



**WINTER
1998**

COLLEGE BROADCASTER

The Magazine of the National Association of College Broadcasters

Test Drive

Media 100 lx
Non-Linear
Editing System

Interviewed

WBCN Boston's
Nik Carter

Interviewed

CRN's Dr. Tony Palumbo
& ICTV's Dan Gold

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COLLEGE BROADCASTER

the magazine of opinion and record for student electronic media

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1998 Summer Fellowship Program

The National Association of Broadcasters Education Foundation (NABEF) 1998 Summer Fellowship Program is designed to bring to Washington, DC a college or university student who is interested in broadcasting as a career. The Fellowship provides a \$3,000 stipend to pursue educational opportunities by working with the NAB staff and its contacts with national policy makers and metropolitan area broadcasters.

Applicants are required to have successfully completed at least one year of college-level course work and submit an application detailing their broadcast industry interests. The Fellowship relies heavily on student initiative to create and fulfill program objectives. NABEF serves primarily as a resource and does not take responsibility for creating any individual programs.

Proposals must be received no later than **March 27, 1998**. Award notification will be made by April 30, 1998.

For further information and application materials:

NABEF 1998 Summer Fellowship Program

National Association of Broadcasters

1771 N St., NW

Washington, DC 20036-2891

Attention: Molly Fink

202-429-5389 tel

<http://www.nab.org/research/fellow.htm>

Dear NACB:

You may wonder what motivates a thirty year behavior-research veteran and child therapist to begin a radio career? It certainly can not be fame, Dr. Frasier Crane notwithstanding. One answer is that radio is an excellent communication tool, one that flows from the fundamental childhood need to hear and be heard. As infants, the human voice is one of our first comforts; its tone, content and melody significantly determines how we interpret the world — friendly? hostile? comforting or punishing? How we speak and what we say flows from our infantile experience with language.

TV and radio content has unfortunately truncated the range, inferred meaning and subtleties of the human voice into commercial sound-bites that can hurt or provoke. These invented speech segments often lack the form and content of ordinary human communication. They reduce language to signals, not sense. Young language learners are disadvantaged by this speech semaphore. They do not get to practice creating language streams that clearly reveal their thoughts and desires. We are inadvertently raising a Nintendo-Nation!

The battle over TV-content goes on, in Congress, at professional conferences and most importantly, at the dinner table. What should be watched? What should be banned? What should be blocked with the V-chip? What programming can be simply ignored? Television is not an evil force out to corrupt our children — it also isn't a substitute for good parenting. Children's TV diet should be managed by the adults responsible for them. Here are some guidelines for the truly perplexed.

In short, children's television needs better monster management. Projecting the subconscious lives of kids into a simulated reality, translating repressed aggression into parlor games or morphing primal fears into characters with a sales-pitch are too often what we have to choose from instead of the quality programming that children need and deserve. Pies in the face and green goo slopped over Mom & Dad isn't a proper family show. In the TV universe, a child's depicted social precocity is projected into adult behavioral context. These images, though false, are too common. Children are not instant adults: they gradually develop before our eyes.

Fewer and fewer of us grew up without the influence of TV in our lives. I watched Howdy Doody do his stuff on a 4-inch screen, but not until I was nine. I spent my childhood lying in front of the radio, coloring as *The Lone Ranger* raced across my imagination. When I finally saw him on TV, he looked and felt smaller, diminished and demythologized outside the confines of my imagination. I had to give up creating pictures in my mind and began to learn the art of watching pictures. (Today, I can channel surf, and I have also learned how to watch two TV's — all in the name of research, of course.)

Today's kids never had the chance to create their own Lone Ranger; they don't have radio to spark their own personal images. Some TV for children is wonder-filled, but from where I watch from, most of it is uninspired, hackneyed and too "sales-oriented."

I think that radio services for children can help re-balance skewed language skills that have

resulted from a careless use of media. Radio programming for kids that is based on their developmental needs, can help them discover the art and joy of skillfully using their language and their minds. Student broadcasters are in a pivotal social position: they can help mold our future society.

Radio is literally the *vox populi* that the Romans envisioned — student radio is part of this electronic community. No matter how modest the broadcast power is, radio reaches into all our lives. Hopefully it can be a friend to children. The Children's Radio Network is a simple idea — a hope really — that student broadcasters can share their resources, their talents and their care for kids, as older brothers and sisters would. It's not a radical plan for social change. Giving kids a free ride on the electronic highway is not charity: it is social responsibility in action. It is teaching and providing. When college broadcasters include children's programming in their line-up, they can create a thought heard round the world.

If our society is to evolve toward any sort of stability, we must pay attention to the media diet of our children. When broadcast students and professionals join parents in providing kids with a healthy media environment, they can have a far-reaching impact on the way kids understand their world, on the way they react to life, and on the way they care for themselves. Media is global, immediate and egalitarian: everybody tunes in. Let's let it also become nourishing food for thought — a window through which kids can see an attractive future.

Dr. Tony Palumbo

from the disc of the editor

This issue of *College Broadcaster* looks at the success stories of student stations, departments and within the mass media culture. Within these covers you'll find an engaging debate across mediums with Dr. Anthony Palumbo and Dan Gold on the quality content of children's programming; a lively and informative interview with WBCN's air personality, Nik Carter, and web development advice from Carl Tyrie at Appalachian State U.

The quest for success — for fulfilling goals and exceeding expectations — is both an individual and collective process. By improving your own skills and knowledge you bring added value to your station and/or department. The skills you build for your own personal growth are very easily translated into your professional development and aspirations. The road to success is paved with as many challenges as there are opportunities. As you make your way through, what you learn is that the journey is as important as your arrival.

Behind the scenes, NACB has been on a similar expedition. In order to better serve our members and help contribute to their ongoing successes, we've begun the process of retooling and restructuring our governing boards. Through the more active involvement of professionals, students and faculty we're striving to create more opportunities for all parties. We look forward to updating you on our plans and working with you to make them a success.

Kelley Cunningham

Q What sort of relationship does your station have with your State Broadcasting Association?

I work very closely with the Indiana Broadcasters Association. We have offered five \$1000 scholarships to undergraduates in Indiana, and now we are working on offering stipend internships at various IBA stations. We are also trying to work more closely with students to encourage membership in the Association.

*Len Clark, WUEV-FM,
University of Evansville in Indiana*

KTSW is a member of the Texas Association of Broadcasters (TAB). We publicize the TAB job bank (featured in their monthly publication and at their site on the World Wide Web) among our students here at the station and among our broadcasting students here in the Department of Mass Communications. We encourage our students to participate in the TAB job fairs. Ann Arnold, Executive Director of the TAB, is sched-

uled to be the featured speaker during Communication Week on our campus next month. A former staff member of our station is now an employee of the TAB. Our chief engineer (who is a contract service provider) is also a consultant on the Emergency Alert System to the TAB. We often have TAB members from commercial stations here on campus as guest speakers.

Since part of our role here at SWT is broadcast education, we need stronger personal ties with TAB members in our area. Obstacles to that include travel budget limitations and lack of staff and time.

College broadcasters have done a very poor job of communicating our role and our needs to our commercial counterparts. We need to be working with the NAB and the state broadcasting organizations to secure relaxation of underwriting regulations for college stations and other support needed to assure a healthy future for college broadcasting.

*Bob Shrader, KTSW-FM,
Southwest Texas State U.*

The New Jersey Broadcasting Association sponsors a statewide scholarship. They have also been holding statewide job fairs for the past few years. Several other state organizations have been modeling their fairs after NJBA's. Aside from that we don't get involved that much. They send a weekly fax to all members, hold a yearly meeting and other functions that are designed to help in the sales area.

*Drew Jacobs, WBZC-FM,
Burlington County Community College*

In Oklahoma we have an arrangement that works very well and is, I understand, being studied by other states. The Oklahoma Broadcast Education Association (OBEA) is an association of colleges and universities that offer broadcasting programs leading to a degree. The schools are institutional members of OBEA and broadcasting faculty members are invited to become individual members. Right now we have about 17 institutions in OBEA. The OBEA president is an ex-officio board member of the Oklahoma Association of Broadcasters (OAB), the professional organization for broadcast managers in Oklahoma.

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The OAB executive director attends all OBEA meetings.

This close affiliation has resulted in many advantages for our broadcasting students, including a job service operated by OAB. OAB also sponsors a Student Day at their state convention, where workshops and seminars are conducted specifically for students. Students of member institutions attend at no charge. Students of OBEA institutions may also attend OAB convention sessions for a minimal charge.

This arrangement lets professional broadcasters meet students, see student works (we have a statewide student competition and the winners are announced at OAB where excerpts of their work are played) and helps students network with potential employers.

This affiliation didn't happen overnight. It took several years of work by broadcasting professors to develop an understanding by professional broadcasters that by helping students they are improving the industry.

*Keith Swezey, KBLZ-FM
University of Central Oklahoma*

Radio K (KUOM-AM) is an associate member of the Minnesota Broadcasters Association (MBA). The MBA is very interested in our welfare. The chief executive of the MBA serves on our community advisory board and we have a very positive relationship with the commercial broadcasters who view us as a source of future employees. The only rub is the "Associate" member bit...the organizations appear to be a little paranoid about the possibility of non-commercial stations and other associate members taking over the organization.

*Andy Marlow, Radio K,
University of Minnesota*

We are members of the New York State Broadcasters Association. As a college station, we don't need to partake of their insurance discounts and the like. The main benefit we gain is being able to submit entries for their various award categories. This enables the students to compete with professional broadcasters for awards. We've won three times in the last nine years.

*Warren Kozireski, WBSU-FM & AM
SUNY-Brockport*

Susan G. Pickering, Chairperson of the Massachusetts Broadcasters Association and General Manager at WKPE-AM&FM, responds to this question from the other point of view:

State broadcasting associations are non-profit trade associations for radio and television stations. Local state associations are made up of FM radio stations, AM radio stations, television stations, small market stations, large market stations, commercial stations, perhaps non-commercial stations, and even cable stations. Each state organization is unique, but the one thing they all have in common is their members' love of broadcasting. The Massachusetts Broadcasters Association, of which I am the Chairperson, clearly identifies its purpose as follows: To assist members with broadcast industry and general business challenges; To offer members educational assistance regarding changes in business, government, sports, entertainment, and other areas that impact broadcasting; To provide members with resources for employment and career training opportunities; To provide members with industry related seminars, lobbying representation, updates on industry trends, and the opportunity to network with other broadcasters.

