly wide open. So lace up your hiking boots — we have a steep learning curve ahead. But can you imagine the view?

A Duke U. graduate and a former NACB intern, Kristin Rechberger is one of 18 Luce Scholars in Asia. (Henry Luce, founder of Time and Life magazines, established the scholarship in the 1970's in an effort to better understandings of Asia through "future American leaders" in various career fields.)

Sources: Variety 11/27-12/3/95; MIP'Asia Daily News, No. 1, 11/30/95; MIP'Asia Facts Sheets 1995; Electronic Media International 11/27/95; Broadcast 11/24/95; Broadcast Asia 11/95; Screen International 11/24-30/95; TV World, 12/95.

German College Radio continued from page 19

- 1 Relations between science journalism and contact between students and universities. Student radio stations, who work with their universities, do science reporting. Stations who don't have a good contact with their university, don't. University-made radio programs mostly talk about nothing but science.
- 2 Science is a difficult field for reporting. Reports need a great deal of preparation, presentation needs a lot of creativity. Time is one of the shortest resources for students, and they are afraid of the expenditure. Mostly they take "the others" as an argument: "The others don't want to listen to science in radio" or "The others (scientists) don't want to talk with us".
- 3 Often the way of working in student radio emphasizes these problems.
- 4 Media-specific problems make science journalism in radio difficult: Visualization is not possible; information must be given step by step; complicated ways of thinking are difficult to transport by talking and listening. Listeners have to concentrate on the program. Short listening spans make it difficult to explain complex matters.

Conclusions

To develop solutions we have to emphasize the different motivations. Students want to learn about radio journalism, want to have fun and want to give information to the public. Universities and scientists want to be attractive and improve their image. But cooperation is difficult: teaching science is not very attractive for scientists; universities don't take public relations very seriously; hierarchy prevents cooperation with equal rights; developments in history prevents students and universities from being partners (it tells them to be opponents). German students don't identify with their universities, they use them. Scientists are afraid to popularize their knowledge.

So is there a way to work together?

It is important to emphasize the common interest: improving the image of science. Only when the partners know about their common aim there is a chance to work together.

Every partner has to learn. Students have to learn to produce radio journalism. Scientists have to learn how to give information to the public. Universities should think about gratifications for both parties (certificates etc.).

Interdisciplinarity can provide a major opportunity for college radio stations and universities. Every science faculty should be integrated: Business sciences can develop marketing strategies; sociology can conduct listener research; physics can learn to repair studio equipment, etc. Most German student radio stations have no equipment, not even a room in their university. There is a lot to do.

This suggested way is a vision, but it is the consequence of my research. If a university works with these ideas, it will have consequences for all areas of the university, but they are positive.

Claudia is now working on the publication of the first German College Radio Handbook, in addition to assisting with nation meetings for German student radio and TV stations. You can contact her directly for more information; her e-mail address is C.FISCHER@BIONIC.zerberus.de

how to be an award winner!

Some simple tips

Having started with a "Top Station Search" in 1990, NACB has conducted an official awards program for both student radio and TV since 1991, plus a separate program for independent student film and video works twice. After logging, watching, listening and reading entries for over five years, we can safely say that we've seen the wide range of entries and can provide some tips to help your production(s) stand out. As a trade organization, we can also help you seek out other outlets for your entries.

NACB wants you and your station to be an award winner. Award winners may receive cash or equipment prizes, yes, but winning an award from a recognized local, state or national agency or association can do wonders for your station or personal prestige. Award winning stations can levy more money from station administrators and local businesses. Individuals that can add award recipient to their résumé show excellence to a future employer.

Where to find out about award programs

There's so many avenues for information dissemination these days that it would be difficult to say where to look first. However, the best places to go are your student station and the communications/journalism/film/radio department on campus. These groups will generally receive multiple announcements of the same contest. If your station or department is not posting any contests, find out why. Make sure these announcements don't get placed in the circular file, since it means a lost opportunity for you. Post award announcements prominently (and permanently) at the station.

Another place to find out about an award program is from the source. Since many local, state and national organizations organize awards, you can call them directly to receive information (sent to your home, if you like). You can also check out web sites for these organizations, since that information may already be listed on the Internet. If you don't know of any associations, try visiting your campus library and check out the *Broadcasting and Cable Yearbook*, the *Radio Business Report* or similar reference publications, or industry trade publications, or at last resort, contact NACB.

Entering awards

Now that you have the award entry information in hand, read the entry information. Carefully. Then read it again. Some

organizations will disqualify you if your entry does not follow their directions precisely. This may include filling out the proper form, following special instructions for various categories, or getting the proper affidavits to accompany your work. If you have questions, ask.

