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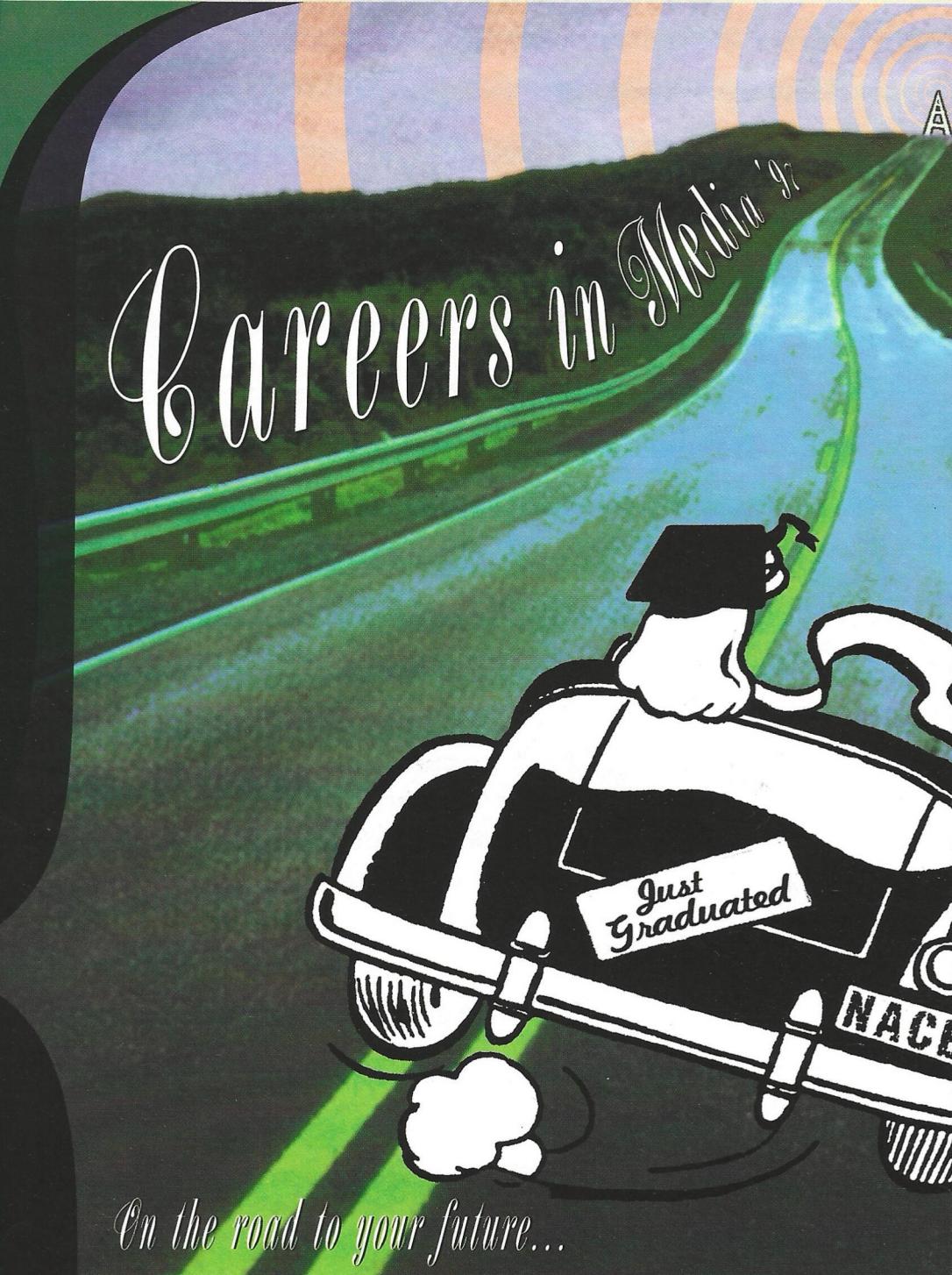
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College Broadcasters  
Bill Janovitz and College Radio

summer 1997

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[STUDENT STAFF]  
Renee Gauthier • Karla Zimonja

# COLLEGE BROADCASTER

*the magazine of opinion and record for student electronic media*

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1997

Radio-Mercury Awards  
National Association of College Broadcasters

# Student Creativity Fellowship

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

Encourage AIDS Awareness, Promote Literacy, Foster  
Environmental Consciousness, Build Racial Harmony,  
Treat Substance Dependency.

Your Issues.

Your Choices.

Your Airwaves.

The Summer Fellowship is open to all NACB individual and radio station members. To be eligible, simply tell us about a central social issue on your campus in a 90 second or less student-produced PSA which has been aired on a student-run radio station. Tape submissions must be a chrome dub of the master and be sent with the tear-off form below. A one page (250 word max.) essay which details the added awareness and insight the applicant has gained from the production of the PSA, should also accompany submissions. Programs must have been produced between March 16, 1996 and April 25, 1997. The deadline for submissions is April 25, 1997. The individual winner will be notified on April 30, 1997 and publically announced at the Radio-Mercury Awards in New York City. The most innovative, informed program of technical merit will be awarded the Fellowship. The Fellow will be awarded \$2,500 and a five week Summer internship at NACB in Providence, RI to gain experience in the writing, production and broadcasting of public interest campaigns. NACB will work with the recipient's schedule. If you have any questions call NACB at 401-863-2225.

Name:

Station:

School:

Address:

Phone:

Program Name:

Length:

Air Date:

\$ 2 , 5 0 0 grant

# letters

## Hey Kelley & Mike —

I just wanted to thank you both for offering me such an cool internship experience at NACB. In the weeks I worked with you, I was able to put together many loose ends from my classes and develop a clearer picture of my career path.

My work at RISD has been focused on the use of film and video in advertising. By putting together the feeds for U Network, I was able to improve my video editing skills. Those hours in the editing suite also gave me a chance to see the diversity of programming being produced on campuses across America.

The opportunity to do layout and design for U Network and the NACB's awards was unique and unexpected. I never thought I'd have a chance to show my wacky and creative side during an internship.

Overall, I got to do a ton of cool things and had fun doing them. (Cataloguing the tape library wasn't even close to fun, but I'll forgive you.) Hope all is well on George St. Stay in touch.

*Karla Zimonja*

Dear Karla,

Thank you for being part of the NACB team. Your efforts in assembling the feeds and reorganizing our tape library were a tremendous help toward the continued smooth operation of the office. Your graphics work for U Network and the awards poster will offer a new face to our members in 1997.

We miss you around these parts. Stop by and visit anytime.

*NACB is currently accepting intern applications for the Summer and Fall terms. NACB internships allow students to take a leadership role in supplementing existing skills and garnering new skills and experiences while making contacts within the media industry. For more information, call Kelley Cunningham at 401.863.2225.*

## from the DISC of the editor

The Summer issue of *College Broadcaster* focuses on Careers in the Media. Whether you are a graduating senior or a returning undergrad, the information in these pages is designed to help prepare you for a successful future. Inside you'll find: internship advice from Kristine Mirrer, interview fundamentals from Sheila Shayon and insights and inspiration from Adam Sharp.

For those of you embarking on new challenges beyond your campus gates, we wish you our very best. It has been our pleasure to share in your development at your stations and departments. As you begin a new period of your life-long education, we are confident that you will continue to use your talents and creativity to forge new frontiers in the shifting media landscape.

In your pursuits, your career paths and changes within the industry will pull you in divergent directions across the globe. Converging communications will simplify and complicate your life simultaneously. However, your roots in student electronic media — through NACB, at your station, at your school — will always keep you grounded. These are the experiences which will sustain you as you set the stage in a new arena. As always, NACB will be here to herald your achievements and cushion any stumbles. Stay involved as a professional member — contribute to *College Broadcaster*, become a conference participant and/or station mentor. Explore new levels of involvement within NACB!

To those of you who will return to campus in the Fall, we hope your Summer is productive and restorative. If you will participate in an internship over the Summer or are planning one in the Fall, consider NACB as a resource.

Share your experiences and make new contacts at the 1997 National Conference, November 13-16th. The seminars, sessions and events can help you use your student media experience to open up a host of career possibilities.

*Kelley Cunningham*

# station news

## Making links at GSTV

GSTV at SUNY Geneseo is on track with the future by plugging in to the local media community. Nick DeNinno, of NACB's Executive Board and GSTV's General Manager, has been working to create a station advisory board to secure in-kind donations of outmoded equipment to supplement the station's limited budget. "We looked to SUNY alumni involved in the local media and networked with them to make further contacts. The response has been surprisingly good."

Among those involved are the engineering department at WOKR-TV, WROC-TV in Rochester and independent producer Gertrude Houston, an 8-time Emmy winner

and SUNY alumna. "There are many resources out there; it's just a matter of tapping in. Now's the right time because so many commercial stations are going digital. We can't afford that technology yet, so we'll make the best of what we can get."