Forming a partnership between state broadcasting associations and college radio stations can provide immediate and long range benefits for both organizations. Your own state broadcasting association may hold annual job fairs or career expos. Your college station can and should participate in these events. You will meet representatives of your state's stations anxious to meet those interested in entering the field of broadcasting. Here you'll find information about many jobs in broadcasting, including on-air talent, production, promotions, sales, management, computer traffic, etc. You'll also be able to meet with many broadcasting operations which may have openings now, or will in the near future. Bring your resume or just ask questions.

Your local state broadcasting association may be able to provide you with an intern referral service. A candidate for any broadcasting job is a step ahead if they have served an internship at a radio or television station. It shows you are committed to the field, and have already learned a little about what goes on behind the scenes.

Need speakers or panelists to address a class? Your local State Broadcasting Association may be able to provide your school with speakers or panelists from their member stations. Take advantage of their experience, and ask your

state organization to provide you with a list of possible contacts or volunteers. You'll learn what it takes to work in television or radio from the person doing it today.

In today's climate of changing technology, radio and television stations replace equipment regularly. They must stay competitive. Consolidation has also changed the way stations are outfitted. Your college radio station may be able to take advantage of these changes by finding equipment you need at greatly reduced rates or even donated free of charge!

There are many opportunities available to the college stations that contact and network with their own state broadcasting associations. Let them know your needs, and how you may be able to work with them. Contact either the Executive Director or President of your local organization and communicate. After all, isn't communication the field you are choosing as a career?

*Keep an eye out for future articles on this subject, and contact Laura Nein if you have any information on this subject that you would like to contribute.

SOUNDOFF IN OUR NEXT ISSUE...

What kind of relationship does your station have with its alumni?

Many stations find it advantageous to stay connected with former staff members for a variety of reasons. Keeping up with alumni can be a tricky task, though. Do you have a way to track station alumni so that everyone benefits? What opportunities does your station/university create to keep current station members and alumni in touch? Your ideas will appear in the next issue of *College Broadcaster*.

To respond, write: SoundOff c/o NACB, Brown University Box 1824, Providence, RI 02912-1824 or send email to: nacb@brown.edu

Changing Seasons: 11th Annual National Conference Plans

NACB is currently making plans for the 11th Annual National Conference. Dates are February 25-28th, 1999 at the Westin Hotel in Providence. After the '99 show, we will be taking the conference on the road. Future sites being examined are Boston, Chicago, San Francisco, Indianapolis, Austin, and others. As we plan the upcoming conference as well as options to move the conference, we look forward to hearing your ideas and opinions. Please contact Laura Nein at 401.863.2225 with suggestions for speakers, seminars and conference sites. Look for confirmed updates regarding the upcoming National Conference in the next issue.

Reply Requested

NACB has been in the process of updating member contact information to include management staff and underwriting rates. Member updates have been sent with all member renewal invoices. If your station has not returned your completed survey, please do so as soon as possible. Your correct, updated information is crucial to receiving the full benefits of NACB membership. To receive an additional survey contact NACB at 401.863.2225.

Apply Within: Internship/Job Connection

NACB is in the process of establishing an Internship/Job Bank to further assist our student and professional members in placement and recruiting. NACB will be tracking and posting available internships and full-time industry positions. Human Resource representatives at corporations and other professional trade associations should contact Laura Nein at 401.863.2225 to find out how to market their listings. Members should look for complete program information mailed under separate cover, as well as in future issues of *College Broadcaster*.

New Board Structures

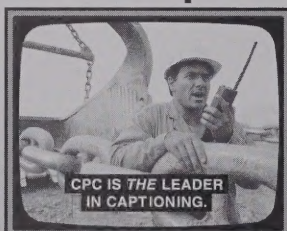
As many of you are aware, NACB is in the process of restructuring the governing Boards of the Association. NACB's new Executive Board will be comprised of the founders of NACB in cooperation with (1) student; (1) faculty/staff person; and (3-5) professionals. The Student & Faculty/Staff Board will be comprised of (1) faculty/staff and (1) student member from each of the six geographic regions of the country (New England, Mid Atlantic, Midwest, Mid South, Western, and Southeast). The Executive Board will work on the legal, financial and operational aspects of the Association (i.e.: fundraising & development; increased marketing and public relations, and greater professional representa-

tion at conferences and events). The Student & Faculty/Staff Board will work with the Executive Board to carry out the service aspects of the Association (i.e.: NACB publications, national and regional conferences, membership drives and new member services). Each Board will establish various committees to help achieve these goals. For more information on the new structure or to find out about volunteer committee work, contact Kelley Cunningham at 401.863.3539.

Spring Regional Conferences

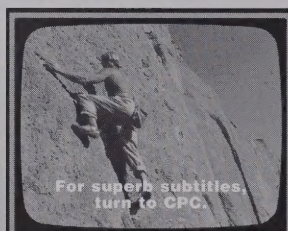
Regional conferences are a great way to bring all of the benefits of NACB right to your station. Imagine seminars, a career fair, even a trade show, right on your own campus! We are currently seeking host institutions for the 1999 Spring Regional Conferences. Regionals are an exciting opportunity to network with other stations in your area, bring professional broadcasters to your school, and expand your understanding of the broadcast media industry today. Anyone can hold a regional- all you need is the space, a planning committee, and the vision to make an important and exciting media event happen on your campus! With our Regional Conference Planner and promotional support, you have all the tools to make a conference happen. Call NACB today to discuss the possibilities of hosting a regional conference at your station.

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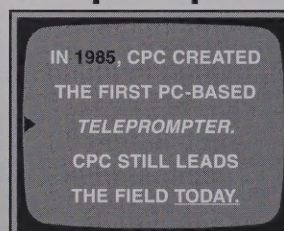
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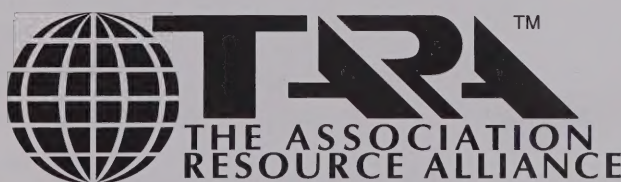
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WLTS TV 21: Opportunities Abound!

The most bragged about feature of Lacey Township High School is its TV station, WLTS TV 21. Art Smith, station advisor, has built the studio into an important place for the school and community. Classes in the studio teach students all aspects of making a show. They begin with the writing of a proposal, including a prospectus, script material, storyboards, plots, and purchase option agreement. The studio and equipment must be signed out by individual producers, and crews must be "hired."

WLTS TV 21 broadcasts a morning news show, which airs live every morning to the school's homerooms, and also to the schools' TV channel. Each day, a script is written, inserts of important events are plotted in, and over twenty-eight people work to make the show look good. Tapes are made of every Political Meeting, Board Meeting, Town Meeting, Town Council Meeting, concert, as well as local and state-wide sports events. These tapes are aired frequently on the school's channel.

WLTS has had many opportunities to utilize its student's creativity, intelligence, and willingness to learn. For example, on February 10th four Broadway actors/actresses visited LTHS to perform a premiere showing of "All Kinds of People," which the studio taped for PBS. Every year, WLTS takes a trip to Florida for CAST students. While there, the students attend seminars on TV and video, visit the Full Sail College and the Century III editing studio. Around the holidays every year, the studio runs a six-hour-long program,

containing all sorts of holiday-focused programs which range from interviews with elementary school kids to Christmas light shows.

WLTS has also assisted on the sets of many films, including *Snake Eyes* and *Devil's Own*. Seventy-six students recently helped out with VH1's "Alt. Games," which will air on UPN.

*Reported by Kelli Grant and Lisa Nann,
WLPT TV-21, Lacey Township High School,
New Jersey.*

The Pilot (WPLT) becomes the Quake (WQKE) at SUNY-Plattsburgh

Over 10 years ago, we were calling ourselves "Your Alternative Music Source." Now, in the waning years of the 20th century, WQKE is providing the Plattsburgh and upstate New York area with entertainment and information reflecting the tastes of Plattsburgh State's student population. We have a mission of providing new and exciting music not to be found on formulaic commercial radio. WQKE 93.9 The Quake is a 10 watt non-commercial station owned by the SUNY-Plattsburgh Student Association high up in the icy north of upstate NY, just below the Canadian border. We're that town you saw on the news during the big ice storm this January (luckily we were on break at the time!)

Our format is mostly college alternative, so-called "indie rock." Our mission is to provide an outlet for music not found on MTV or com-

mercial stations yet. The bands we're featuring today often show up on commercial radio a few months down the road. We offer talk shows five days a week from 7 to 8pm with multiple topics, and specialty shows at night and in the mid-morning with themes ranging across the board: techno and goth/industrial to classic rock and jazz. We also have a very diverse urban lineup, with some of the best urban DJs in the business, doing rap, hip-hop, R&B, beats, and reggae; some of our DJs have professional mix tapes available nationally.

We just completed a transition to new call letters, from WPLT "The Pilot" to The Quake. It was a big change, with a new logo, new liners, and heavy concentration on contests and remotes to promote our big change. We're also working harder than ever to be a part of our campus. We have reached out to our SA, the college store, the newspaper and TV station, food services, and many other clubs and organizations.

The DJs here at WQKE are also very involved in the station. Even in the spring semester, always a time when membership normally drops off for stations, we have over 100 staff members, our highest number ever. All the staff members are involved in the station, whether it's on an hour to two hour show, as a news or sportscaster, or as a sub. And everyone is in at least one of our departments, which are another way we generate involvement. The music department reviews new CD's, the promotions department does all off-air promotions and contests. Our production department makes new promos and liners, and our news and sports departments do our four daily newscasts and cover Plattsburgh basketball and hockey.

As the next century is coming upon us, and as the tastes of the world change, we hope to continue to be at the forefront. We always have, and will continue, to anticipate the changes in music and provide our listeners with a true "alternative."

*Reported by Justin Chabot, Promotions
Director, 93.9 The Quake WQKE,
SUNY- Plattsburgh*

*If you want more information on any of these stations, or have station news you would like to report, contact Laura Nein at NACB.



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The flood that hit Fort Collins on July 28, 1997, was a tragic reminder of just how powerful nature can be, as it wiped away Colorado State University's bookstore, countless offices, a theater, and the Student Media department. Colorado State's outstanding facility for their student run and operated newspaper, yearbook, radio station, and television station, was also destroyed by the powerful flow of water. After being so completely wiped out, you would think we would be struggling as an organization to get back on our feet. Each member of Student Media experienced sincere challenges and endured tremendous hardships, but we've come far! I'd like to tell you about Campus Television more specifically, as that is where my experience as station a manager has been focused.