Pick your best work. Get your whole station involved in the process. Use awards programs as an encouragement for your staff to do their best work. Remember, it benefits them as much as the station.

Make your entry look as professional as possible. We speak from experience when we urge you to carefully label and package your materials. This means, legibly print or type the labels on the actual tape and case to your entry. If the judges don't know who you are or how to get in touch with you, well... Be sure to start your tape entry with bars and/or tone. Use a new tape of high quality, not something you just happened to find around your room. Remember that the production quality of your entry probably counts for about one-third of your score. And if a judge can't hear/ view your entry because of a poor dub, they're not going to call you to enter again. Same thing goes for written entries: present them professionally, typed and bound to specifications. Proof-read for spelling, grammar and content.

Package and address your entry so that it won't get damaged or lost in shipping. Don't send your master, unless you are instructed to do so — and don't do that unless you've first made a copy of your work. Give yourself plenty of time before the deadline to get your entry together so you don't miss the deadline altogether.

Make certain your entry arrived. Include a self-addressed stamped postcard that the administrators can simply place in the mail to confirm receipt. If you call to confirm, remember these people aren't working for you — be polite if they have to put you on hold to check your entry. Some awards programs receive thousands of entries in tens of categories.

Remember, you can't win if you don't enter. Good luck!

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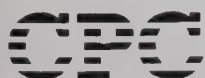
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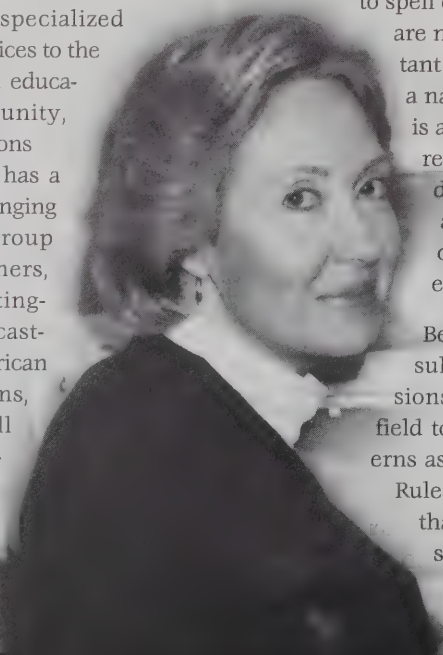
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Many NACB members are already familiar with Laura M. Mizrahi, a recent addition to NACB's Advisory Board. As Vice President of Communication Technologies, Inc., a radio frequency and broadcast engineering consulting firm located in Marlton, NJ, Laura has taken calls from NACB members looking to start up or upgrade a station. As NACB's engineering counsel since 1989, she has provided engineering information in the pages of *College Broadcaster* and in the *NACB Station Handbook*, and has spoken at past NACB National Conferences.

Success in the electronic media field is often associated with a myriad of skills including a drive to achieve, organizational skills, an innate comfort and ability to work with people and specialized technical skills. Laura's story is most unique in light of the predominately male-dominated engineering field and demonstrates the success that can come from hard work and a willingness to try something new.

Providing specialized technical services to the broadcast and educational community, Communications Technologies has a client base ranging from large group station owners, such as Westinghouse Broadcasting and American Radio Systems, to very small stations located in communities as diverse as Sun City, AZ and



Charlestown, IN. Her firm's educational institutional clients range from the U. of Colorado in Denver to Fordham U. in New York to Colby-Sawyer College in New Hampshire.

Almost to be expected, a large part of a broadcast engineering consultant's work is preparation of FCC required forms and documents that will allow a new station to go on the air or an existing station to increase its service area. These applications require a detailed knowledge of FCC Rules, Regulations and Policies as well as mastery of specialized software and engineering calculations necessary to properly and practically implement the new or improved facility. A day's activities can include telephone discussions and correspondence with radio station managers and owners in order to understand their needs and considerable interaction with the attorneys who represent these clients.

Sounds tedious? Not really. States Laura: "The job is broken up into many facets which provide needed variety. Good communication skills with clients are a must. One must hear what the client needs and carefully respond, being especially careful to spell out available options so that there are no misunderstandings. It is important to enjoy talking with people and a natural talent for relating to people is a plus." Laura feels that one of the rewards of the job is being able to develop friendships with people as projects go forward and observe the client's satisfaction as each project milestone is reached.

Being a broadcast engineering consultant is like many other professions in that you must work in the field to learn the ropes. "The FCC governs as much by policy as by published Rules and there is no degree program that will give one all of the necessary knowledge," says Laura. "Skill in writing clearly is crucial as is an ability to make technical

arguments in a manner that is understandable to non-engineers including clients, investors and attorneys. As important as people management and organizational skills, artistic skills are necessary to properly prepare legible sketches and drawings and reports. Projects often require coordination with FCC and local attorneys, land surveyors, radio station staff, FAA consultants, tower and other construction personnel and local community representatives."