## WTBU — Stern and now

Tired of the hype surrounding Howard Stern's first cinematic foray, *Private Parts*? Here's a different angle. WTBU-AMcc at Boston U. is bears the distinction of being the first broadcast facility to fire the King of All Media. One scene in *Private Parts* shows a 70's collegiate Howard butchering an outro; in a following scene a friend tells him not to worry about the screw-up because, "Nobody listens to college radio."

The current staff of WTBU-AMcc disagrees with this sentiment. Keith Lardie, production director, says things are really starting to happen for the station. With a new home in the Communications Center formally occupied by WBUR-FM, BU's NPR affiliate, and an FM signal in four dormitories, WTBU is building a larger audience by being more visible on campus. Of *Private Parts*, Keith says, "We're going to screen the

film for staff after Spring Break. It should be pretty...informative."

## Big changes at WMWA

WMWA Radio is now WGBK 88.5 Glenview. The WGBK studios are owned by Glenbrook School District 225, which is Glenbrook South High School of Glenview, IL and Glenbrook North High School, of Northbrook, IL. Instructor of Glenbrook South Radio, Dell Kennedy, was named General Manager of WGBK-FM. The station was previously owned by the Mid-Western Academy of Glenview, IL.

## What's happening?

NACB wants to know. If your station is breaking new ground with innovative use of the latest technologies or if you've just closed your first underwriting deal with a local sponsor, tell us. Send your media releases to: Station News c/o NACB, 71 George St., Providence, R.I. 02912-1824 or e-mail to [nacb@brown.edu](mailto:nacb@brown.edu)

## Just a note...

NACB KNOWS IT'S BUDGET TIME  
FOR STUDENT ELECTRONIC  
MEDIA. MAKE SURE TO INCLUDE  
A LINE-ITEM FOR YOUR TRIP TO  
PROVIDENCE TO CELEBRATE  
NACB'S 10TH ANNIVERSARY  
AT THE 1997 NATIONAL  
CONFERENCE. SHOW YOUR  
STUDENT GOVERNMENT OR  
DEPARTMENT CHAIR THAT NACB  
MEMBERSHIP AND CONFERENCES  
ARE IMPORTANT LEARNING  
OPPORTUNITIES TO IMPROVE  
YOUR STATION'S OPERATIONS AND  
TO BUILD CONTACTS WITH MEDIA  
PROFESSIONALS. DON'T BE  
AFRAID TO TELL THEM IT'S FUN,  
TOO. SEE YOU IN NOVEMBER!

## A D V E R T I S E R I N D E X

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Aware Talk Radio	<b>13</b>	312.541.8255
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Tara Cruise Lines	<b>07</b>	800.276.0818
VU Media	<b>28</b>	800.637.4336

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# industry news

## Satellite wars

As more players enter the via-satellite delivery realm for television programming, cable operators are preparing for the worst. Insiders expect that time and competition will make mini-dishes more cost-accessible to many consumers in the coming months, putting a squeeze on traditional land-line options. In response to this looming threat to traditional revenue, cable providers are focusing their efforts on providing faster internet access for a variety of platforms.

On the satellite side, two industry giants are set to face off — American Sky Broadcasting coupled with their new partner, EchoStar, and a new-and-improved PrimeStar. ASkyB,

co-owned by MCI and Rupert Murdoch's News Corp. has recently acquired 50% of EchoStar and will contribute \$1 billion in infrastructure, including birds and an uplink facility. One focus will be to offer local broadcast stations as part of their service, thus solving a problem that has plagued other providers. PrimeStar will offer an improved 160-channel service starting in late April. They've set a goal of 4 million subscribers in spite of their growing competitors.

Trends suggest that the real winners in this war will be consumers. Competition makes for better service and lower prices. Another positive outcome might be a larger number of job opportunities in the growing satellite marketplace.

## TV ratings skirmish

After only two months, the new voluntary ratings system for television programming seems to be going through some growing pains. In a recent Senate Commerce Committee hearing, Showtime president Matt Blank held his own during his time on the hot-seat. Blank suggested that the new ratings system adopted by broadcast networks creates prob-

lems as it seeks to solve them, mainly because it describes program content without putting it in context for the viewer. Quality programming that might contain violence or nudity is unfairly placed along side slasher films and soft porn. Conversely, Blank doubts that the in-depth content categories used by Showtime and other premium services can be adapted to broadcast networks for logistical reasons. Expect future hearings and legislation toward more stringent FCC regulations in this round of the Culture Wars.

## No booze is good booze

In other Washington news, Rep. Joe Kennedy (D-MA) will soon introduce legislation to ban or severely restrict radio and television advertising of alcohol. This renewed effort comes in the wake of the Distilled Spirits Council's lifting of a 60-year voluntary ban on broadcast media advertising. Earlier attempts to pass similar initiatives have been killed during the legislative process, due in part to the reliance of many politicians on funds received from alcohol and broadcast industry lobbyists.

Sources: Multichannel News, Radio & Records

## CONFERENCES + EVENTS

### may

08-11 National Association of Television Programming Executives, Animation and Special Effects Conference, Los Angeles, CA. 310.453.4440

### june

04-07 PROMAX & BDA Conference and Exposition, Chicago, IL. 213.465.3777  
 06-10 National Public Radio Conference, Chicago, IL. 202.414.2000  
 11 Radio Creative Fund, Radio Mercury Awards, New York, N.Y. 212.681.7207  
 12-14 American Women in Radio & Television National Convention, Dallas TX. 703.506.3290

### july

01-04 Society of Motion Picture & Television Engineers, '97 Conference and Exhibition, Sydney, Australia 914.761.1100

### august

01-02 Association for Education in Journalism & Mass Communication, 80th Annual Convention, Chicago, IL. 803.777.2005

## NACB news

### 1997 Regional Conference requests

NACB is now accepting applications from member stations to host a regional conference. Host sites work with NACB to plan seminars and events and to encourage the participation of local student and professional stations. Regional conferences are a fun and exciting way to promote your station within the local community and network with other peers and professionals. Past regionals have taken place in the Mid-Atlantic, Southern, Mid-Western and West Coast areas. Applications are accepted on a rolling basis until October, 1997. Confirmed

regionals will be announced at the 1997 National Conference. To request a regional conference planner and application or to find out more, contact Kelley Cunningham at 401.863.2225, e-mail [nacb@brown.edu](mailto:nacb@brown.edu).

### Win cash and prizes

The NACB/Radio-Mercury Awards Dick Clark Student Broadcasting Fellowship returns again this year. One winner will be awarded a \$2,500 grant and the opportunity to create a national campaign. Interested applicants should submit a student-produced PSA (up to :90) which they feel demonstrates the most pressing social issue affecting their campus. The most creative production of technical merit will receive \$2,500, and a five week fellowship (based upon applicant's availability) to turn his/her PSA into a national campaign for student electronic media. For more information, contact Kelley Cunningham at 401.863.2225, e-mail [nacb@brown.edu](mailto:nacb@brown.edu). See ad on page 27.

### 7th Annual Student Radio & TV Programming Awards

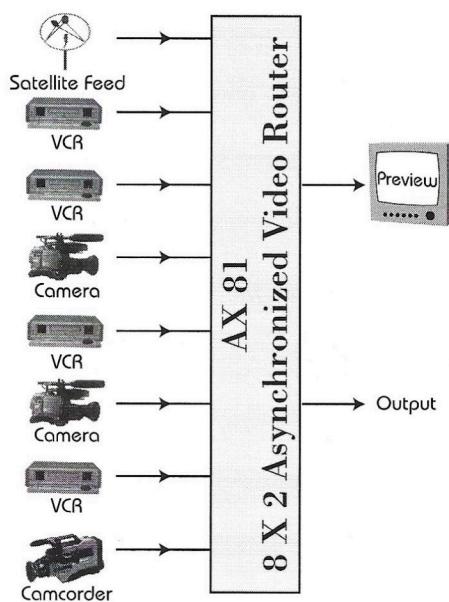
Enter NACB's 7th Annual Awards Program and your station could win a cash prize and recognition among peers and professionals.

The 1997 competition features expanded categories to include 15 categories in radio and 15 categories in TV. The deadline is June 27, 1997. Winners will be announced at the 10th Annual National Conference Awards Ceremony in Providence, RI. Look for poster and guidelines at your station. For more information, contact NACB at 401.863.2225, e-mail [nacb@brown.edu](mailto:nacb@brown.edu). See ad on page 27.

### Gearing up for Fall

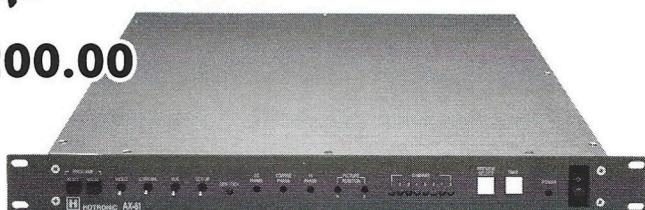
The 10th Annual National Conference of Student Electronic Media happens November 13-16th at the Rhode Island Convention Center in Providence. This Anniversary celebration promises to be NACB's largest and greatest event. If you have specific ideas for seminars, speaker or events which you would like to see at the National, fax them to NACB 401.863.2221 or e-mail [nacb@brown.edu](mailto:nacb@brown.edu). Before you break for the summer, be sure to include the trip to the National in your budget for the Fall. Check out SoundOff! for budget and fundraising ideas from other stations who make the trek to Providence or call NACB for more info.