Thankfully, we were given a home in an Annex building behind the old Fort Collins High School to start off our new school year. Our studio space is an old bus garage, garage door and all, and our news room is an old art room. Our first semester after the flood, we miraculously began pseudo-production on time and had our first

show out the first day of fall classes! Our efforts came together using one Panasonic VHS camcorder with tripod and a rented SVHS editing bay. Instead of individual shows focusing on News, Talk, Sports and music videos we have aired in the past, we produced a 'compilation' show that would air throughout the week. The show included segments of news, sports, and talk assembled by the producers and anchored on rotation by talent hired before the flood. After we acquired more resources we began to produce more programs, which bolstered the energy and excitement of the staff. We are now operating using MII equipment on loan from KCNC Channel 4 in Denver and a set donated from KDVR FOX 31 in Denver. We've also transformed the bus room tremendously since then by putting acoustical foam up to kill the echo, and using the donated set to create a more studio-like atmosphere.

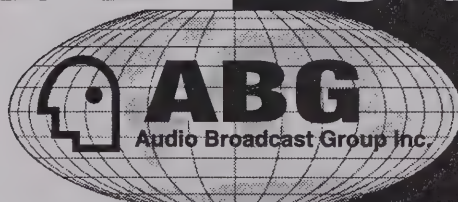
This semester we've come back with enthusiasm, eager to make our station even better. We are producing four different shows a week, and getting ready to produce a compilation show we call "Week In Rewind." We've set up a control room using some MII decks, and audio board, our old Toaster, some monitors and lots and lots

of cable. It is fascinating to see all the energy come back as our resources are restored. Each day we are presented with maintenance issues and organizational speed bumps, but we have come a long way. Another exciting point is working on the plans for a more spacious and technologically advanced Campus Television in the future. The facility that future students will be able to work from will be stunning, and they are very lucky...they just have to stick with us in the bus garage!

This has been a priceless experience for myself as the station manager, and I would like to share something I took with me from the NACB workshop last fall called "Downloading the Decade". Someone mentioned that the beauty of being a part of any organization is the experience you receive. In short, they encouraged us to sell the experience, not the facility, and this advice has served us well this year.

*Reported by Nicole Vinnola,
CTV Station Manager, Colorado State
University, Fort Collins, CO*

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Dr. Tony Palumbo, "Dr. Silly" to his friends and listeners, and Dan Gold, producer of ICTV's *Just for Kids* get serious on radio and TV for young audiences.

CB: In today's fragmented electronic culture, what's the most important thing to know about creating content for kids?

TP: I think that the fundamental requirement is to understand what children need to develop rather than with what they need to be amused and entertained. The little ax I grind is that the amusements that they are given are not necessarily healthy. What we really need is content that is related to their growth, for example stimulating their imaginations, not just being concerned about their "wants" but being more interested in their needs.

CB: You mean rather than entertainment, we should take a more psychoanalytical/psychological approach?

TP: Yes, it's more of an educational-development perspective. It's really trying to say: what will make a kid happy, what will make him healthy; what will make her more creative and more able to enjoy life. I want kids to be able to live a creative life. That goal is what drives *The Dr. Silly Show*.

CB: What do you think, Dan?

DG: I agree with Tony's approach, but I'd like to add that you must know your audience. I think that is the most important thing in developing any show — a children's show or something for adults. You have to know who you are trying to reach. Here in Ithaca, I have to know where the kids are; I have to know what they like, what they dislike, what the community likes. It works sort of like a mirror; I get an idea and it bounces off what I know about the community and I develop it from there.

CB: Dan, keeping in mind that kids are really a lot smarter today than they were, say twenty-five years ago when *Sesame Street* became a public TV staple, how do you address the kids of today — kids who are web savvy, street smart?

DG: I think we should go with it [the new youth culture]. Our new host on *Just for Kids*, looks like Jonathan Taylor-Thomas and he addresses what you're talking about, how kids and their culture have changed. He comes into the studio dressed in bell-bottoms, you know the real retro look, and he is part of the new culture of kids. He's one of them and I don't think this is the same crowd that's going to watch *Sesame Street*. This is something we have to play off. Social mores are not what they were even ten years ago. They listen to music that only adults used to listen to. Kids are spunkier today. When you work with pre-teens like I do, you have to meet them, see how they interact with their friends and it's through this experience that you get an idea of how to package your message. Occasionally, we direct kids to a web-address-of-the-week. This way, kids can check out what's on the web for them. We know they're on line, we try to get them looking at things that are interesting, that are good for them, fun.

CB: Tony, why radio? There seems to be so much out there with visual mediums, TV and the web.

TP: First to take a view from the psychological side, which is my point of view. Radio allows the dominance of language. Television and other visual media concentrate on visual input which too often winds up being a sales-pitch. From a developmental point of view, I think that the kids are over stimulated by television. It turns all of

us into voyeurs without any positive impact on improving language skills.

Radio is neglected as a medium, as if it were a horse and plow. It's simple and less expensive and can do more for children because of what's missing from its content. Radio or any audio-based content allows a child to concentrate on comprehension, learning and imagination. Hearing language (your own language especially) and processing that language into meaning, unassisted by photographic support, you have to know what the language says and you have to go on from there to create an understanding in yourself. As far as I'm concerned from my "grandpa's perspective," I say that radio provides children with a direct link to the oral-tradition that goes back thousands of years, to our earliest sense of community. Radio puts into practice the skill of listening and comprehending language. This will surely help develop the audiences that keep our literature alive. If we don't have people who can sit through a play, well who will bother to write them? For that, who will create and enjoy fiction and poetry?

CB: Dan, what is the role of the host on your show?

DG: Well, his main role is that of an MC; he introduces each one of the acts that come on the show. Equally important, he's instrumental on helping other kids relate to him and everyone on *Just for Kids*. If you're going to do a show that has adult entertainers like what we do, having a kid as host makes it easier to relate to the audience.

CB: Having a host in the same age-group can also be empowering to viewers.

DG: Absolutely! Think about it: "Hey there's a kid on TV — I can be on TV too." It's very empowering. Though he doesn't develop content, he's a great role-model. Adults can unintentionally speak down to their audience; kids won't trust them as much as one of their own. This is why I want a kid to be the host; the kids tend to pay more attention to them.

CB: Tony, how can radio empower kids?

TP: I create the content of my show but I'm not a disk jockey: I play a character. I am Dr. Silly. And as a therapist of thirty-odd years and now as a grandpa, I am in a good position to really be helpful to kids. Because I've seen the kids who have come through my clinic, I know what they're feeling because they share that. I'm very basic when it comes to dealing with empowerment of kids; I call what I'm doing a radio service for children, not just a radio show. Getting children to exercise their imaginations and creativity is the main goal. When you empower children with radio, you really help their health along by removing some of the obstacles to their creativity — anxieties from school pressures, disruptions in their emotional stability from family problems, divorce...the list goes on. When I say that radio empowers children it's like feeding them properly. I want to emphasize a grandfatherly role, making sure they're getting enough sleep, that they're properly clothed and cared for.

CB: What exactly goes into creating a *Dr. Silly Show*?

TP: It varies. I take an issue...for example I have some foster kids on my therapy case-load and so I became more sensitive to the dynamics and needs of foster kids. So when I go searching in the libraries, I might look for material around foster care issues. I look for music that helps augment the awareness and growth that is contained in the story I tell. For example my last show was about Ruby Bridges, the child who integrated the schools in the South. The idea of the story, being brave in the face of difficult challenges, carries across to all children, regardless of their circumstances: foster kids, kids in a single-parent home, kids who are sick. I try to also provide a dialect for the narrator that flows from the story, I act everything out to display the multicultural structure of our society.

You see the Dr. Silly motto is: "People who play

together, grow together." Radio is a way for all of us to play together within an extended family of listeners.

CB: Dan, the Ithaca community has taken an interest in *Just for Kids*. Tell us a little about that.

DG: We have a volunteer who is really great in linking us into the community and our PR person has done some really great work too. They went out there in the schools and talked up the show. I was shocked how many people who were really interested in the show. Ithaca, like anyplace else, is really interested in good programming for children. We have parents who bring lots of kids to the studio each week. We serve free pizza in the studio, so I think that might help develop a studio-audience.

CB: Tony, how do you get schools interested in your radio services?

TP: As Dr. Palumbo, the educational consultant, I found a welcome mat that graciously extended to the radio services of Dr. Silly. In fact, I had the chance to broadcast live into the fourth grades (on Cape Cod) with a show called *Kool School*; it was a great academic success, motivating the kids to read more, create more, write and even perform. However it is very difficult to get outside-school programming into schools without appropriate education credentials. I had to get together with teachers and administrators on all of this. They guided me about format and content.

CB: Dan, is there any in-school component to *Just for Kids*?

DG: Because we're on the local cable system, we're really broadcasting to the entire community of about 200,000. Our time-slot on cable isn't during the school day so we've focused on getting whole families to watch together at home.

CB: An obvious question — what about the over-commercialization of children and programming directed at them?

DG: I wish I had an easy answer. I've written a 46 page examination of what's going on in children's programming. You must have underwriting to produce a quality program, but aside from the donated pizza in the studio, we're limited. If you're a network producer, you're going to have a hard time creating a show that isn't a sales-

pitch. It's not "your show" or "your message." That belongs to the network and the sponsors. Kids have a hard time distinguishing a Teenage Mutant Ninja Turtles commercial from the actual show — the music and images are the same. The atmosphere in a PBS-type environment is different. Sponsors get involved to get their name out to an audience, but it isn't a hard-sell like you find on commercial TV.

CB: Sears sold a lot of toys and kids clothing by underwriting *Mr. Roger's Neighborhood*.

DG: True. Parents see that message at the end of Mr. Roger's — they're the ones that make most of the purchases. On the whole though, public TV is a less-manipulative medium, although there's a ton of sales done in merchandising from *Sesame Street* and *Barney*.

CB: Tony, I'm sure you have something to add.

TP: Commercialization is a world phenomenon there isn't much escape from it. Advertising is only one aspect of the commercialization that really runs the country. So, I say let's not be afraid of it; let's try to make the commercialization of kid-culture part of becoming a savvy consumer. I try to help make some sense out of what kids are seeing and hearing. Now that advertising directed at children blends program into commercial, my interests and concerns for kids are alarmed. It's not just a commercial, there is deliberate subterfuge to cajole, trick, and manipulate the young consumer. This is the kind of advertising that I think is deleterious for kids. It is the difference between friends to children and those who befriend them for selfish reasons.