For any would-be consultants, Laura suggests hobbies such as amateur radio and computer interests as well as hiking and outdoor activities that require skills in map reading and a sense of direction are very helpful in the job. Educational majors which are most typical include mathematics and electrical engineering.

Involvement in industry related associations provide on-going education and growth opportunities. For example, in addition to the exposure benefits of being closely involved with groups like NACB, Laura feels fortunate to have ready access to the unique perspective brought to her work by the highly motivated student media with which she has regular contact.

Having a daughter in the freshman honors program at Rutgers U gives Laura a special interest and understanding of the career questions and insecurities that many of NACB's student members may have.

On that note, Laura provides her advice for any career-minded individual: "Learn how to communicate effectively, both orally and in writing. Even if your ultimate career goal is not media industry related, the talents you can develop in a media environment are invaluable in most career fields. Good communication skills, a willingness to learn your field from the bottom up, a strong educational background, and a willingness to work should spell career success in any field."

At long last, the FCC has issued type certification to two manufacturers of Emergency Alert System (EAS) equipment. TFT, Inc. and Sage Alerting Systems were granted FCC Certification in late January of 1996. This equipment must be installed at all radio stations, other than Class D FM and LPTV stations, by January 1, 1997. TFT began shipping units in late February while Sage was expected to begin regular shipments in March. Prevailing wisdom suggests ordering early before the order backlog becomes too great.

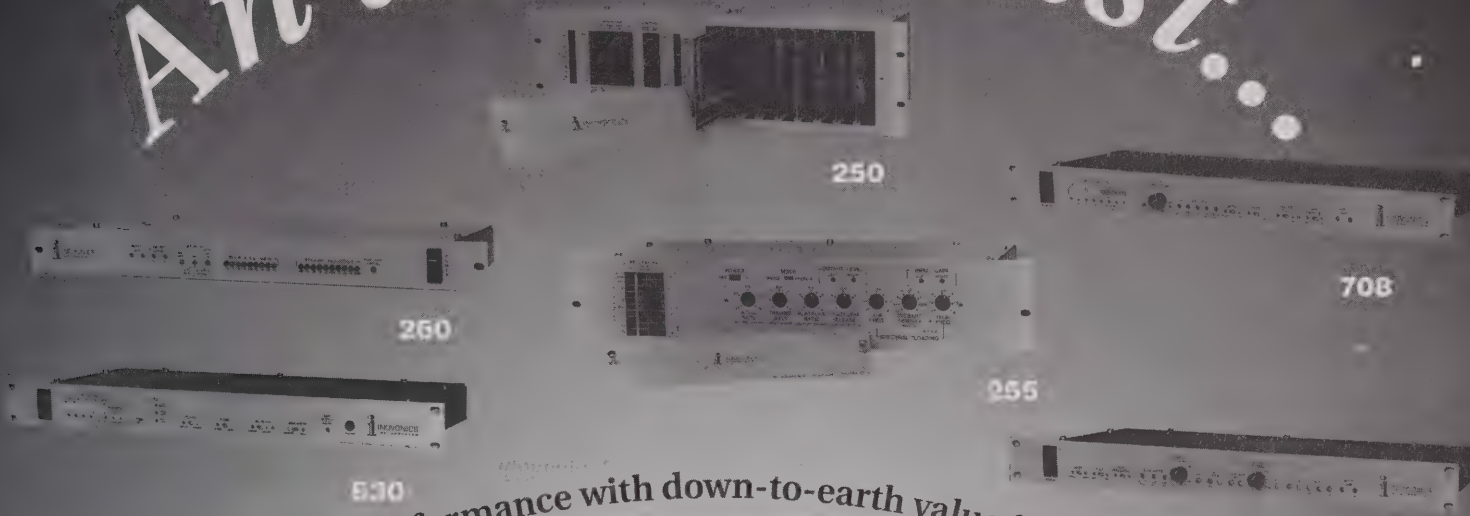
A comparison of the basic Sage and TFT systems has been made based on typical distribution pricing in early March of 1996. Some distributors are offering the greatest discount for orders placed now with equipment to be shipped later in the year.

Basic EAS encoder/decoder: TFT 911R: \$2000; Sage ENDEC: \$2000. AM/FM/ NOAA receiver: TFT EAS30: \$1395; Sage module: \$1495.

It should be noted that EAS requires monitoring of two stations rather than one. *College Broadcaster* will update its readers throughout the year as additional EAS information becomes available.

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The student and the changing times of media

With the world of media and communications rapidly changing, I am interested in how students are getting the appropriate background for heading into the field.