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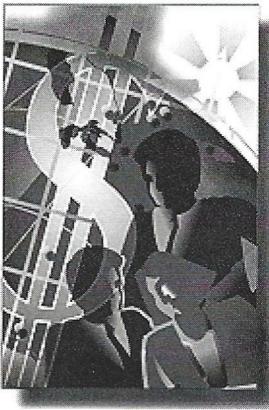


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N A C R



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## Reference Cruise #4481P1 (January 12) & #4481Q2 (March 16).



# how will your station finance your visit to Providence for NACB's 10th Anniversary National Conference?

**WLOZ-FMca** U. of North Carolina, Wilmington  
As a faculty member, I must use my own travel money to attend the conference.

Bill Bolduc

**OUTV** U of Oklahoma, Norman

Our station, OUTV 48 applies for student government funding as a student organization. There is a meeting that is mandatory for all student organizations needing money, which is usually around the first week back from summer vacation. Some years we have had very attentive officers who made it to the meeting and received money, and other years we have missed it. Usually we include in our budget travel expenses to the NACB National, but the

funding we receive is usually only about 10% of what we request.

Jim McCluskey

**WGLS-FM** Rowan College, Glassboro, N.J.

WGLS-FM utilizes funds from underwriting to pay for the hotel and conference for 4 senior executive staff members. The General Manager (me) buys dinner on Friday while the staff pay the rest of their meals and transportation.

Frank Hogan

**WCVM-FM** SUNY Morrisville

WCVM-FM has a line item in its annual budget (sponsored by the Student Government Organization) for \$1800 that provides the funds for travel and lodging to the

NACB conference. Generally, WCVM sends six "student" station managers, the faculty advisor and the chief engineer.

We love NACB and have found the seminar sessions and the networking invaluable to the upward progression of our station!

Gladys L. Cleland

**WRUR-FM/AMcc** SUNY Rochester

Our station does not have a line item in its budget, rather, it comes out of a larger item vaguely called "programming". This includes, among other items: programming that we may purchase, AP network news, long distance calls for interviews, etc.

Tom Sauter

**KDNE-FM** Doane College, Crete NE

Conference attendance comes out of the "Travel" line in our operating budget, which is funded directly by the college (not student government money). Because we're a fairly new station, we don't have underwriting clients to call upon as sponsors for National attendance. Overall, the College has been very supportive of KDNE and is our main resource to attend NACB's conventions.

Lee Thomas

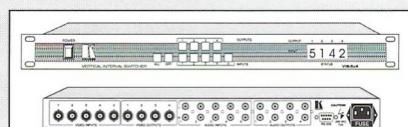


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# don't touch that dial!

## Radio K —

### KUOM-AM 770 at U of Minnesota

Award winning Radio K at the University of Minnesota in Minneapolis is KUOM 770 AM, the oldest station in the state and the 10th oldest in the nation. Since adopting the college music format in 1993, Radio K has won a slew of awards, including Artist of the Year and Radio Station of the Year from the *City Pages* newspaper, Best Local Rock Station of the Year from the *Twin Cities Reader*, Station of the Year from the Association of Minnesota Public/Educational

Radio Stations and runner-up for NACB Station of the Year in 1994.

Radio K is strongly supported by and supportive of the Twin Cities music community, according to Marketing Director Ali Lozoff. The "K" co-sponsors a weekly live and dance music night at First Avenue, the Twin Cities premiere music venue. The weekly program *Off the Record* features live performances and interviews every Friday. Recordings of these live performances were used to create a double CD set, *Stuck on AM: Off the Record in Minneapolis*, that was sold as fund-raiser for a scholarship administered by the Minnesota Music Academy. *Off the Record* and *Stuck on AM* were both nominated for Minnies, the Minnesota equivalent of the Grammies, in 1996.

Now Radio K is branching out into program distribution. This spring we'll make available a free series of 39 original half hour radio dramas entitled *Where Threads Come Loose*. It is a mixture of comedy and the macabre with elements of *The Twilight Zone*, Hitchcock, Steve Martin, and Sigmund Freud. *Threads* was written, produced

and performed by students Chris Bahn and Tony Pagel.

The series will be available by satellite for stations that have access to the NPR satellite system and can also be distributed on cassette via ground-feed for other stations. In the near future, all NACB stations will be receiving an audition tape in the mail along with satellite information and directions for ordering *Threads*.

Radio K can make the series available free of charge because it has received grants from the Corporation for Public Broadcasting. One of these, the National Program Production and Acquisition Grant (NPPAG) can only be used to buy or acquire programming intended for national distribution. Most CPB stations use their NPPAG to pay NPR or PRI dues. Since Radio K doesn't belong to either network, it is using its grant to produce, promote and distribute *Threads*.

*Andy Marlow and KUOM Staff*

To learn more about Radio K, visit their website at <http://www.cee.umn.edu/radiok>.

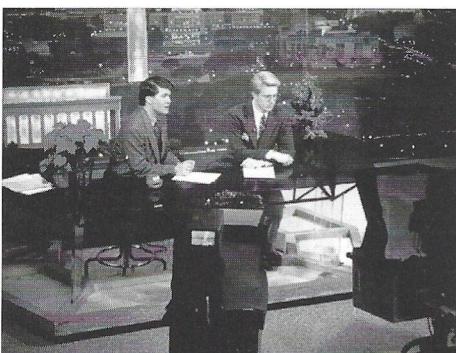
## News at American U

The AU-News/Magazine staff is made up of a dedicated group of undergrads and grad students majoring in Communication at American University. They find time in their busy class and internship schedules to produce a weekly half hour newscast that covers Washington and the Nation from a college students' perspective. During the Clinton inauguration festivities, AU-News reporters interviewed Sen. John McCain. The crew had fun at the inaugural balls but managed to grab luminaries like Jesse Jackson for his reaction to the event. Any story that relates to college-age viewers is fair game from dorm life to spring break travel.

The students do all the reporting, writing, editing and anchoring with the help of a graduate assistant and a faculty adviser. The School of Communication has provided funding and equipment. The show is also broadcast on U-Network, a service of NACB.

AU-News was formed just as the School of Communication moved into a remodeled and expanded Broadcast Center on the American University campus in Northwest Washington, DC. A \$2.4 renovation updated the television studio and made way for digital video editing stations and other state-

of-the-art technologies. The Media 100 system operates on a network of Macintosh computers. An electronic newsroom was created with work stations running the Associated Press NewsCenter system.



AU-News anchor Morgan Hertzan and correspondent Augstus Rosendale on the set of American University's 2 million dollar broadcast center. Photo courtesy American University/ School of Communication.

A typical work week for the AU-News crew begins Monday mornings when reporters are given their assignments: go to College Park, Maryland for a story about fraternity hazing; interview the Secretary of Education about the Clinton college scholarship plan; fly to Indianapolis to cover the Final Four. Thursday night is when most of the video is edited. Writers usually work into the early

Friday morning hours to get the script finished. The show is taped in a "live to tape" format Friday afternoons.

The American U's Communication School has a proud tradition of training media professionals. Network stars like NPR's Bob Edwards, ABC's Jackie Judd, CNN's Deborah Potter, Fox's Neil Cavuto and NBC's Willard Scott are all among American U's alumni. Every member of the School's faculty has had a successful career as a communications, journalism, filmmaking or public relations. Five years ago the growing Communication Department was spun off from the School of Arts and Sciences and made its own school. Enrollment continues to grow at both undergraduate and graduate levels. Each year there is a new look to the School with additional faculty hiring and equipment upgrades. This Spring, a new multimedia lab is being installed which will allow students to digitally edit video and audio for their productions.

*Dr. John Doolittle*

For more information on the School of Communications at American U. contact: John Doolittle, Director, Journalism Dept, 202-885-2065

# BIG OPPORTUNITIES

HERE ARE A FEW POPULAR  
NEW YORK INTERNSHIP  
DESTINATIONS; WITH DEAD-  
LINES, WHEN APPROPRIATE:

#### **The Rosie O'Donnell Show**

C/O JENNIFER KELLY, 30 ROCKEFELLER  
PLAZA, SUITE 800E, NEW YORK, NY 10112.  
VOX: 212-506-3200 FAX: 212-506-3249

Summer intern applications  
accepted until 4/1/97, Fall TBA  
(general guideline: cut-off for  
Winter/ Spring was 10/97)

#### **MTV, VH-1, and Nickelodeon**

C/O JENNIFER GRIGSBY, HUMAN RESOURCES  
INTERNSHIPS 1515 BROADWAY, NEW YORK, NY  
10036. VOX: 212-258-7801 FAX: 212-846-  
1473. Rolling deadlines. Please call.