Not Kidding Around continued on page 27



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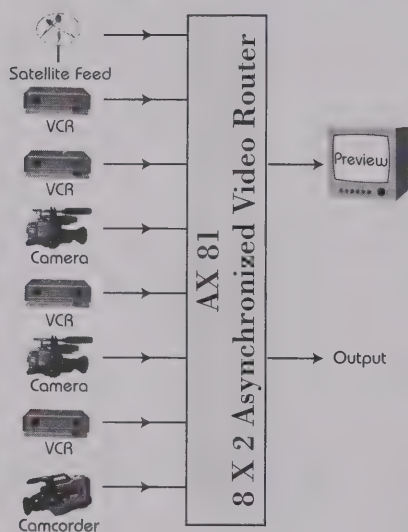
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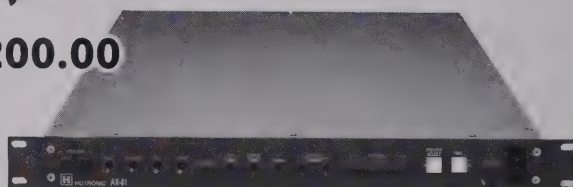
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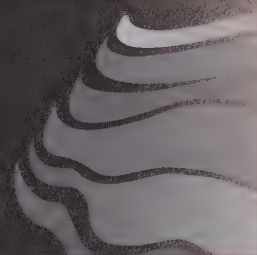


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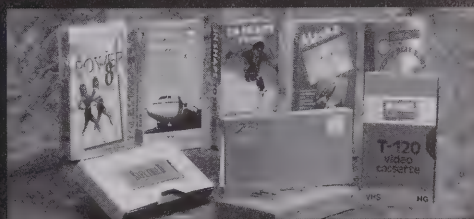


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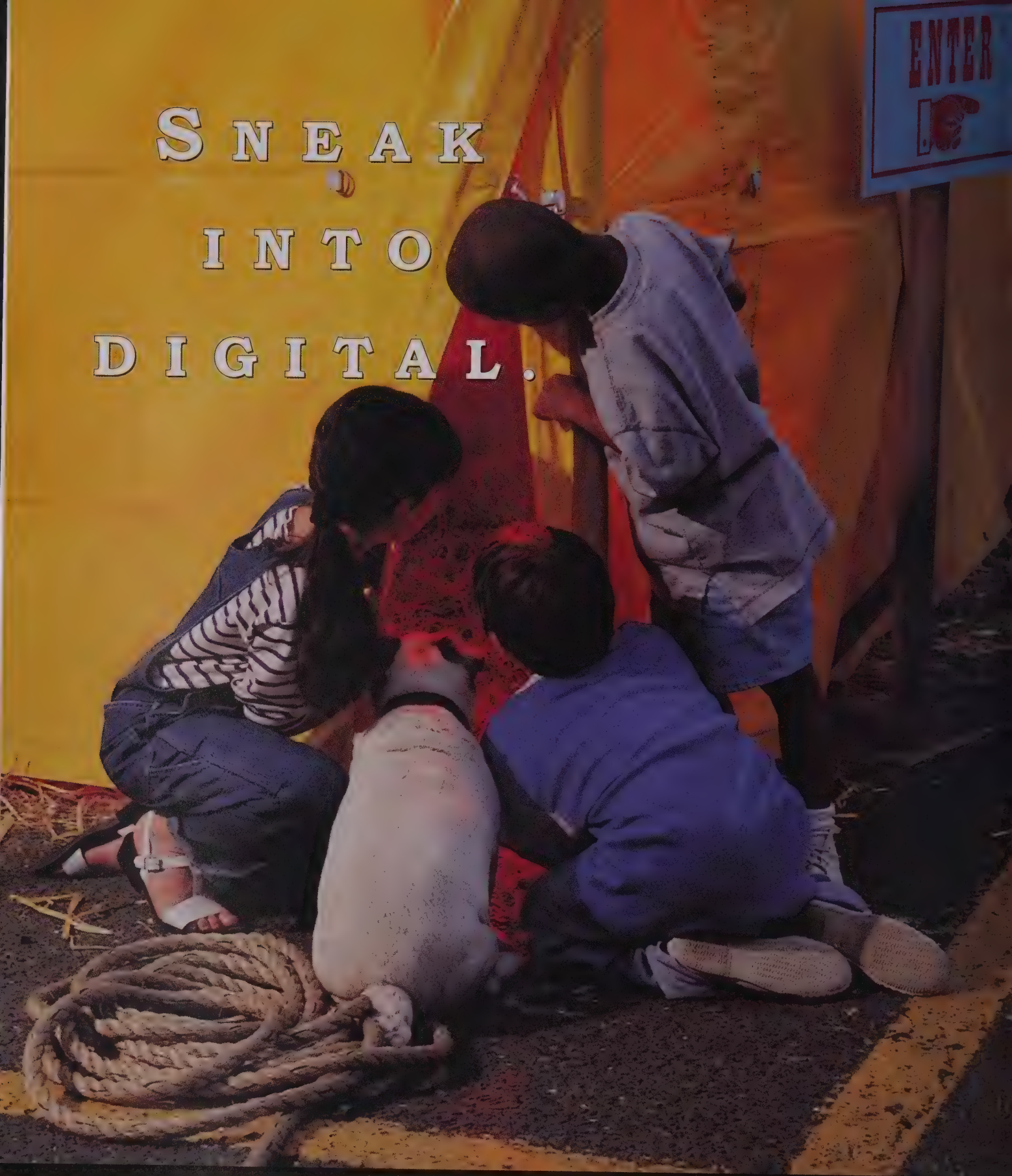
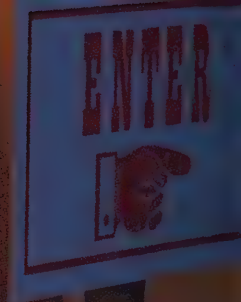
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Q One of our DJ teams often tapes off-air telephone conversations for later use on-air. Most of the people who call in do not know that their conversations are being taped. Can the FCC fine us for this?

A Yes. Before recording a telephone conversation for broadcast, or before broadcasting such a conversation simultaneously with its occurrence, Section 73.206 of the FCC's rules requires you to inform all parties to the telephone call of your intention to broadcast the conversation. In certain instances, the circumstances of the conversation presumes that all parties are informed of the broadcast (i.e., where the rules of a contest requires listeners to call the on-air DJ at certain times of the day). Since the FCC may fine you up to \$5,000.00 for violating these rules, please make sure your staff complies with 73.1 206.

Q Our school has been approached by a church that wants to lease broadcast time on our radio station on Sunday mornings. The school administrators are unsure if we are allowed to lease broadcast time, and if we can profit from such an arrangement. In one of your legal columns last year you advised against this practice, but at the recent National Conference you changed your position. Are programming lease arrangements or noncommercial stations permissible?

A The FCC once strongly frowned upon non-commercial stations entering into programming lease arrangements, but has become more accepting of the practice in the recent past. If you enter into such an arrangement, you must remember that the school must retain ultimate authority over the radio station at all times, including the right to reject or "pull" programming that the school deems unacceptable. The programmer should not directly pay any of your station expenses, such as salaries, utility fees or music licensing fees. The programmer can reimburse you for such expenses. Unlike commercial stations that lease time, you

cannot profit from such an arrangement. However, you should calculate certain station expenses associated with the block of time being leased, and seek reimbursement for such costs. All in all, to protect the integrity of your license, both parties should enter into a Lease Agreement with the guidance of your communications counsel.

Q Can we require a lease arrangement to be coupled with a separate donation to the station?

A I would not recommend that. Since non-commercial broadcast stations are not allowed to profit from a programming lease arrangement, the requirement of a separate donation would be an attempt to indirectly do what you are not allowed to do directly.

Q The FCC rules are vague as to station log requirements. What logging requirements would you recommend?

A Your station's logs are essential in protecting the integrity of your license. You are required to log EAS test entries, as well as the date, time and nature of any significant operational problems with respect to operating power, modulation levels, calibration, EAS equipment and tower lighting. While the FCC Rules do not require you to log in non-EAS infor-

mation relating to proper operating parameters, we suggest that you regularly make such entries. Therefore, if someone complains to the FCC that your station was not in compliance at a certain time and date, you can easily establish your station's record of compliance. We suggest that you log-in proper operating parameters at least twice a day.

Q Our radio station is licensed to Hempstead, New York. Since we are in the New York City and Garden City markets, can we include New York City or Garden City in our station ID?

A Yes. Every broadcast station may "identify" with more than one community, so long as your actual community of license is mentioned first. According to FCC Rule 73.1201, you may identify your radio station as "WXYZ, Hempstead-New York City" or "WXYZ, Hempstead-Garden City.

Cary Tepper is a partner with the firm of Booth, Freret, Inlay & Tepper in Washington, DC

As NACB's legal counsel, Mr. Tepper will respond in this column to selected questions submitted to him in writing to: NACB Legal Column, Brown U. Box 1824, 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 202.686.9600.

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Media



General overview:

Overall, the Media 100 is a very good, cost effective non-linear editing solution. Editing with the system goes quite smoothly even for the novice user. If you have used a Media 100 system in the past, you will like many of the improvements made in version 4. We must say that Media 100 has listened to users about many problems and has made the needed enhancements.

Getting started:

Installation is straight-forward, with only the Vincent 601 board to be installed inside the CPU. There is one external connection to the board to the breakout box (or breakout cable in the case of the qx and lx models). Of course you may need to also install a SCSI card to connect an array to your system if not already installed. You should check the Media 100 website, www.media100.com, for the latest Compatible Peripherals Guide. The breakout box can either sit on the table top with the included weighted base or be rack mounted with the supplied brackets. Rack mounting can get tight on one side of the breakout box, since the cable exits the side of the box and you do not want to bend the cable too tight. You have the option to mount the box with the connectors facing forward or facing the rear of the rack. There are input and output connections for S-Video (Y-C), composite and component (Y, R-Y, B-Y) video and dual-channel balanced and unbalanced audio input and output signals.

One problem with the audio input and output is that there is a recessed switch that must be used to choose balanced or unbalanced audio for

input and output. You can have separate settings for either input or output but because it is a physical switch, rack mounting with the connections facing rear makes it extremely difficult to change these settings. This needs to be changed to a settings window like the video has, where you choose your video input and output in a software settings panel rather than a physical switch on a box.