Media have undergone an unprecedented transition. For a while it was possible to overlook the dramatic changes that computers made in the media environment because the changes were taking place below the "viewer's level of perception." Now the changes are impossible to ignore.

Less obvious are the changes overtaking the college communications department, where traditional course offerings exist in the same catalog as "new media" or "multi-media" courses. It is also important to realize that the "new" courses will not necessarily supplant the "old." Courses in production techniques and media operations won't go away or become irrelevant. The above areas of course coverage will be merged with the evolving new, interactive media. But that is easier said than done. As one college professor pointed out in an edition of "Video Systems", it's simple for teachers and students to predict the growth of new media — but extraordinarily difficult to find the relevant information.

Excerpted from a prospectus for *Understanding New Media: An Introduction to the Converging Technologies*, the working title of a future text written by Philip J. Palombo, Carl Hausman and Fritz Messere.

Following the changes

The 'times they are a-changing' is something I have written many times. The pace of technological change continues to escalate and surpass all prognosticators' projections. So hang on for more tumultuous times ahead in this paradigm shifting era.

What is changing around us exactly? Aside from everything, the tools that we use in the audio and video production process are rapidly altering the landscape.

For instance, integrating the computer into an edit facility is no longer a major "sell job;" it's now largely taken for granted. For many producers, the computer appears even earlier in the process — in the pre-production and "pre-visualization" processes. There are design programs such as "Virtus Walk Through" for the Mac that gives you the "look and feel" of a site or set before ever pulling out the camera.

The roles people play are also being affected as a result of the influx of computer technology in media. Change is apparent in how people work in the field, positions in the industry reflect this dramatic change.

There are a growing number of graduates of media and design programs who once flocked to staff positions in broadcast or cable, and independent production companies. The print and graphics majors would beat the annual trail to the ad agencies, high-tech corporations and magazines — but that too is changing.

As every segment of corporate america is looking for "their" way to jack in, and the already wired are considering facelifts of older content, new job titles are peppering the Sunday want-ads in every major city around the globe. Before now, the distinctions in curricular focus and job descriptions were crystal clear; now they're blurred. Reading the want ads for communications jobs is eye-opening:

Wanted: Media Manager

"We seek applicants for a new position to provide support for use of leading edge technologies. The media include computer workstations, video, document cameras, VCR's, CD/Laser disk players and video conferencing. Support, train and assist in the configuration and use....some combination of technical television production and orientation with windows based multi-media experience (digital video, audio, and graphics) required. Candidates excited by the opportunities provided by the convergence..." (2/26/95 *Syracuse Herald-American*)

Getting the information

Will graduating from the traditional undergraduate media program be preparation enough to fulfill these requirements? I'm not so sure following the prescribed path will get you there. Based on personal experiences, however, I am con-

vinced with some effort it is possible to get the appropriate background. Be forewarned, though, that it requires enthusiasm on the part of the student to seek out the relevant courses and the faculty who are looking at these new directions.

There seems to be a realignment of the traditional media programs. Unfortunately, or perhaps fortunately, it seems that they are taking hold on the graduate school level — a good idea since many of you will have the opportunity to get a solid foundation and then fly in a grad program. But where does the undergraduate student interested in the newer genre of electronic media go? If I asked the question "Where do you go for information?", those of you already wired would respond immediately with "the Web." That's a good starting point, since much of what we are talking about will change so regularly that it's going to require always being tuned in.

Start looking at where you want to be a few years from now and begin looking at what exists at your school today. Don't just look at the communications program — many of you probably know better than some of the faculty that much of what is going on today requires some visual sensibilities as well. Look at fine arts program. Are there any computer graphics courses? Is there specifically a video design course? Ask the question, how does that translate to Web design?

Feeling like one who has cleared his own educational path already and regularly consults with undergraduate and graduate students trying to get ahead, I have had a long time interest in writing a text with an accompanying CD and Web support that would guide faculty and their students' in these new directions. Evidence is everywhere to support my long-time belief that these new directions are bearing fruit.

I recently received an excited call from one of our recent graduates to talk about his new position with a large medical software company. A graduate of our Telecommunications program, he was one person who had identified his interest and went after it with taking every computer oriented course I taught. He even took several programming courses. He is now

continued on next page



NACB hits the Web

Come see our new Internet Website at <http://magic.hofstra.edu/~nacb>
www.hofstra.edu/nacb

In continuing to bring you the latest information from the student and professional electronic media communities that can assist you, NACB has created a brand new site on the World Wide Web. The site is still in its infancy, but will soon contain:

- A directory of NACB member services, NACB awards and projects plus information on how best to take advantage of your membership.
- Information about the NACB National '96, NACB Regional conferences, as well as staff appearances at other industry conferences.
- Popular articles that appeared in past issues of *College Broadcaster* magazine.
- Pointers to on-line information about media, including the contents of the NACB Gopher site, and selected articles from the *NACB Station Handbook*.
- Links to cool sites maintained by the members of NACB, other important trade organizations and *College Broadcaster* contributors and advertisers.
- Lots of other neat stuff that's far too snazzy (and, at press time, too early in development) to mention!