#### **Z100 Radio, WHTZ-FM, 100.3**

C/O JENNIFER WOLFE, INTERNSHIP COORDIN-  
ATOR, PO BOX 7100, NEW YORK, NY 10150.  
VOX: 212-239-2300 FAX: 212-239-2312.  
Please call for exact deadlines.

#### **MSNBC**

C/O ERIN CULHANE, 2200 FLETCHER AVENUE,  
FORT LEE, NJ 07024. VOX: 201-583-5377  
FAX: 201-585-2622

#### **CNBC**

C/O DAWN CARPENTER, 2200 FLETCHER  
AVENUE, FORT LEE, NJ 07024. VOX: 201-583-  
5377 FAX: 201-585-2622 Suggested  
deadlines: Summer 4/15, Fall  
9/15, Winter/Spring 1/15. But, pre-  
ferred deadlines actually earlier.  
For instance, they are requesting  
Summer deadlines by 3/15,  
though officially listed as 4/15.  
*Note: MSNBC and CNBC expect to  
move their offices during the  
Spring of 1997 to a new facility in  
Secaucus, NJ. Check for updated  
address/phone.*

#### **Virgin Records**

C/O JENNIFER BARK, 1790 BROADWAY, 20TH  
FLR., NEW YORK, NY 10019. FAX: 212-332-  
0400. Interviews generally sched-  
uled near scheduled Semester  
(e.g. last week of August for Fall).  
Call for latest information.

#### **Shadow Broadcast Services**

(Shadow Traffic) C/O MARK ERNAY,  
INTERN COORDINATOR, 201 ROUTE 17 NORTH,  
RUTHERFORD, NJ 07070. VOX: 201-939-1888.  
Send resumes and references.

#### **Geraldo**

C/O BATSHEVA GREENSTEIN, OR C/O DIANE.  
VOX: 212-332-0550 VOX: 1-800-GERALDO  
FAX: 212-581-8196

#### **WPLJ-FM Radio**

2 PENN PLAZA, 17TH FLR., NEW YORK, NY  
10121. VOX: 212-613-8918 FAX: 212-613-  
8956. Please call. Deadlines may  
vary. Specific departments avail-  
able (promotions, for instance).

#### **The Maury Povich Show**

C/O KAROLYN KELLY, INTERNSHIP  
COORDINATOR, 221 WEST 26TH STREET, NEW  
YORK, NY 10001. VOX: 212-989-8800 FAX:  
212-255-6646. Send letter and  
resume now for Summer 97 intern-  
ships. Call for other deadlines.

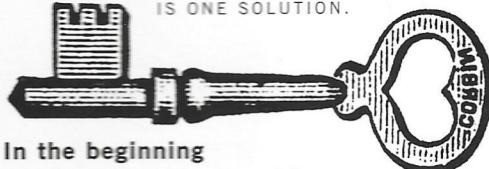
#### **NBC**

INTERNSHIP PROGRAM, 30 ROCKEFELLER  
PLAZA, ROOM 1678, NEW YORK, NY 10112.  
VOX: 212-664-7870. Send resume,  
cover letter, college letter. (dead-  
lines: Summer 4/11/97; Fall  
12/97; Winter/Spring 12/13/97).

#### **Sally Jessy Raphael Show**

C/O DAWN PYNE, 515 WEST 57TH STREET,  
3RD FLR., NEW YORK, NY 10019. VOX: 212-  
582-1722, X16 FAX: 212-239-1953.  
Call, or fax resume.

THE GOOD NEWS: THE BROADCASTING  
AND COMMUNICATIONS FIELDS DO HIRE  
NEWCOMERS, AND UNLIKE MANY OTHER  
PROFESSIONS, A GRADUATE DEGREE  
IS NOT MANDATORY. THE BAD NEWS:  
THE EMPLOYERS WOULD PREFER  
"EXPERIENCE." AN INTERNSHIP  
IS ONE SOLUTION.



#### **In the beginning**

The first step to a successful intern-  
ship experience is to be prepared. Well in  
advance of the actual semester(s) you plan to  
register for your internship, you should  
know what will be expected of you. Courses  
can be called anything from "co-op edu-  
cation" to "practicum" to "laboratory". Some  
pertain to outside experiences, some pertain  
to on-campus opportunities. Look closely at  
the requirements for prerequisites. Be aware  
of any other special requirements like  
departmental recommendations, GPA and  
limitations to Communications majors only.

You may ask, "Why all of the paperwork,  
anyway. I'll just volunteer my services and  
get some experience that way." That might  
sound like an easier option, but, in the New  
York market at least, it's not. Due to both  
liability and legal guidelines, employers  
almost always demand a document from  
your academic institution which states that  
you are an enrolled student, receiving cred-  
it for your internship experience. Most will  
not let you begin without this in writing.

#### **Strategy**

How does this internship fit into your per-  
sonal education and how does it fit into  
your career plan? We often advise students  
to hold off on a key internship until their  
final semester because the pool of entry-  
level employees in the New York market is  
directly fed by the pool of recent interns. It's  
helpful to be directly on site when an entry-  
level opportunity comes along. Even if you

# \$ IN THE BIG APPLE

were an outstanding intern 6 months or a year ago, it's not likely that you'll be the first name they think of when a job opens up. Staffs can change, current interns are more visible and once you've moved on, you might not even hear of the opening.

Saving up the time in your schedule for a full-time, or near full-time internship your last semester is an excellent tactic, if you are planning to launch a job search directly from the same city.

If you have no plan to job hunt directly after graduation, you'll probably approach things differently. If your school allows you to register for internship credits in smaller units, like regular course credits, why not spread yourself out a bit? Pick places you might want to learn more about. One year, a few credits with a large network; another semester, a new media group in Silicon Alley; or finally, a small, hands-on production house or cable station. You could probably work for all three for the same credit hours your roommate might devote to one.

Your efforts might also include rounding out your campus experience with its professional counterpart. For instance, if you've spent 4 years programming an alternative music station on your campus, you might want to see what's happening in a different format. An internship offers this opportunity, without forcing you to abandon your first love. Your approach may also vary with your intended career choice. Some New York broadcasting companies have sought-after in-house training programs. An outstanding intern is

just the sort of candidate they are looking for. One cautionary note: on-air personalities are almost never developed from such programs. Talent and on-air positions still rely upon the hierarchical market system. So, if that's the only path you're interested in, it's best to begin in a smaller system where you can get the writing and on-camera, on-mic experience you'll need.

## Accomplishing the task

After you've looked at the current listings and pinpointed the internship opportunities best suited for your skills and interest. The process of landing the internship you want should go something like this:

### First steps

**SUPPORTING DOCUMENTS** Make sure the paperwork from your school and/or department is in proper order. If you need a recommendation from a faculty member, make sure to ask them in a timely fashion;

**RESUME** Not all internships require one, but since speed is often of the essence, it's best to have one ready. Be prepared to modify and adapt yours to the position. Don't be too concerned about your lack of professional experience; they know you're a full-time student. Stress all the relevant experience and special skills that would make you an ideal candidate.

**LISTS AND SOURCES** If you're tailoring a New York search, we highly suggest using phone numbers as your first line of contact, even if it's just to confirm the correct address and person to speak with.

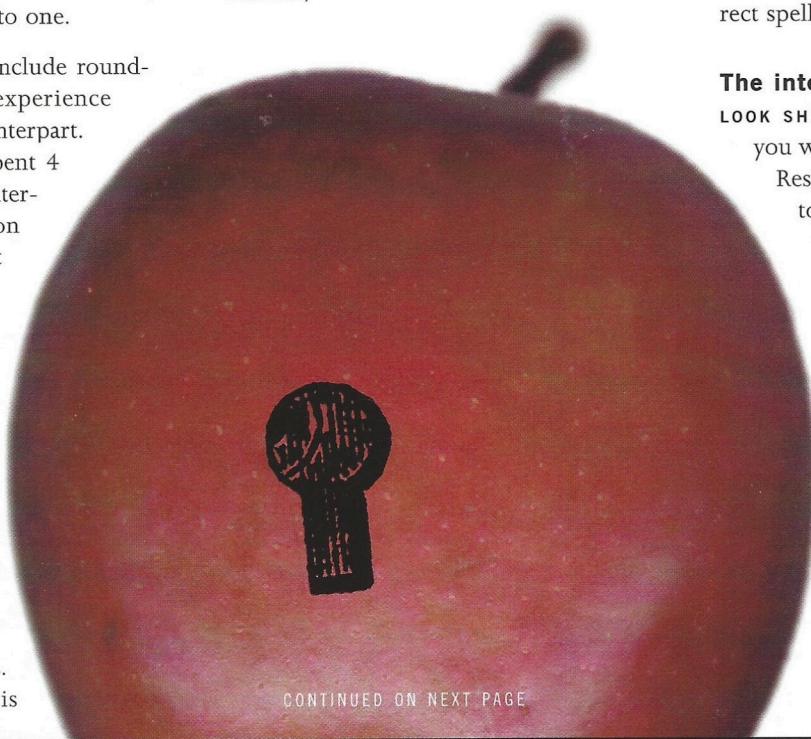
**CALLING** Get comfortable with using the phone — it's an important professional skill. If you've been directed to a particular person, call them; otherwise, request the internship director or coordinator. Refer to the internship position you're interested in. Mention all your relevant information and find out all the particulars of the internship, from guidelines and work hours to the correct spelling of the interviewer's name.