The software installation is also straight-forward and comes on two CDs and a floppy disk. One CD is the software (including the documentation in PDF form), the other is the tutorial; the floppy has a diagnostics program on it to test the hardware. The Media 100 software will require about 41MB of drive space. The tutorial is a separate install that will need about 300-400MB of drive space and there are both NTSC and PAL versions on the CD. The Media 100 editing software is also straight-forward with a similar look and feel to many of the other editing packages available, so the initial learning curve isn't bad with the basics — you can start editing quickly.

The system recognizes many different file formats and imports them easily. Nonetheless, we recommend reading the manual before trying to import audio for two reasons; the way you import sound will change some of the characters of the files; also, the Media 100 doesn't always "import" the file but rather creates an alias of the original file so moving, renaming or trashing the file will break the link to it. One feature we really liked is the ability to import direct from an audio CD rather than having to go through the steps of capturing the audio to the drive before importing clips to Media 100.

Data rates are easy to set and choosing drives is also a simple task with the straight-forward settings panel in the software.

Machine control is OK but you need to have a "professional" deck that uses the 9-pin D con-

nector. Media 100's position is that professional equipment only uses this connector and that everything else is "consumer" equipment. We have to take them to task for this point, because many lower-end professional pieces of equipment that use other control connections and protocols along with the "prosumer" lines that have sprung up over the years. Many schools have invested in these product lines so they can have equipment accessible to a greater number of students inside the same budget. Many corporate users also opt for the lower level of pro equipment and invest in good non-linear editing solutions rather than in higher-end linear systems. And yes, these decks are controllable because there are packages like VideoToolKit® that can take full advantage of these different protocols.

The Media 100 manuals are useful, though the indexing could be improved. The system comes with 4 manuals; an Install Guide, Tutorial, Reference Manual and User Guide.

Kinks you should know about before using the system:

In spite of the many attractive features on the Media 100 system, there's always room for improvement. There are some problems with the digitizing that users need to be aware of as they use the system. One apparent flaw occurs when moving media files around to a different directory or to a disk; the program can lose track of files and can't always find them with the "relink media" command. This is definitely a problem on the lx version but it may have been solved in the xs version, but we've only used that unit a few times.

A related problem is that the clips in the program and the clips in the bins lack a certain degree of cross-referencing ability. If you re-digitize all the clips in the bin (some of which are in

100 lx

use in the program) they still show up as unavailable in the program. Granted, you can circumvent this by highlighting the clips in the program window and batch digitize those; but we feel that the application should be able to remember the source clips in the bin from which the clips in the program were created.

Batch digitizing is pretty inefficient in versions up to xs. Currently, it works like this: the application digitizes the clips in the order in which they are used in the program. This often necessitates a lot of time spent rewinding and fast forwarding to the next clip. With machine control it does it for you, but it still takes a while. It would be much quicker if the application digitized the clips in ascending order of timecode starting at the beginning of the tape and proceeding forward. Also, we've never been convinced that the system does share media between clips whose timecodes overlap, even when you check off that option in the batch digitize dialog box.

Media 100 should take advantage of its superior image quality and make a system addition for filmmakers that can reverse the 3:2 pulldown of film-to-video transfer. An option to cut at 24 frames per second offers more exact cutting for those who plan to match back to film.

One minor annoyance is that you don't have a "destination" option for where bin effects and pastes go to. The system always creates a new bin for those clips each time you render an effect or paste a clip. It would be nice to be able to assign to an already existing bin.

The ability to switch the audio viewing mode from bar to waveform is good, although a third option of a more detailed audio waveform, together with the option to split audio frames

(for extreme fine tuning of an audio cut) could be added. Silly as it may sound, sometimes 1/30th of a second is a little bit too blunt. This came up most when layering tracks of music and synching up the tempos.

Importing large files from Macromedia Director and Adobe AfterEffects can also be a problem. It appears in several fashions but large animations that approach 2GB in size are a problem. Larger Quicktimes made in Director also seem to crash the Media 100 a bit too often.

These are our biggest complaints and points for improvement. For the most part, it's a very user-friendly and fast system. The ability to execute a given command or procedure in more than one way (i.e. tweaking the cursor position two different ways with the mouse and one with the keyboard) is great. Though you can't do really advanced compositing (Adobe AfterEffects or something more advanced like Flame), this is, after all, an editing program, not a compositing program. As users, we wouldn't be looking to the system for special effects beyond the odd fade or dissolve here and there. We suspect that there are many who share this view, so improving the effects shouldn't be a main issue on Media 100's programming plate.

Technical Stuff:

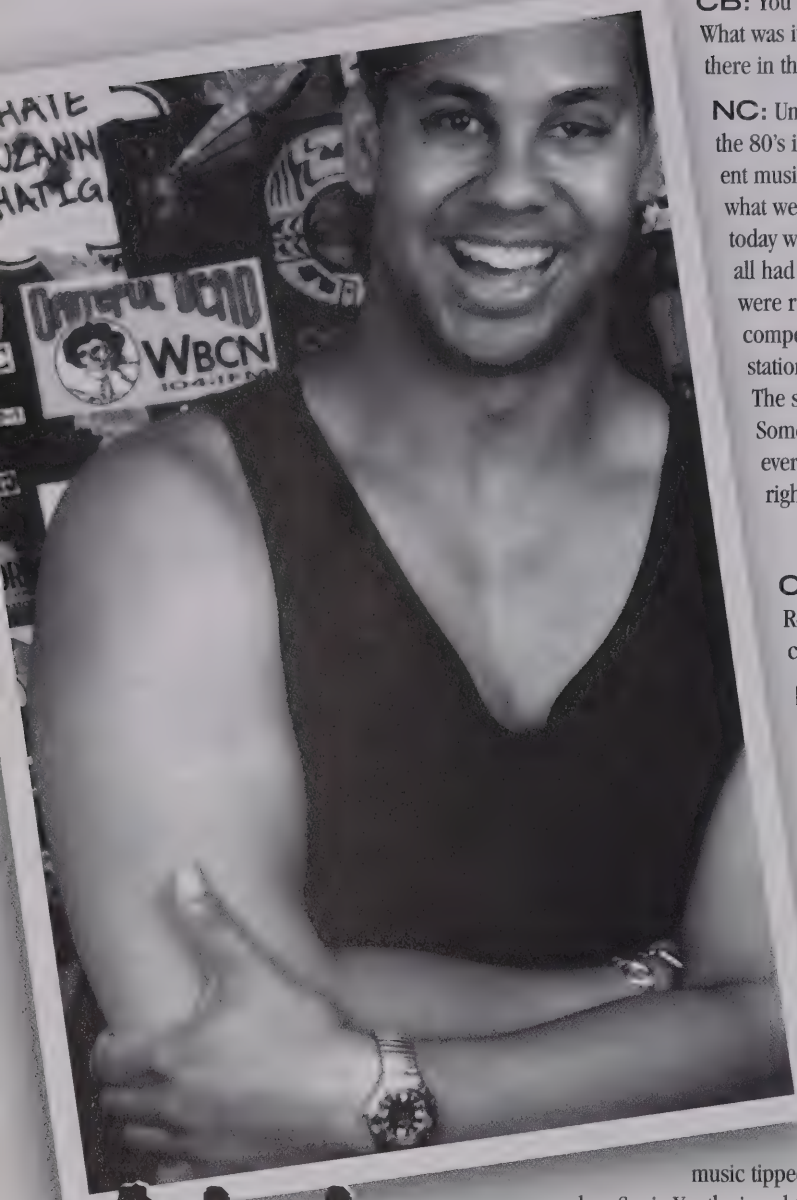
Media 100 lx requires at least 80MB of RAM (it should be interleaved), a PCI Power Macintosh 7600, 7300 or higher, (it will also run on a PowerComputing PowerTowerPro 225), and an external SCSI drive with at least 4GB of storage and a sustained speed of 6MB per second. Also recommended is System 7.6.1 or higher. The Vincent card and SCSI cards must be installed into specific slots in the CPU, so you must read the Install Guide for this information.

For reference, the Media 100 systems used for this review were run on Power Macintosh 8500 and 9500s with at least 96MB of interleaved RAM and an accelerated SCSI external drive array of at least 4GB. The CPUs were running MacOS 7.5.5, 7.6.1 or 8.0.

Technical support is good for the most part but not outstanding. Just getting to technical support can be a project in itself, running the maze of the phone system and waiting. Hold-times vary, so if your question can wait, call first thing in the morning rather than run up your phone bill.

Answers from tech support can be very generic; we experienced one problem repeatedly and got several different answers but no solution to the problem. To be fair, there was an attempt to answer the question and tech support did call back with other possible solutions. Also, one of the puzzling problems we experienced (moving the files from one machine to another) would not always produce the same error or any error with no changes to the files. Yet another unsolved computer mystery...

Media 100 lx test drive continued on page 27



Airing it Out

WBCN's Nik Carter, college radio alum, free-thinker and advisor to the lovelorn bares all on his beginnings in the business, the past, present and future of music, and his recipe for career success.

CB: You're an alum of WNYU. What was it like when you were there in the 80's?

NC: Unbelievable, amazing. In the 80's it was an entirely different music-culture. So much of what we deem "alternative" today was just starting out. We all had the attitude that we were regular New York jocks competing with commercial stations like WDRE and WLIR. The scene was amazing too. Some of the best music I've ever heard was being made right in our back yard.

CB: Hüsker Dü, the Replacements, and of course Sonic Youth...

NC: Well sure, but I'm also talking British underground stuff like the Jesus and Mary Chain, Red Lorry Yellow Lorry, Souxie and the Banshees, "traditional" alternative and punk.

CB: You must feel like quite an insider in retrospect. When

music tipped over in the late 80's

when Sonic Youth signed to Geffen, up to '91 when Nirvana and everything from Seattle broke, did you ever think the tide would change so quickly?

NC: Who really could? It was bastardized so quickly. The very term "alternative" is misleading now. In the 80's, alternative radio played Wham, Thomas Dolby and Tears for Fears, stuff programmers considered novelty bands. To find music with substance, you had to turn to college radio. In a way, it hasn't changed.

CB: How so?

NC: Consider what's happening in Boston right now. College stations here are very left-of-center in their programming. They generally steer clear of stuff on majors and some kids consider this a kind of moral high-ground. But college program-

mers need to understand that the left-of-center mentality is really a symptom of commercial stations embracing a genre that used to be their territory. Alternative radio is all about opening your listeners to new ideas and artists.

CB: College radio is more than a medium for expression; for me it was a lifestyle. How did you make the transition?