The site is an entity that will continue to expand. It will soon be your one stop for student electronic media on the Internet! You can connect to it using your favorite Internet web browser at the following URL: <http://magic.hofstra.edu/~nacb> (Note: the site is designed so that the newness of your browser shouldn't have any effect on your ability to get information out of our site...)

Happy surfing from your friends at NACB!

Sean Carolan

testDrive cont'd from previous page

on staff as Visual Consultant, responsible for the look and feel of all of his company's software. Several days later another graduate of the same class called to say that he was working at the CyberCafe. Another is at a major Manhattan ad agency as associate producer — nearly 80% of what they do concerns the use of the Macintosh. Three others are headed to prestigious graduate programs in interactive media and one was hired as a director of a Boston area college's media center with the charge of bringing them into multimedia.

While these are just a handful of examples, the painting on the walls makes it pretty clear that 'the times they have changed.'

Philip Palombo is an Associate Professor of Communications and Video Art at Rhode Island College in Providence, RI. When he is not teaching he is making digital artwork or working on a new "Guide to the Net" for media educators and students with Fritz Messere, which is soon to be published by Wadsworth Publishing. He acts as Technical Editor for NACB. You can see some of his work and find many links to media and art related sites at: <<http://www1.usa1.com/~palombo>>. He welcomes your feedback at: palombo@usa1.com or ppalombo@grog.ric.edu.

Cable 13 continued from page 8

Attending live events and gearing up for a birthday are also providing necessary visibility to their viewing and funding audiences. Cable 13 is inviting as many past chairpersons and alumni as they can find for their 20th Anniversary banquet in April. Running a "Best of Cable 13 Week" campaign on the station, featuring their best programs and coverage from the past 20 years, the station is using this milestone as an advertising push and as a way to get more students involved at the station.

Zapotoczný hopes other stations will try to set up a savings plan like they have. "I can't emphasize enough how beneficial our account set aside for the replacement of equipment is. Having the account can mean scrimping year to year, but when we wanted to do the upgrade it wasn't an issue of getting new funds, but getting access to the funds we had and looking for the equipment we wanted."

Cable 13 is more than willing to share with other NACB members what they learned in the upgrade process. For more information about their renovations, or for a copy of the renovation proposal, please contact Cable 13 at 919-684-6006 or by e-mail at cable13@acpub.duke.edu.

JoAnn Forgit

WMUL continued from page 8

magazine programs, the station provides play-by-play coverage of men's and women's basketball and softball, plus football and hockey. But probably the station's largest undertaking is the live broadcast coverage of the Southern Conference Basketball games.

Held this year in Greensboro, NC, WMUL-FM was the only station in its market to be cover all the games played of the Southern Conference (as many as four per day), not just the Marshall contests. The community, says Ball, likes to hear the Marshall sports, but also how the other teams compare to Marshall during the tournament. This makes the coverage more of a challenge — the sportscasters can't use their "home team" knowledge during the majority of these games, instead they have to think in terms of the audience at large.

After the Southern Conference wraps up, WMUL-FM will be planning specifics for its 35th Anniversary event. Station staffers will be printing promotional items and calling in alumni, essentially "hitting the ground running," in preparation for a November celebration.

Ball's final words about Radio: "If you love radio, get involved. Don't sit back and think there's nothing to do. There's always something to do. People that work hard and are willing to do things, will make it far. I am far from the best, but because I continue to work on my skills, I am good. I am willing to spend the extra time and show people my enthusiasm and love for radio and for WMUL-FM. I think those traits will take me almost as far as any raw talent."

JoAnn Forgit

AWARDS

Look, up in the Sky!

Aspiring journalists reporting on aviation issues should consider entering the Max Karant Awards for Excellence in Aviation Journalism. Radio, TV and print entries are accepted for this cash-awarding contest. Entries must be postmarked by April 15. For more info: AOPA, Communications Division/Max Karant Journalism Awards, 421 Aviation Way, Frederick, MD 21701. ph: 301-695-2157.

Make a Difference

Exchange your creativity for cash with the Christopher's Ninth Annual Video Contest. Doling out 8 cash awards (with the largest at \$3000), this contest was designed with the college student in mind. The challenge: in five minutes or less, interpret on film or video the Christopher belief that one person can make a difference. For more info: The Christophers, College Contest, 12 East 48th St., New York, NY 10017. ph: 212-759-4050.