## The interview

**LOOK SHARP** Prepare for your interview as you would for any career-related meeting. Research the company you're applying to and be prepared to explain why you would specifically like to work for them. Dress the part — look professional and responsible. Send a follow-up letter thanking the interviewer for his/her time.

## Making a connection

**THE CONTRACT** New York has a very active internship community, so, it's very likely that one of your choices will be a match. Once you've agreed to the general schedule, make certain that you and your employer sign the agreement provided by the col-



CONTINUED ON NEXT PAGE

lege. This is a safeguard for you, as well as the employer. It makes certain you are in agreement about the number of days and hours you will work. You can also expect a job-description in this document.

### Not making a connection

**NO OFFER** If you're not offered an internship, you need to figure out why. Start with the basics — did you follow all guidelines and meet all deadlines? If you feel you had a degree of rapport with the interviewer, you might ask that person. If it was simply the sheer volume of applicants, or if they were looking for people with more computer experience, he/she will probably tell you. However, if it was a more subjective decision about how you presented yourself, you may not get such a direct response. In this case, your advisor might be able to help.

**TRY, TRY AGAIN** There is absolutely no stigma about re-applying for an internship you really want. In fact, some interviewers will identify with and appreciate your persistence, provided you figure out the initial stumbling block.

### Beyond the internship

**FINISHING UP** Make certain you know how to end your internship just as clearly as you began it. Each program will have slightly differently requirements. Most likely, you will be required to provide a report, thesis, or summary of your experience and a formal evaluation from your employer. All of these will have specific deadlines, too. You should also make certain you've understood how you will be graded and evaluated by your department.

**PROBLEM SOLVING** You'll also want to know what to do if an internship doesn't work out. Since New York has so many internship opportunities, usually a second internship can be found if you are committed to completing the hours within a particular semester. You will have to find out policies and procedures from your own academic department. Keep accurate records of your hours and responsibilities.

**MOVING ON** The final stage of your internship experience is to build it into your career plan. If all has gone well, you should be able walk away from the experience with a job reference or recommendation, or at least, a positive evaluation. Use this as an opportunity to make new contacts, as well as in-the-field job experience. For most interns, the ability to add professionally supervised expe-

### Internships CONTINUED FROM PAGE 11

rience to their resumes and personal histories is the reason they chose an internship in the first place. If possible, try to use it as leverage into your first job in media.

*Kristine H. Mirrer, Ph.D. is currently an Assistant Professor at Kean College of New Jersey. She and Cathleen M. Lordino, Ph.D.,*

*Associate Professor of Communications at Kean College of New Jersey are compiling a directory of broadcasting and communications internships in New York. They are interested in hearing from interns, former interns, and employers. If you have an "extreme internship" story to tell — either good or bad — submit it via e-mail to kmirrer@turbo.kean.edu*

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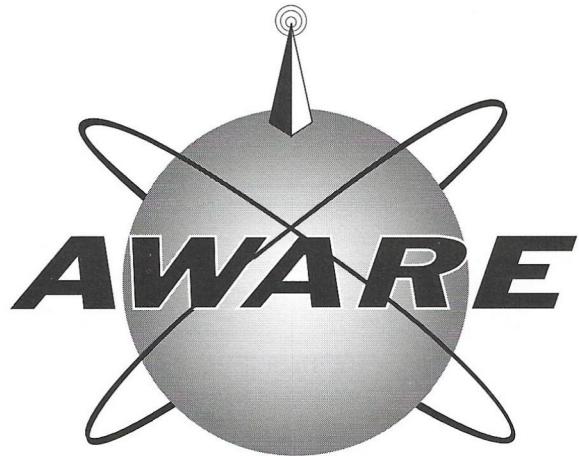
*The first two programs in the series:*

**10 Tips for Negotiating Safer Sex** and **What College Students Are Saying About AIDS on Campus!** will be available for broadcast on April 15, 1997. Demo tapes will be available on April 8, 1997.

*Other programs in the series include:*

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- **Why Breaking Up's So Hard To Do**
- **Date Rape: Are You At Risk?**
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- **Why Early HIV Treatment May Save Your Life!**

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*For information on the series or to request programming, contact Chris DeChant or Hilary Miller at the HIV Talk Radio Project. Phone: 312-541-8255 or Fax: 312-541-8258.*

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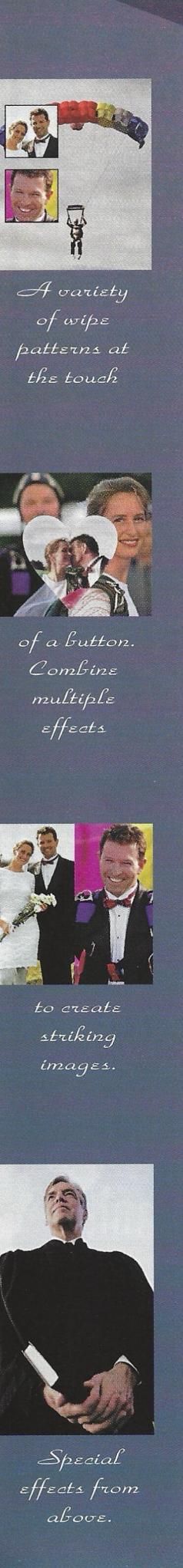
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*For basic two machine editing, the SVO-2000 VTR with RM-250 editing control unit.*

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# movie cleaner pro

WISH YOU HAD A BETTER COMPRESSION UTILITY FOR YOUR QUICKTIME MOVIES? WELL, NOW YOU DO. MOVIE CLEANER PRO FROM TERRAN INTERACTIVE JUST MAYBE WHAT YOU'VE BEEN WAITING FOR. ALSO BUILDING MOVIES FOR THE WEB? THE WEB-MOTION PLUG-IN WILL MAKE YOUR LIFE EASIER TOO.

Movie Cleaner is an application that is a "must have" for dealing with digital video. It's a small application taking under 1 meg of drive space (the application, Web-Motion Plug-In, and electronic manual took under 1.5 meg) and requires only 8 meg of RAM — less if you're making smaller clips. Better still, you don't have to read an eight pound manual than babbles on and on to learn it. This manual is only 66 pages of straightforward easy reading.

Movie Cleaner offers numerous features useful to content developers at all levels. The "Movie Expert" mode allows a novice jump right in and compress like a pro. This feature allows you to set up your movie by answering a series of questions on screen about the clip and what you'd like to do with it. Of course, you can over-ride this if you already know the settings you'd like to use — Movie Expert can double check them for you.

Another great Movie Cleaner feature is the ability to suspend and resume movie compression at will, without problems. Since compression can take quite a while, your computer is usually tied-up until it's finished and this cuts into your productivity. Pausing compression in other applications can ruin your work. How many times have you waited long periods of time, only to find out you weren't satisfied with the resulting movie? Movie Cleaner offers a way around these common problems: not only will the suspend/resume option allow you to pause compression — you can view the partly compressed movie to make sure you're get-

ting what you want. You can even shut down your computer and resume processing later.

As the suspend/resume lets you stop the process to watch the completed part of your movie, there's also a "live" Before/After Preview on screen. This allows you to compare your original movie with the new compressed version as it is being processed. This way, you can quickly see if your settings are working well for your project.

Other stand out Movie Cleaner features include: Batch Processing and the "Talking Heads" Filter. With Batch Processing, you can have up to 2,000 items on your list. More useful is the ability to chose custom

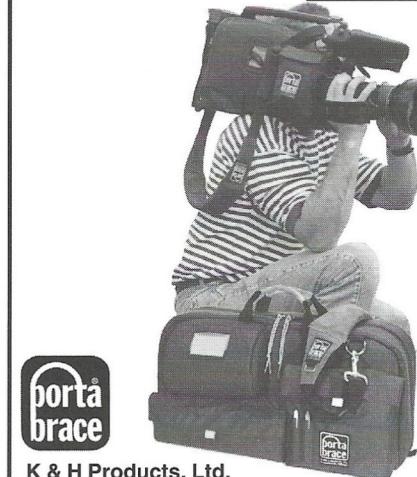
settings for an individual item or set of items on the list and a general setting for the rest. The "Talking Heads" Filter will optimize compression when there is little movement in the movie. This works great for newscasts, speeches and interviews.

Overall this application fulfills the many wants of the QuickTime movie maker in a simple to use and stable application. You can read a more complete review of this program and Web-Motion (including samples) at the NACB Website's eZine @ <http://www.hofstra.edu/nacb> along with other Test Drives.