NC: I've been very fortunate, in that I've been able to spin music that I really like for almost my entire career. I'm an exception. Too many college jocks wear their hipness on their sleeves. For the people who are just spinning music for fun without any ambition in the business after college, that's fine. The advice I always give to students wanting to get into this business is be prepared to check your musical hipness at the door. You don't get to pick your music in commercial radio, and I know that this has become the case at many college stations too. Coming out of NYU when I did, it was hard in some respects to not be successful. I went to school with Tabitha Soren. Lots of my classmates went on to on-air gigs in big markets or found jobs at MTV and VH1. Certainly these aren't titanic achievements in media, but the opportunities are there if you're willing to hunt them down. You've got to be patient, though. I had to send out dozens of tapes before I landed my first fill-in gig at WFNX.

CB: Much of what we hear today on commercial modern rock radio was plotted out years ago when programmers employed CHR tactics on new music.

NC: The blueprint was drawn out in L.A. on KROQ. They had up-beat, Top-40 sounding announcers spinning the Fall's "Eat Yourself Thinner." People liked it and it worked well as a way to enthusiastically present new music. When I started in Boston on WFNX, there were only a handful of commercial alternative stations. Now there are a million stations out there that call themselves "The Edge" and use this same format.

One interesting outcome of the change in music that happened in the early 90's is that when the modern rock format took off, there weren't enough competent jocks to staff stations. That was the best time to find a job coming out of college radio because people from that background were hot property; they knew the music. A few years later, commercial alternative can seem too sanitized and safe. Part of this comes from the record industry and part of it is inept programming by people that have their backgrounds in Top-40.

CB: Many people in the Boston-area press and even in some of the trades have compared your shtick to Howard Stern. Though Howard invented the idea of disk-jockey as entertainer, I think you're looking to challenge your audience in a different way?

NC: Thanks for making the distinction. The other distinction that needs to be made is that between being a personality and simply being a jock. I never wanted to be a CHR-style jock who just pressed buttons and talked a bit. I'm not knocking that — you can always find a job. I know a lot of people who do that and enjoy their lives. But I wanted to do a show, to be an entertainer. Once you find your "voice," the hard part is finding a station that will allow you to express yourself along with the music.

The comparison to Howard, flattering as it is, is mainly based on WBCN's audience. Our listeners are mostly male, and the common denominator, what's on their minds, is sexuality. This translates into what I have to say every shift. This subject-matter is the main point of comparison between the two of us. Howard kicked open the door for the kinds of discussions I get into, but he's a performer in a different way than I am. I cringe when people try to put me in a shock-jock category. When Oedipus (WBCN's PD) interviewed me, he asked what I wanted to do and I told him I wanted to do a morning show at night. That's what I think I'm doing. I never try to titillate. I'm an adult-male and I understand and appreciate the human dilemma of sexuality and relationships. I also try to be candid about my own life and relationships.

CB: The main thing that sets you apart is that so much of your show is driven by call-ins. There isn't any orchestrated plan in place. Real people call and you rap with them.

NC: I've been burned a few times, but for the most part, it's the real word from the street. Regardless of music format, it's pretty rare to get on the radio and be allowed to actually hold conversations. I'm the envy of my friends who work in Top-40 radio. In that atmosphere, you can only talk until the Hanson kid sings "Mmmm Bop" and you're off.

In the 80's... to find music with substance, you had to turn to college radio. In a way, it hasn't changed.

CB: You've worked in a top-10 market, Boston, and have spent time in Providence, a smaller second-tier market. What's the biggest difference?

NC: Without making a huge generalization because I stayed in the same part of the country, Boston listeners can be more cynical. My listeners at WDGE (now WXEX, Providence) loved the station and loved the jocks. In Boston, I always felt, and sometimes still feel, like I have to prove myself every moment of every show. Not fumbling when the mic's on isn't enough — I have to win the trust of the audience by knowing the music and the scene. Providence was a great learning experience for me, even though I was only there about six months. For example, I never took a phone-call at WFNX; now that's my bread-and-butter.

CB: Howard Stern aside, where did your persona come from?

NC: In short, from listening to WBCN when I was growing up. In many ways, this is where the wacky rock-radio morning show was created. Charles Laquidara and *The Big Mattress* were a huge influence. I learned a lot from listening to Mark Parenteau. The same can be said for Sonny Joe White at Kiss 108. I didn't grow up listening to Stern because he wasn't in the Boston-market yet. By the time I got to New York and could listen to him on WNBC, I pretty much knew what I wanted to do.

CB: When you made the shift to the afternoon-drive slot and replaced Mark Parenteau who was practically a Boston-radio institution, competing jocks tossed some mud at you and it got pretty ugly. You handled it pretty well, considering.

NC: For some reason, it was important for them to let their audience know that I was black. Obviously they were trying to suggest my race meant that I wasn't one of them (part of the rock 'n roll community). They tried to damage my credibility in the eyes of their listeners.

CB: Putting this all in context, they apparently think that rock 'n roll fell to earth in the form of Elvis.

NC: Boston is very insular. Without making a value-judgment, people don't mix as much as they should. If your radio strategy is to exploit that, you should take a good look at what you're doing. If you're on the radio, you're a communicator and you have to take responsibility for what you say.

I wanted to do a show, to be an entertainer. Once you find your voice, the hard part is finding a station that will allow you to express yourself along with the music.

Racial epithets are hateful, no matter how you slice it. They took a similar statement to one of the Boston papers as me calling them racists. It really got out of hand for a couple of months and it got in the trades. It was just unnecessary and unprofessional.

CB: How do you prep for your show?

NC: That's a strange and nebulous beast. People can be really ritualistic about it, looking at stuff on the internet, dragging piles of trades into the studio. I remember being at a convention several years ago and listening to Wendy Williams from Hot 97 in New York. She said, "I read *Cosmopolitan*, I come into work, I live life!" For what I do, because I'm not just doing music now, I read *Rolling Stone*, *Spin*, *NME* and *Melody Maker*. I check band sites and industry sites but I also watch Jerry Springer... or C-Span. With what I'm doing now, people will call me or email me asking for advice and there's the show.

CB: Do you write bits?

NC: Not really. I think that type of humor sounds forced and it doesn't fit with what I'm trying to do. I'm a big fan of spontaneity. Sometimes working the phones is enough for three weeks of good shows. If you've ever seen that old archival footage of avalanches — it all comes down to removing the right snowflake. Some days it isn't happening but Oedipus has told me, if the laughs aren't there, rely on the music — your knowledge and observations are entertaining enough. That's a pretty rare sentiment in this business. Again, I guess I'm just lucky.

Building the Perfect Wave

Helpful hints for student station webmasters

Information about the mechanics of web page construction is readily available from a number of sources. More difficult to find, however, are content tips concerning specialized web pages—those for college stations, for example. While “learning by doing” may be beneficial to those planning web pages, some advice from others who have already gone down that electronic road may also be useful.

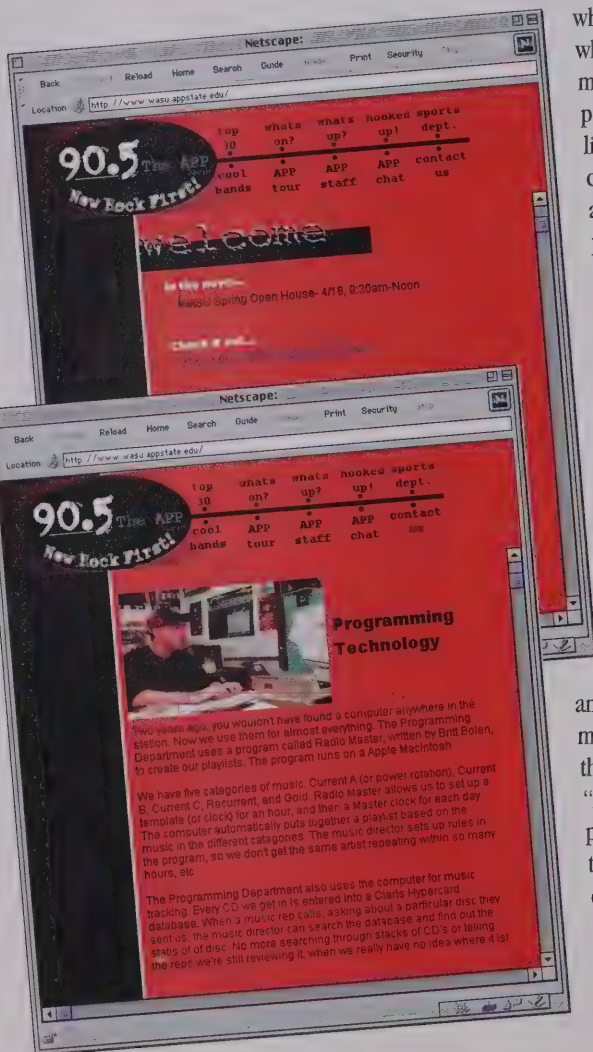
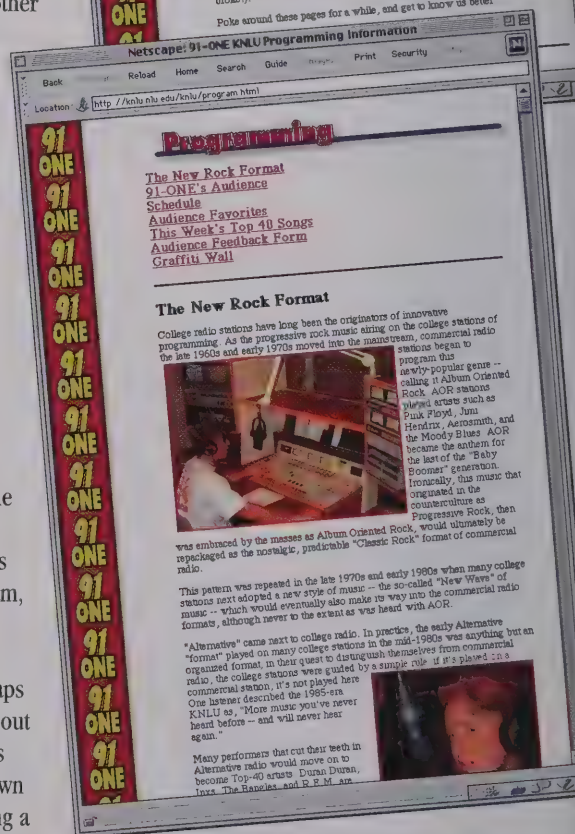
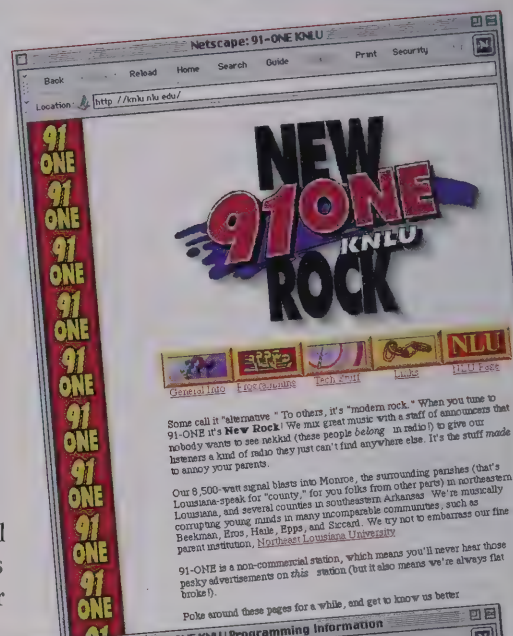
When Station Manager Jonathan Mauney was designing the web page for Appalachian State University's WASU-FM

(<http://www.wasu.appstate.edu>), he wasn't concerned about his lack of computer programming skills, feeling that programmers aren't necessarily good web page designers. “You need a graphics-oriented person who can design a common look that will be consistent throughout your page,” he says. “If you look at the high-end commercial sites such as Apple Computer and Microsoft, they have this common design throughout their web site that looks best. It's not just put together.”