It's a Bird

Professional and amateur film and video makers are invited to enter the twice-annual Cine

awards which recognize non-theatrical works of excellence and to compete for the chance to represent the U.S. in international film and video events. Fall early bird deadline/regular deadline: August 1/ August 15. For more info: CINE, 1001 Connecticut Ave., NW, suite 638, Washington, DC 20036. ph: 202-785-1136.

Tuning into Herpes!

The American College Health Association is sponsoring a video PSA contest that will educate young adults about genital herpes. The winner will receive a \$10,000 scholarship and a trip to New York. Runner up prizes also to be given away. Entry deadline is April 26, 1996. For more info: Tuning Into Herpes PSA Contest, 111 East 14th St., suite 385, New York, NY 10003. ph: 212-886-2250. e-mail: HerpesPSA@aol.com

UFVA Student Film & Video Festival

UFVA is looking to distribute \$7000 in prizes to student film and videomakers for entries in various categories. Deadline for submissions is May 31, 1996. Entry fee: \$15; members, \$10. For more info:

UFVA Student Film & Video Festival, Dept. RTF, Temple U., Philadelphia, PA 19122. ph: 800-499-8382. email: ufva@vm.temple.edu

Be a Champion

for the Environment

The World Population Film/Video Festival is offering \$7,000 in prize money to college winners in their annual video contest that focuses on population growth, resource consumption and the environment. Any cinematic form is eligible. The postmark deadline for entries is June 1, 1996. For more info: World Population Film/ Video Festival, 46 Fox Hill Rd., Bernardston, MA 01337. ph: 800-638-9464. e-mail: POPVIDFEST2aol.com

EMPLOYMENT

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

Museum of Broadcast Communications (Chicago): Gain knowledge of broadcasting's past, pre-

sent 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.

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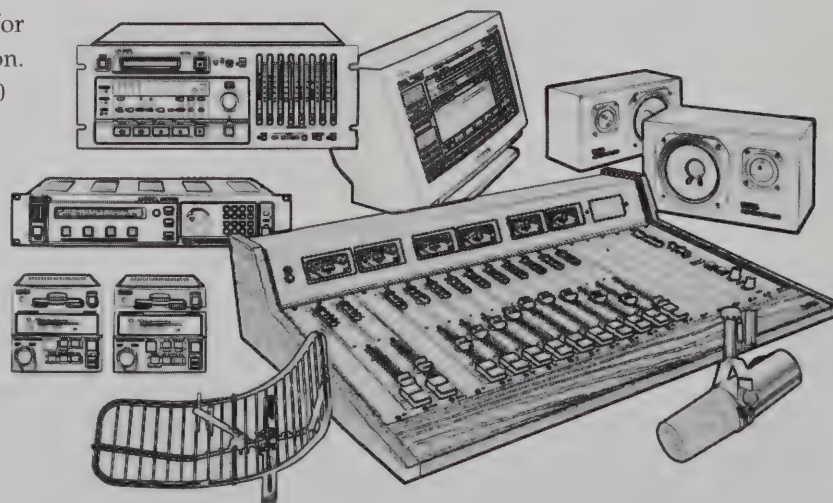
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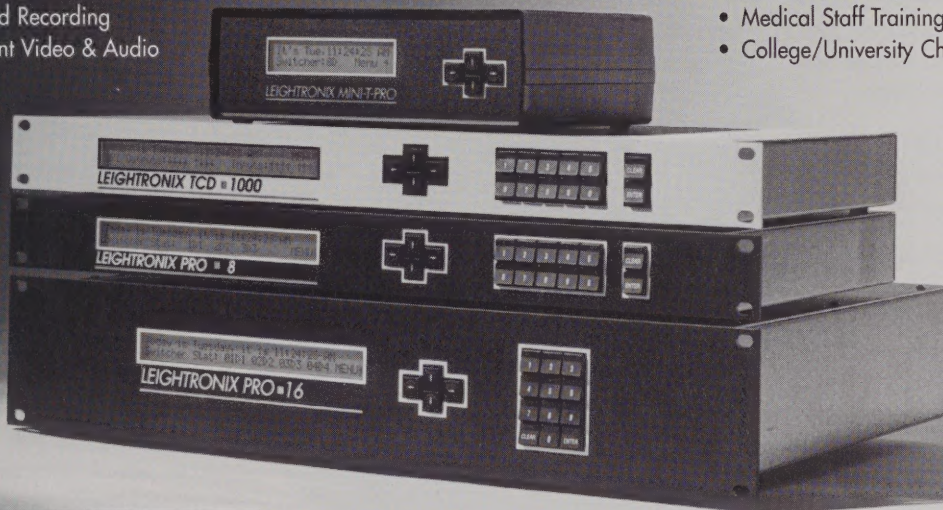
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N A C B I N T E R N S H I P S

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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ERIC RHOADS

on careers

Excerpted from Eric Rhoads' keynote address at the NACB 8th Annual National Conference.