Barry Albright

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# legal

**We have been told that the FCC might soon conduct station inspections during off-hours, such as late evenings or on weekends? Is this true? Also, is our station's Public file required to be available for public inspection during off-hours?**

The FCC is not planning to conduct regular station inspections during offhours, in part because of the Public File requirement. As you may know, each commercial and non-commercial broadcast station must maintain a Public File at the station's Main Studio if the studio is located within the community of license, or any accessible place within in the community of license if the station's Main Studio is located outside the community of license. The Public File must be accessible to the general public during regular business hours, which has been interpreted to be Monday through Friday, 9:00 a.m. until 5:00 p.m. The FCC Rules require that the Public File be accessible without an appointment, and without the requirement of prior identification.

Because Public File review is a normal part of on FCC Inspection, regular FCC inspections could not possibly occur during off-hours when the Public File need not be accessible. However, special inspections (generally for specific technical violations) might occur at any time. For example, if there is a complaint that a broadcast tower is not properly lighted and marked, an inspector might stop by at night. Also, in response to a complaint that an AM station is exceeding its nighttime power authority, an off-hour (nighttime) inspection of that station might occur. Finally, the FCC has been testing certain self-inspections by mail, which have had questionable success and might not continue in the future. Possibly the rumors of off-hour inspections might refer to these self-inspections.

**Several years ago there was a pirate FM radio operator in Berkley, California. I recall that the California courts refused**

**to issue an injunction to prevent the pirate radio operations. Does this mean that licensed radio broadcasters cannot take any action against pirate operators, even if the pirate operations are actually causing interference to FCC-licensed broadcast operations?**

Your recollection of the events is not complete. In April 1993 the FCC's San Francisco field office monitored broadcast transmissions on 88.1 MHz, which were identified as "Free Radio Berkeley." It was determined that these broadcasters were being made by Stephen Paul Dunifer, and that Mr. Dunifer had no FCC license. In June 1993 the FCC issued a Notice of Apporont Liability upon Mr. Dunifer, and Mr. Dunifer filed an Application for Review with the FCC to challenge the assessed fine.

Since Mr. Dunifer continued his pirate operations while the FCC considered his Application for Review, in October 1994 the U.S. government sought an injunction to shut down the pirate operations. The courts essentially denied the injunction on the grounds that the FCC had not yet ruled on Mr. Dunifer's Application for Review. In August, 1995 the FCC finally ruled against Mr. Dunifer on the grounds that Congress designed a licensing system which prohibits the operation of a radio station with more than 100 watts power without prior FCC authority, irrespective of the First Amendment. In fact, the U.S. Supreme Court has repeatedly ruled that no one has a constitutional right to use radio frequencies without a license and that the federal government has a right to regulate the radio spectrum.

If a pirate radio station is operating with more than 100 watts exists in your area, you should complain to the nearest FCC Field Bureau. There is no pre-requisite that the pirate station is causing interference with your station for your complaint to be valid.

**If one of the station employees (either on-air or off-air) commits a crime, would the FCC require that we terminate their employment? If there is no such FCC 'policy, may the station adopt a "conduct policy?"**

If the employee does not hold an ownership interest in the station, and if the crime did not relate to the station operations in any way, the FCC should not involve itself in the matter. However, many stations do have employee conduct policies, especially in employment contracts. Since radio stations are supposed to serve in the public interest, part of fulfilling that obligation is to main-

tain the public's trust. Therofore, all station employees should be required to sign a contract or policy statement that includes something similar to the following:

**Proper Public Image:** Employee understands that he/she will be a representative of Employer under the watchful eye of the business community. If Employee fails to conduct himself/herself with due regard to honest and good business practices, public morals and decency, or if Employee commits any act or becomes involved in any situation which degrades Employer or which brings Employee into disrepute, contempt or ridicule, or would shock or offend the local community, or which unfavorably reflects upon Employer or any of Employer's advertisers or agencies, or which violates honest and good business practices, Employer has the unrestricted right to terminste this Agreement and Employee's employment immediately without penalty.

A word of a caution, however. Before anyone is terminated as the result of their conduct, make sure the termination in response to a conviction, and not just an alleraation of misconduct or an arrest.

Cary Tepper is a partner with the firm of Booth, Freret, Imlay & 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, 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.

SOUNDOFF IN OUR NEXT ISSUE...

**What new programming ideas will your station investigate during the new school year?**

Whether you work in Radio or TV, a new year is a clean slate. It's a time to experiment, color outside the lines and break (some of) the rules. If your station is developing a community public-affairs show, a radio drama, a talk show about cigars or a folk-hour, tell us. Your ideas will appear in the next issue of *College Broadcaster*.

**To respond**, write: SoundOff c/o NACB, 71 George Street, Providence, RI 02912-1824 or send email to: [nacb@brown.edu](mailto:nacb@brown.edu)

# FOCUS, PLEASE: CAREERS

AS A LEADING EXECUTIVE INVOLVED IN CREATING NEW MEDIA CONTENT, SHEILA SHAYON IS A WOMAN FOCUSED ON THE FUTURE. AFTER OVER A DECADE OF WORK IN PRODUCTION AND PROGRAM DEVELOPMENT AT HBO, SHEILA MADE AN IMPORTANT CAREER MOVE TO TIME WARNER AND WENT DIGITAL. HER PAST PROJECTS HAVE ADDED INTERACTIVITY TO TELEVISION USING WEB-BASED TECHNOLOGIES TO CREATE AN ADAPTABLE USER INTERFACE. CURRENTLY A VICE PRESIDENT AND CREATIVE DIRECTOR AT TIME WARNER ADMINISTERING NEW MEDIA FOR THE DIGITAL MARKETING GROUP, SHEILA OFFERS KEY STRATEGIES TO YOUNG PROFESSIONALS BUILDING A CAREER IN THE DIGITAL ERA.

focus has been on communication departments and programs. However, many colleges and universities today offer courses and programs focused on new media which combines analog and digital. Supplementing studies with marketing and advertising courses is very important, especially as technologies shift. Students who have taken advertising and/or PR courses will have a leg up on others and will have more to offer potential employers. These students will also have more flexibility in their employment searches.

**What do you recommend that students have on their resume reel?**

Students should have short samples of everything they have done with commercial value. I've sat through too many reels to count, especially of longer works, 25 minutes and over. Employers want to see a variety of what students have done but these samples need to be edited.

This shows a student's eye towards understanding what is commercial. Inserting slates which identify the title and date of the work, as well as the producer, shows that the piece was crafted and adds a nuance of detail. It's the same as submitting your resume on nice stationary versus a plain photocopy. Attention to detail stands out.

**When interviewing for a new staff position, what qualities and skills do you**

**look for in a prospective employee?**

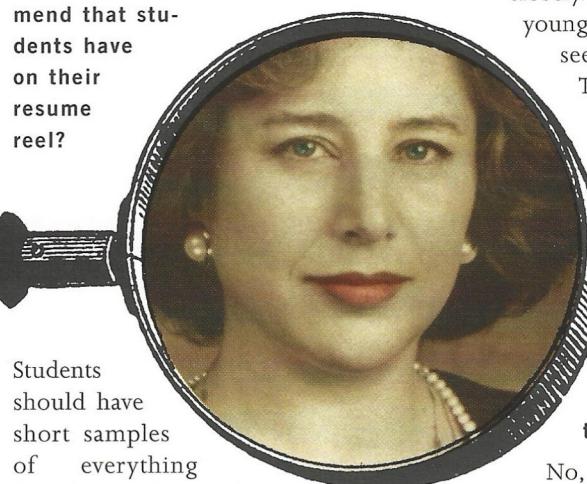
Energy, intelligence and critical thinking skills are crucial. The ability to think clearly, in person and on one's feet, rather than just textbook knowledge alone, is key to an employer. How a candidate conducts him/herself is carefully looked at. Poise is important. I look for evidence that they've done their homework about the company and have done some research. I also like to check and see which trade magazines they follow regularly. For example, when I hear that someone reads *Interactive Week*, I know that person follows the industry closely. One can't look at the resume of young people (recent grads) and expect to see a long professional track record.

Therefore, thinking and social skills make up the critical difference.

**With the media mega-deals that have taken place over the past eighteen months, do you think it's become more difficult for young people to enter the industry? What branches of television are most affected by the network restructuring that is surely taking place?**

No, not if you're speaking about new media. NACB needs to incorporate new media into student broadcasting. Where the industry is moving is different from the days of analog and TV and Cable development. The world explosion now is in new media, cable modems and web content development. There are tremendous opportunities and there hasn't been such an easy entrance since the 1980's with Cable TV. Most of the new jobs are being filled by people in their 20's – the people who can design and write code – the people who are users of the new technologies.

**Trends suggest that young people beginning a career in electronic media should expect a few job changes before they**



**Most student television programmers have serious professional aspirations. How are student works evaluated by prospective employers? For example, is solid writing favored over slick production value?**

I would say it's a combination of good writing and good production skills. Solid writing shows how you think and if you can write clearly it shows something about your thinking process. A combination of the two puts a candidate ahead in the mind of a prospective employer. The balance between school skills and real world skills is very attractive to employers.