Before you start thinking about the design of a web page, it might be wise to first contemplate web page philosophy. In other words, what are you trying to accomplish and who's your target audience? Keep in mind that your web page's audience will probably be broader than your station's listening audience, encompassing other college station personnel as well as your school's alumni and prospective students.

Anyone in your target audience should be interested in some type of program guide. The block programming used by many college stations makes some type of program schedule a logical choice. However, Joel Willer, General Manager of Northeast Louisiana University's KNLU-FM (<http://knlu.nlu.edu>) suggests that listings should do more than simply identifying the blocks by the names of the

announcers. “Unless a web visitor is merely looking for a friend's program, this is of limited use,” he says. “Always describe the content of the program as well as the host. Perhaps the reason some programs go without description is because the host has never been forced to set his/her own parameters. In this case, including a web page description of the programming itself will be beneficial.” This



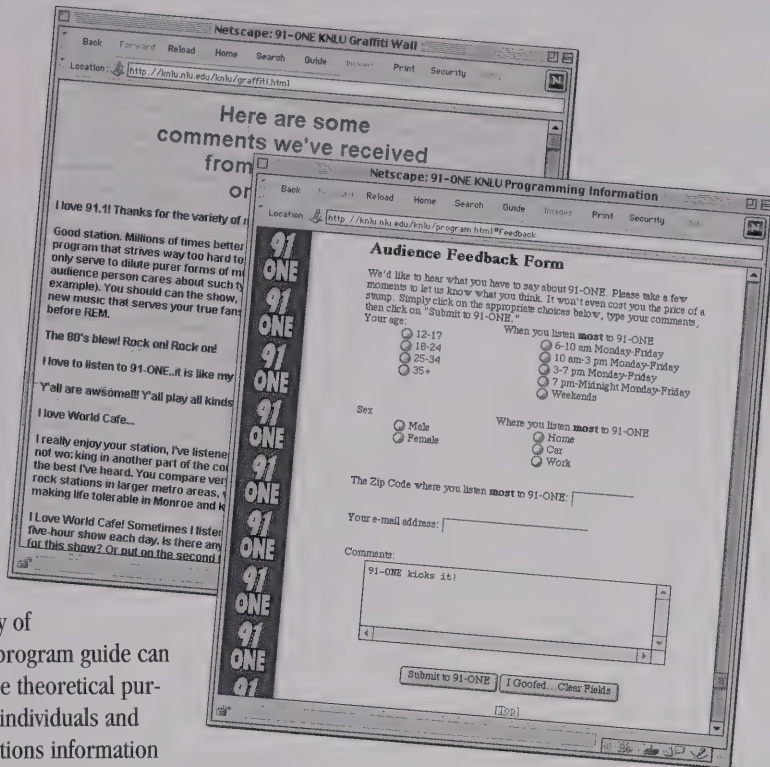
can also offer a way to put links to individual announcers personal, music-related site.

According to Jonathan Mauney of WASU-FM, your program guide can also serve a more theoretical purpose. "It'll give individuals and other college stations information about your programming philosophy," he says. "For local listeners, the program guide and information about promotions you're doing should be of special interest, along with information about how to contact the station."

Holland Guldberg, maintenance engineer of Western Washington University's KUGS (<http://www.kugs.org>) recommends a station guestbook as one way for your audience to contact you. "It gives people a chance to interact with the station," he says. "They can leave their own personal mark. Using a guestbook has really brought the morale up at our station. We get people from all over the world telling us very positive things."

Joel Willer of KNLU has a similar comment. "Our audience feedback form and accompanying Graffiti Wall have proven useful in getting the audience involved with the station and web site," he says. "We plan to make greater use of on-air contests specifically linked to the web page to generate traffic and interest."

Relative to web page content, Holland Guldberg recommends that web page designers think carefully before electronically showing off by using gimmicks such as flashing text, scrolling graphics or animated icons. He says web pages should keep their content-to-hype ratio at 999,999,999-to-one. "Who cares if you know how to scroll text and embed MIDI files in your HTML," he says. "I want information about your station. Give me something I can absorb, not the latest trendy HTML hack."



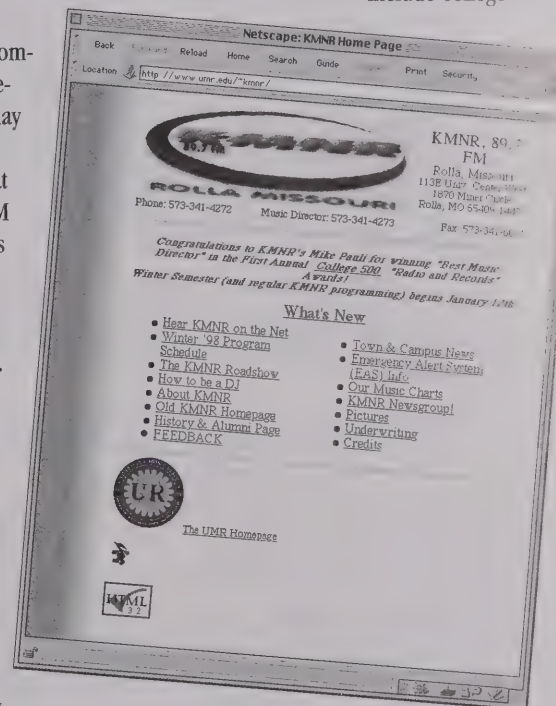
"Showing off" could also apply to the choices for text and background colors. Common sense dictates that your colors complement each other. Patterned backgrounds may prove to be more of a distraction than anything else. Chuck Renner, Chief Engineer at The University of Missouri-Rolla's KMNR-FM (<http://www.umar.edu/~kmnr>) recommends that you not only have good color contrast between text and background but that you also pay attention to the computer system you're working with. "If you work on your page on a Mac, look at it on a PC, or vice versa," he says. "If you plan on creating a lot of graphics, obtain a copy of the color palette that is common between Macs and PCs, and use it for your graphics."

Renner is not a big fan of frames, generally recommending that they be avoided. "There are some situations where frames are the only way to do something," he says, "but for the most part, you can get by without them. If you do use frames, provide an option link for a non-frames version or use <noframes> tags for browsers which don't support them."

To be fair, the two most commonly used browsers, Microsoft Internet Explorer and Netscape Navigator, both support frames. Frames-based sites can be very useful for college radio sites, especially if you are streaming RealAudio or offering another type of robust content.

Renner classifies links as potentially being both good and bad. "They can be a problem in the sense that you're basically inviting people to leave your site," he says. "We've abandoned a large page of links in favor of temporary links to timely information such as the web page of the artist we're doing a feature on that week."

If your station is planning a web page, you might want to consider checking out the techniques used by other stations, including those mentioned here. In addition, former NACB Executive Director Glenn Gutmacher (www.ultranet.com/~gutmach) passes on the following lists that include college



radio station web pages:

<http://wmbr.mit.edu/stations/list.html>

<http://www.ibsradio.org/Stations1.html>

<http://www.relaxonline.com/radio/>

http://www.internetwork.com/crn/link_stn.htm

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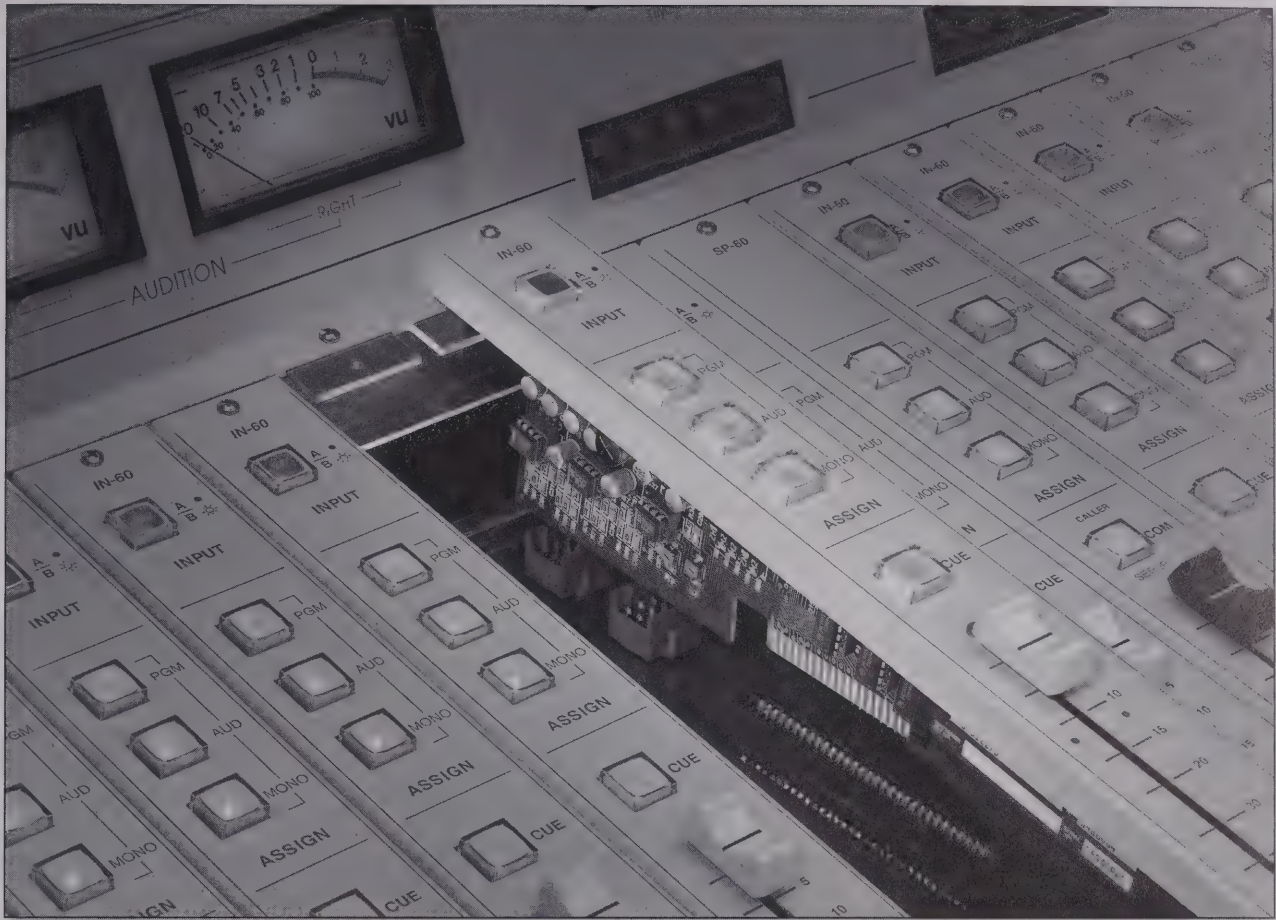
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See the next issue of *College Broadcaster* for updated information and look for awards information arriving at member stations next month. Please call NACB at 401.863.2225 with questions and/or ideas.