I want to talk about your futures. We're going to talk about a couple of things that are going to affect your life — tips [from] over my career that have helped me alot. It's taken me alot years to learn these tips, and I want to share them with you.

The first message of all of this is: Don't take yourself so seriously. Have a good time. Make sure that you really enjoy your career.

The second pointer is: Don't burn bridges. In your careers, bridge burning is very dangerous. It's easy to tell someone to get screwed. You have to be careful about that. I remember a guy I worked for when I was 17 years old, my first program director. He did some things I wasn't very happy about and treated me badly. Well, ten years later, guess who was hired to run his radio station? He was the first one out the door.

Build failure into your success plan. What you will learn is that as you go, you're going to have alot of successes. With those successes, the only way you're going to learn is to have some failures. One of the things that I see that is very alarming to me is that people don't count on failure. I don't suggest that you try to fail. I do suggest is that you change your attitude so that you know that might fail. And that if you do, that it's okay. Pick yourself up, dust yourself off. And go on.

Make a plan. Where do you want to be and how do you want to get there? What you need to do today is visualize. You need to find out what it is you want to do with your life/your career in the next five years, the next ten years. You need to visualize. Once you've created that visualization, say to yourself, What is the plan? I'm here today, I want to be there. What is the step-by-step plan to get there?

Taste your vision. You need to believe your vision, constantly think about your vision, so you know where you're going.

Share your vision. If people don't know where you're going, they're not going to be able to help you.

Don't follow the herd. Be a contrarian. The herd always goes in the wrong direction. If a mass of people go in one direction, that doesn't necessarily mean it's the right direction.

Take calculated risks. I encourage all of you to take risks — if you don't take risks, you're never going to get anywhere. By calculating, I mean rather than just jumping in, think about it first.

The best advice that I can give is: Act on your ideas. In 1986 I was in Germany, and I saw "baby on board" stickers and all its parodies. It hadn't hit the U.S., so I brought it back and put a together a business plan. I wanted "baby on board" to be the next phenomenon to make me a million dollars. Then I sat on it. 3 years later "baby on board" was everywhere. It's not a great example, but hundreds of people constantly tell you that they had some idea but do anything with it. Years later, someone else invents it.

Learn the art of self-promotion. Nobody likes anybody that just talks about themselves, but there's is an art to learning self-promotion. If you want to get anywhere, you're going to be a success, you want to be on the boards of different things, you want to get hired to different things, people need to know about you. Your boss needs to know what you're doing. Most bosses are isolated, there are department heads and as a result, the boss doesn't think you do anything, because the boss doesn't see you do it.

Follow your gut. Too many people don't go with their gut feelings.

Lies destroy lives. We have a rule in our company that if you lie to a customer, boss or another employee, you're instantly terminated. People in our industry and others lie, but you always find out. I know some liars, some are really important people. I don't pay attention to them, they're not credible to me and I don't do business with them.

Helping others will help you. If you look for opportunities to help other people, they will want to reciprocate.

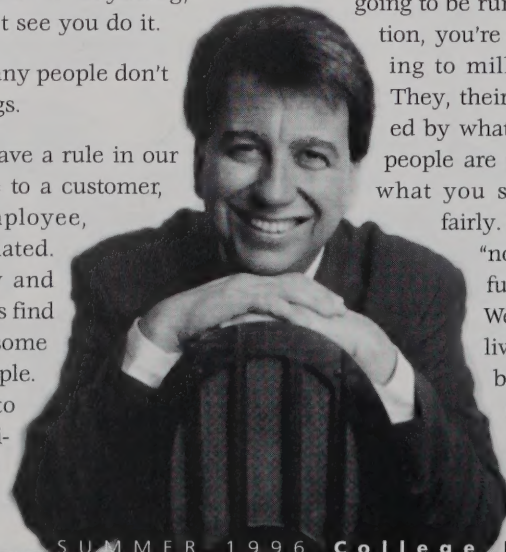
Promise less, deliver more. Represent something and then build on it. Don't just do what's expected.

Always assume that CNN or "60 Minutes" will call. Assume that everything you do and say, the way you do business, will be on the front pages of the NY Times. If you don't want it there, don't do it. Operate ethically.

Everyone I interview — captains of industry — they surround themselves with good people. The people you surround yourself with will determine your success. If you hang out with deadbeats, chances are that's where you are. People look for ways to destroy jerks. People look for ways to destroy you if you treat people badly.