**Is there a specific programming genre that students should focus on at the university level as preparation for entering the professional arena?**

That depends upon the arena which students will be entering. Traditionally, the

**Sheila Shayon Sheds Light on New Media Career Opportunities**

# CAREERS IN MEDIA '97

**retire. As a professional who has made a career move, what advice can you offer about this aspect of the industry? Are there any pitfalls unique to media?**

What I have to say is be prepared for a relentlessly intense pace. You need to know how to deal with a start-up mentality and thrive within it. As with any new industry, there is a rush to figure out new models — comprehensive programming, audience demographics, advertising — every piece and aspect is being defined. This is so unlike analog where you would write it, shoot it, and put it in the can. This is long-term. Be prepared to be in this mode for a long time. Realize that your rolodex of contacts is critical to your survival. Every relationship you make on your way up the corporate ladder needs to be cultivated and maintained no matter what level it is at. Understand that you are as good as the people you know.

**What's your opinion on the new voluntary ratings system for television networks?**

I feel it's basically cosmetic, but in the media industry it's still better than nothing. There is still the dichotomy between the desire to be decent and the need to make money. The real issue is responsibility.

**Are there any other issues or trends with respect to new media applications and programming that you see on the horizon?**

Cable modems, high speed e-mail, and internet and web development all allow for national as well as local content. When the web first became active, people focused on its ability to deliver national content and reach a national audience. Then people started to realize that we work, eat, sleep and live in local areas and the web could be used within a national infrastructure to deliver local content. This has taught us to build content models that are accessible for any platform. My new project ParentTime delivers a service that is platform agnostic, that is to say, it's accessible to all end-users, regardless of their equipment.

I wanted to offer a few thoughts to those of you that are preparing to graduate and take the first steps on your career path. For some of you, those steps might be measured and cautious. Others, I know, will come out like gang-busters, ready to shake things up. The way you approach your professional life is very important, but equally important is knowing where you're at right now. In case you didn't know, the real world doesn't begin when you toss your cap in the air. It began the day you walked into the station on your campus and asked for a job application. Your efforts as a student broadcaster and as an intern are also part of real world — it's your responsibility to make the most of these experiences.

You've chosen a hard, rocky path. There are twists and turns and most of it is up-hill. There are going to be days when you'll feel lost, like you're shouting out in a void. Along the way, you might meet people who seem genuinely interested in hiring you and, for whatever reason, you may not hear from them again. There will be people who you'll desperately want to interview with, but the opportunity to meet them may not present itself. Finding a first job can be a frustrating and often humiliating process, but don't let it bring you down. Even if you chose a different career, these days, you'd walk a similar path.

You're going to succeed because you've got the right tools — passion, integrity and skill. Application is more than just a form you fill out at an interview: it's what you do with the knowledge and experience you take away from your time in college. The path may be tough, but it's littered with opportunities. Make the most of these, even if they don't seem like opportunities at all. If you wind up as a board-op doing overnights in a tiny market, be the best damn board-op they've ever seen. Taking pride in the little things will pay off big in time. Be patient, but keep your eyes and ears open.

Try to make the most of your mistakes. Adversity is often the main source of innovation. Learning from the small mistakes you make on the way up will help you avoid the big mistake that could cut your career short. And don't be afraid to try new things because you fear failure. In media, doing the same old thing is far worse than a mere mistake.

I know many of you have big dreams. Some people might laugh at you. Let them. If you focus on these projects and ideas on your own, even while you're doing something different, you'll get the last laugh down the road. And again, be patient. You're not going to start out grinning behind the anchor-desk or yucking it up during the morning drive.

Now for the most important kernels of wisdom — when you find that dream-job and you feel like you're living out the last frames of a John Hughes movie, don't get comfortable. If you think the need for learning stopped the day you took your last exam, expect a short career in media followed by a much longer one washing dishes. As technologies converge, you need to get current or get lost. Don't just read the trades — contribute to them. Monitor trends so you can set them.

I've just laid a lot on you, but don't worry. You're ready to do this. You are the people that will drag electronic media kicking and screaming into a fully digital age, shooting films with computers, broadcasting over a wider and faster web, creating new technologies and applications we didn't know we'd need only five years ago. Take your passion to work; let integrity be your calling card; expand your skills every day. And always keep the faith — in media and yourself.

*Mike Russo*

CONTINUED ON PAGE 22

# MY COFFEE WITH B

FOR A DECADE, BOSTON'S BUFFALO TOM HAS OFFERED UP A SPECIAL BRAND OF THOUGHTFUL INDIE ROCK — FROM BASEMENT DIVES TO THE READING FESTIVAL. FROM THE BEGINNING, SINGER/GUITARIST BILL JANOVITZ AND HIS MATES ROLLED CLASSIC POP-CRAFT INTO THE GARAGE AND WENT AT IT WITH A GOOD SET OF TOOLS. THOUGH BUFFALO TOM IS CURRENTLY WORKING ON A NEW RECORD, BILL IS READY TO TAKE SONGS FROM HIS NEW SOLO EFFORT, *LONESOME BILLY*, ON THE ROAD. HERE, HE CHATS WITH COLLEGE BROADCASTER ABOUT WHERE HE'S BEEN, WHERE HE'S AT AND HOW COLLEGE RADIO HELPED GET HIM THERE.

**Growing up, did college radio have an impact on the development of your personal musical taste?**

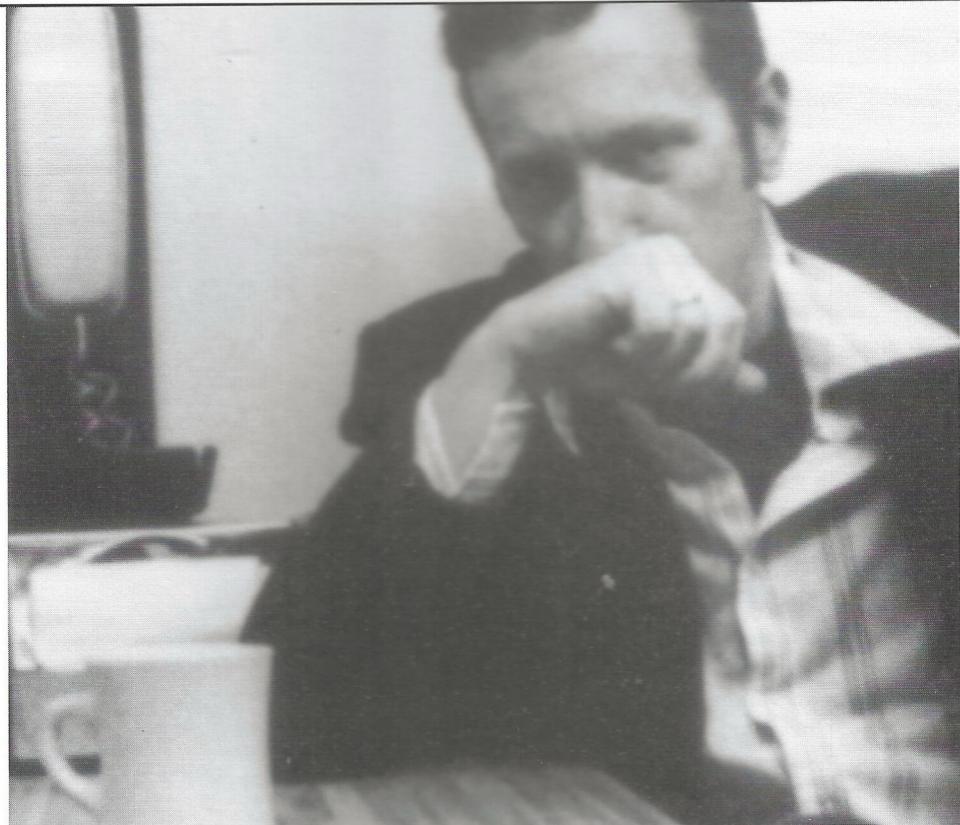
Very much so. I lived in Long Island until I was about 17 or so in the early 80's. The scene there wasn't as progressive as Boston was. When I moved up to Boston, I was really taken by what was out there. I haven't stopped listening to college radio. I listen to WBUR (Boston Univ.) and WMBR (MIT).

**You all went to UMass Amherst. What was your experience with WMUA-FM?**

WMUA was probably the first station to play Buffalo Tom. It was a big station for us when we were first getting started. Jim Neel, their PD when we were in school, is with Rhino Records now.

**I first heard Buffalo Tom on WERS at Emerson College. How much of an impact did college radio have at the beginning of your career?**

WERS was big for us in Boston. WMBR was big too. When we were getting started, people would hear us on their college station



and then go to the show. That was back when we only had a demo. We still try to do things with college stations in Boston. We've played acoustic for WERS and WMBR fund-raisers and some of those cuts have turned up as B-sides.