Not Kidding Around continued...

CB: Dan, how can student stations get involved with children's programming?

DG: I hope that this interview will get more stations involved. Call and talk to me. Every community is different and knowing the needs of its kids is a first step. I think that if students start with healthy children's programming while they're in college, by the time they graduate, they'll know not only how to get started but what works.

CB: The next generation of parents is out there. Creating content for children can be very holistic by drawing in people from other disciplines — from education and psychology and child oriented study-areas, even theater and music departments. Everyone working toward a common goal.

TP: Dan's just the kind of person I thought I would never meet, someone dedicated to the interests of kids. I think that we should cooperate, even collaborate, on projects that support this goal. We can also say to student broadcasters that children's programming can be an entire career-path. I say, go on, get into this while you are in college and make a career of serving children through media.

CB: The culture has really created a gap here between what was available to kids just ten years ago and what's available now. As long as new programs bring families together to watch and listen, that can't be a bad thing.

Dr. Anthony J. Palumbo can be reached through NACB: 401-863.2225

Dan Gold can be reached at ICTV-Ithaca College: 607.274.3244

Media 100 lx test drive continued...

Some final notes:

There are a few final issues and notes that need to be covered. Again, check the Media 100 website for the latest Compatible Peripherals Guide since there are many pieces of hardware that will and will not work properly.

The Platinum technical support that you receive with the system is only for a short period of time. When we purchased systems, we expected tech support was for a year period but this wasn't the case. It's too bad Media 100 doesn't sell the systems directly, like they do with the new DV systems: dealing directly with a manufacturer is always better than a reseller. As it stands, you are limited to which resellers you can deal with and we remain unimpressed with "Value Added Resellers" (VAR) since they usually add very little value. They're fine if you don't have the time and/or staff to maintain your systems but unless you are purchasing a large number of systems or buying full packages (CPU, monitors, deck, etc.) you can get the feeling that you just don't matter. Since the Media 100 systems are so straight forward, it only took 30 minutes to install two systems and the only needed tools were a grounding wrist strap and a screwdriver to open the CPU case. Talk to a couple of VARs about your Media 100 systems before you choose one, and also talk to other customers about the VAR.

One extra use we found for the Media 100 is working on projects with mixed format footage (NTSC and PAL). Since once digitized, the footage is all in the same Media 100 format. The only issue with this is finding decks in both standards available and using AfterEffects to adjust the PAL footage down to the 640x480 size of NTSC or vice versa.

We've tried to point out many of the issues you may encounter in using the Media 100. Because it's an excellent system we feel it stands up well in spite of its quirks. Let's face it, all systems have problems and limits but when software developers work on improving their products by listening to users, as Media 100 has, they create a better product.

Barry Albright is the Facilities Manager and Mac Systems Administrator of Brown University's Scholarly Technology Group and Multimedia Lab.

Tom Guiney is a filmmaker and digital artist just a few months shy of graduating from Brown University.

Building the Perfect Wave continued...

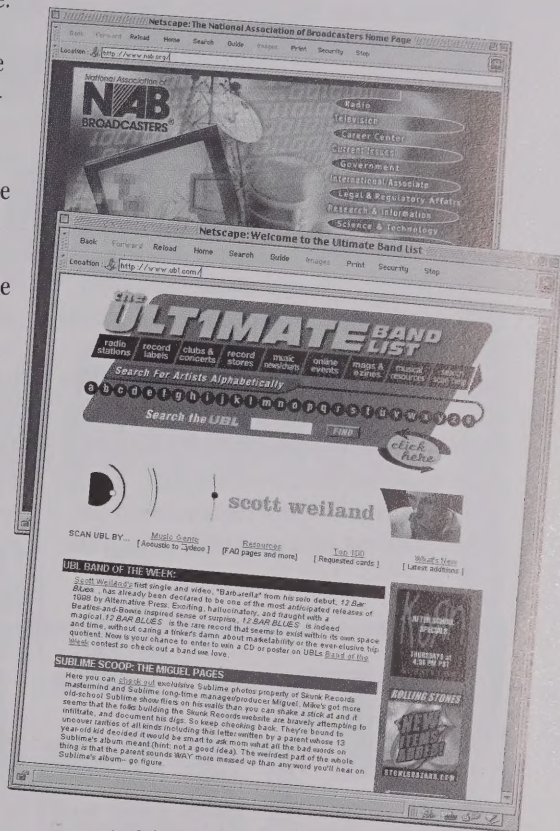
Helpful industry resources include:

<http://www.nab.org>

<http://www.rab.org>

<http://www.ubl.com> (The Ultimate Band List)

<http://www.interactiveweek.com>



Several of the stations mentioned in this piece have web sites that include a staff page with pictures and brief bios. A staff page can be useful to other stations, for example, if a PD wants to locate his/her counterpart at your station. Staff photos can also help place an image with a name, giving listeners and alumni a better feel for your station and its personnel.

Several stations use their web page not only for self-promotion but as an aid to the campus and community through the use of events calendars, with members of the public being able to electronically submit their bulletin board events.

Once your web page is up and running, it should certainly be promoted. If nothing else, you can use your own airwaves to run a promo for your web site.

A final tip, compliments of Chuck Renner of KMNR-FM: keep things simple and don't create anything that someone won't be able to maintain.

Worried about your future career? Worried about how prepared you are for it? Well, worry away, but don't lose yourself in the worrying.

If you are a student, you have at some time, and will continue, to worry about what happens after you graduate. Many of you, through your classwork, extracurriculars, internships, and work at your station, are building up an impressive and competitive resume that will escort you into the professional media playing field, and give you advantages over your less-active peers.

However, as you build the mighty resume, remember that you need to also be building your own skills, your personal repertoire of knowledge, your ability to deal with problems and issues that you will face daily, and your sense of achievement and self-satisfaction. While many students make the mistake of equating a brilliant resume with being an ideal employee, very few employers are going to make that mistake. They know that no resume can truly reflect a person's creativity, problems-solving skills, and general ability to succeed at a given occupation. Having "Station Manager" on your resume doesn't necessarily mean you are a good leader, sort of like

getting the "winning envelope" from Publisher's Clearing House doesn't mean you have won 10 million dollars.

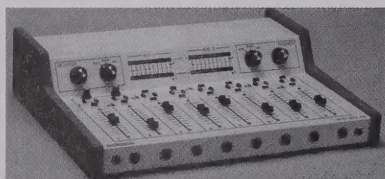
In order to reach your potential, to succeed in your career, to really be fulfilled as an employee and a person, you need to build your skills while building your resume. Take advantage of the opportunities you have, like working at a student station, to broaden your horizons and prove your worth as a worker. Don't try to make your experience into a cookie cutter line on your resume. Learn to lead, to change the status quo, to try new ways of doing things. Take advantage of the leeway you have now, as a student, to experiment with ideas that are risky. You can run a "professional" operation without having to buy into someone else's idea of professionalism. Make the line that says "Program Director" or "Executive Producer" mean more than just being appointed to that position. Make it mean you made a difference in your community, at your station, and with yourself.

This issue is filled with examples of people who took advantage of the opportunities they had and made them more than just a trophy on their wall. (See "Airing It Out" and "Not Kidding Around") These people will continue to succeed because they understand the difference between having a nice resume, which has a surface importance, and being a truly outstanding person, which is essential.

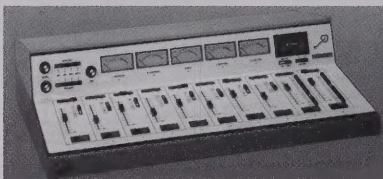
It is easy to understand why students get so wrapped up in their resume; every day they face pressures that make the resume look like the end-all-be-all of their seemingly endless years at school. But, it is important that you can take a step back from that and understand what your place is in this whole process: You, not the resume, are the focus.

Laura A. Nein

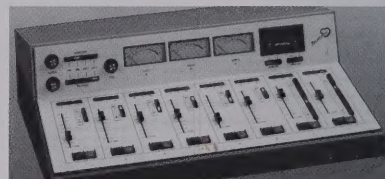
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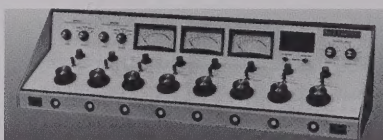
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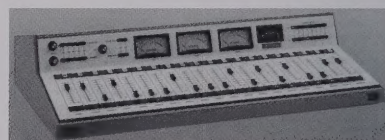
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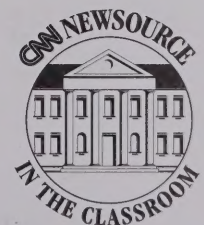
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