Read everything you can get your hands on. Read about stuff you don't know about — that's the way to keep attuned to things. Don't do business with people you don't trust. Again, follow your gut. Make a career out of something that you love. You spend more time at work than at home, so you have to do something you love. Learn to sell. Take a course in sales. Even if you're not going into sales. You need to sell yourself, your idea, you have to get a network to buy your program. Learn accounting.

You can't be successful unless you define success. It's very important to have a set of goals, so you know what success is to you. Go back to school or seminars every year. You constantly have to learn. Information is changing so much, you can't learn everything but you can try. Most people just sit around. Be socially responsible. If you're going to be running a radio station, you're going to be talking to millions of people. They, their lives, are affected by what you say. Those people are going to react to what you say. Treat them fairly. If you have more "not fun" days than fun days, move on. Work to live. Don't live to work. Don't be motivated by money. If your heart's not in it, you won't succeed.



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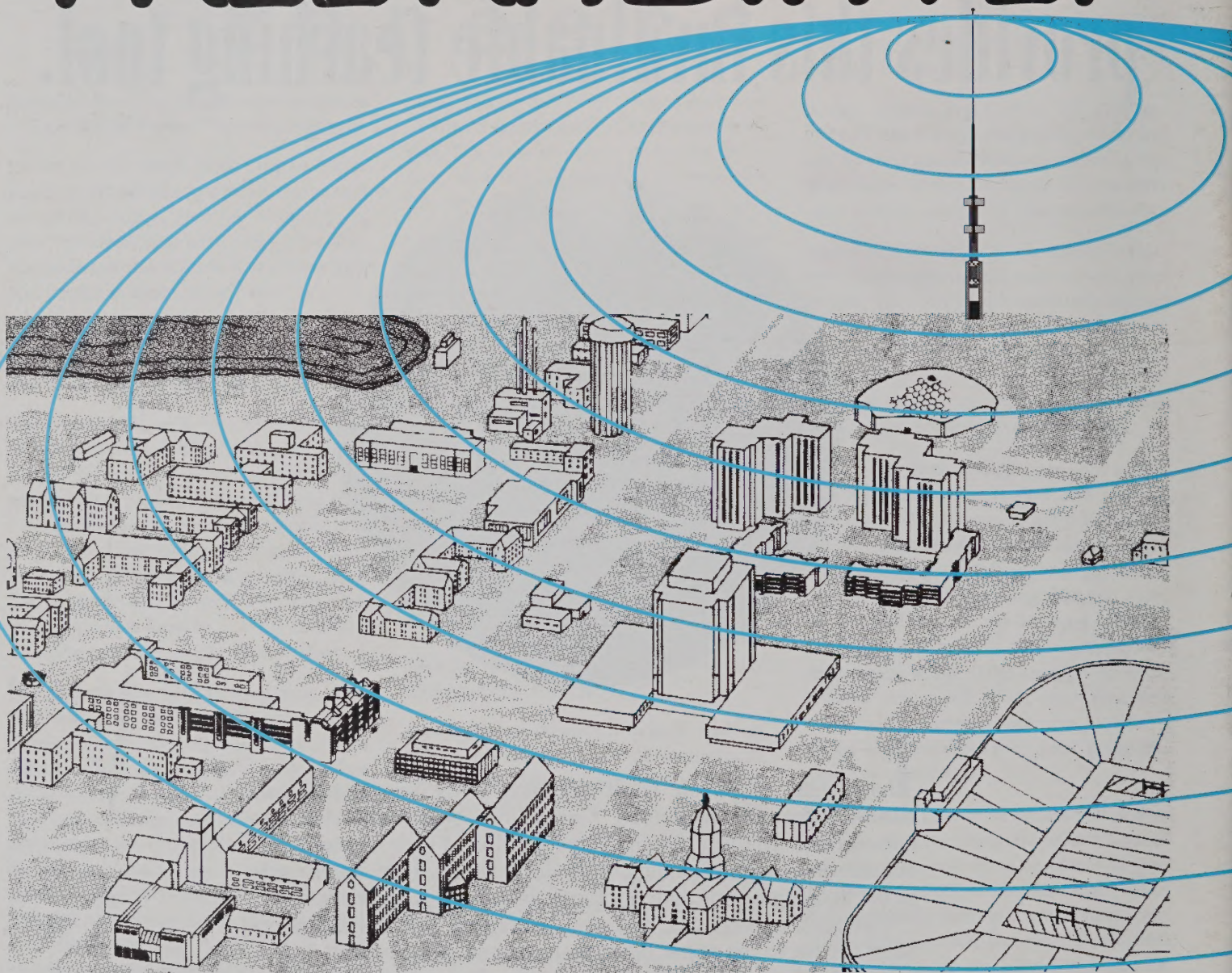
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