**There's a great cover of the Psychedelic Furs' "Heaven" on *Birdbrain*. Did that come out of one of these in-studio sessions?**

Yeah! We liked it, so it wound up on the record.

**One of the most distinctive things about your music is the well-worn yet crafted feel that comes across, both live and on record. Do you think your approach to song-writing has changed with the times?**

Yeah, it has a bit, just like anything else. I'm getting older of course, and I've been exposed to a lot of different things since we first started out. Whether you like it or not,

your life gets pulled into the process (of making music) and it can change your view. I can't put myself in a vacuum, but the craft is always there.

***Lonesome Billy* is a very different record from anything you've done with Buffalo Tom. It reminds me of Bob Mould's *Workbook*. What were you going for?**

That's one of the records I thought of while I was putting *Lonesome Billy* together, but keep in mind, this isn't the first record of a solo career. It's not coming out of a break-up. Really, it's just me doing something different. I had a bunch of songs piling up — they didn't seem appropriate for Buffalo Tom, but I thought they were good songs. I see it more like Pete Townshend solo stuff, his *Empty Glass* album in particular. This record's more personal and more the work of an individual than a band. More confessional and autobiographical too.

**Singer/Guitarist of Boston Indie Rockers Buffalo Tom**

# BILL J.

## Will you be touring solo?

I'm heading out west in March — California, and up the Coast. I'm also stopping by SxSW.

**There have been geologic changes in the record industry and commercial radio over the past six or seven years. Do you think this has undermined young musicians' ability to keep their heads while developing their career and making records they care about?**

My theory is that it goes in cycles. It depends on where Top 40 focus is. That's where alternative seems to be going for now. It's reminiscent of the big 80's one-hit-wonder bands. I think yes, it is a problem for younger artists. However, the circle will always go around. There will always be an indie scene in some way. With all of the college stations, there's a lot going on in Boston.

Boston has always had a vibrant indie scene. There was such diversity when you were getting started — the Pixies, Galaxie 500, Tribe, the Lemonheads. The atmosphere for developing bands is really different today. As a person in the music industry, does this worry you?

I don't know. I have a hard time answering that since I don't consider myself in touch with up-and-coming bands, except Buttercup and Fuzzy — bands we've played with. Today's bands aren't on the same level as bands on the brink were in 1986. There's still diversity but not as much as when the Lemonheads or Buffalo Tom were starting out. There's still some great

stuff out there; you've just got to look for it.

**You've managed to keep your career at a sane, manageable level. Do you think staying on indie labels has helped you create a better body of work?**

I definitely think so, yes. By staying on Beggar's Banquet we're in control and have the time to develop creatively. The money is smaller but we don't get thrown to the lions. I think we probably would have been given one shot and if we didn't hit it big, we'd have gone back to an indie label. After R.E.M. broke, about 500 jangle bands got signed. We haven't been on an American indie label since *Let Me Come Over*. Overall, we've made a nice living and have done the records we wanted to do.

**What should every college program director know about indie rock?**

It's important not to listen too much to major label artists. We're spoiled in Boston. Most college stations don't play stuff unless it's an indie label. We wouldn't have had a shot if our demos weren't played on WERS and WMBR. Even WFNX and WBCN (Commercial Modern Rock stations) are very similar to college radio play lists.

**The rise of alternative music and its influence on mainstream culture has some broadcasters predicting a backlash. Do you have an opinion on this?**

I never know. I'm always as surprised as the next guy. Rock since the 70's has been a small seller as opposed to R&B. More raw rock stuff will always be around but may not sell as well as Bush. I hope there will always be a really healthy indie scene. Bands should grow and then move onto a major when ready. It builds character in a band and helps them develop.

**Much of your fan-base is made up of college students. Do you think college radio will continue to embrace your music?**

I don't think college radio pays much attention to us now. We're in between the cracks. We had moments on commercial radio but have outgrown college radio. It isn't much of an issue at our level. College radio should be about discovering new bands. You can hear us on commercial alternative stations. We'd rather college radio give the spot to someone new who deserves it.

**You, Chris and Tom are in the studio now. What's next for Buffalo Tom?**

We're talking to labels now. We have one more record with Beggar's Banquet. We've done demos of a bunch of songs and played some of them live. We'll be in the studio in the Spring. Hopefully, we'll have something out by the end of the year. Hopefully...

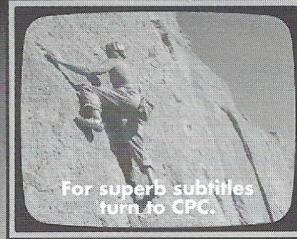
*Interview by Mike Russo*

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## EXECUTIVE BOARD MEMBER

# Adam Mikael Sharp

*Adam Mikael Sharp, an undergraduate at Northwestern U and President/CEO, Assets New Media Corporation, returns to NACB's Executive Board for his second term 1997-98. In addition to working with NACB, Sharp is a member of the Microsoft Developers Network, the Microsoft Site Builders Network, and the Academy of Television Arts and Sciences (ATAS). ATAS recently awarded Sharp with their \$20,000 Trustee's Scholarship for "potential as a future leader in the television industry."*

*A freshman at Northwestern U, Sharp intends to graduate in 2000 with a degree in Broadcast Journalism and a concentration in Computer Engineering. He hopes to apply this education towards a career in utilizing emerging digital techniques in traditional news gathering. Sharp's company, Assets New Media Corporation, is built around a team of computer and journalism professionals specializing in interactive media development for the newsroom and the news consumer.*

*Assets has coordinated the launch of WNBC-TV's MSNBC Interactive affiliate ([www.msnbc.com/wnbc/](http://www.msnbc.com/wnbc/)). Two days later, the company produced WNBC's breaking online coverage of the TWA Flight 800 disaster. In November, members of the Assets development team produced "DecisioNet5", WMAQ-TV's Internet election night coverage. The project implemented an online newsroom of 25 people and raised hits to the NBC 5 Chicago website by nearly 2600%. Assets then proceeded to completely redesign of the rest of the site.*

*Sharp will be representing Assets and NACB at NAB in Las Vegas, April 7-10, 1997. Speaking various sessions, Sharp will guide attendees through the sometimes difficult processes of building comprehensive Internet news services and station promotional tools on the World Wide Web.*

*For the Careers in Media issue of College Broadcaster, NACB welcomes Adam Sharp's insights and experiences within the student and professional media arenas. For more detailed*

*discussion regarding the following questions or to discuss your own ideas with Adam, please feel free to e-mail [a-sharp@nwu.edu](mailto:a-sharp@nwu.edu).*

**NACB asks: How did you/your station become involved with NACB? How has NACB helped your station's efforts?**

My first involvement with NACB came in the Spring of 1994. I had just founded HTV at my high school, Hotchkiss in Lakeville, CT and I was working part-time at WNBC-TV in New York as a computer systems specialist. One of the people I worked with often was Todd Donovan, an NACB member and, then, the station manager of UTV 13 at the University of Pennsylvania. He told me about the organization and then I called to find out more. Once I learned about all of the services, not much time passed before we had joined.

We received back issues of *College Broadcaster* and we were able to glean a ton of valuable insights and ideas that really helped the development of our new station. When we attended our first National that fall, we tried to attend every session we could and the information we walked away with was incredibly vast. We later called or e-mailed a lot of the people we met there for more advice. NACB and its members were very important to the early success of the station.

**What prompted your interest in running for the NACB Executive Board?**

Ego. No, just kidding. When I first ran, I was still at Hotchkiss and although the organization had a lot of information I could "scale back" to suit my needs, I was disappointed that the organization didn't really represent the different needs of its growing number of high school stations. I wanted to give those stations a voice. Furthermore, I felt that my experiences in the professional arena could add a special insight to the Board.

**What do you hope to accomplish as a member of the Executive Board?**

Expansion. We are the largest student electronic media organization in the world. But, it seems as though many people still don't know who we are. Everybody has heard of NAB and NATAS — why not us? I think that by expanding and improving key services (such as U Network®, the website, *College Broadcaster*), we can establish ourselves much more dominantly.

**How do you feel your experiences with NACB and the Executive Board are preparing you for a future career in the industry?**

I should preface my answer by giving my three rather cocky career goals: Step 1: Executive Producer of an Interactive Television Newsmagazine Step 2: President of a Network News Division Step 3: Retire from private life, run for office and work my way up to the Presidency

My experiences at HTV and NBC have been and will continue to be enough to prepare me for Step 1, but not 2 and 3. The Executive Board has taught me a lot about the "big picture" in terms of managing an organization and participating in its growth and development.

**What advice would you give prospective students interested in running for the Executive Board? How do you think stations/individuals can become more active in the organization and with the Board?**

Network at the National. Make sure that even if you are a TV person, you know and understand the needs and concerns of radio people, and vice-versa. This also goes for big schools, small schools, private and public schools, as well as commercial and non-commercial stations.

*Interview by Kelley Cunningham*

**Careers** CONTINUED FROM PAGE 19

**What do you foresee as the impact of convergent technologies on the student media community? How can student media prepare for these new challenges?**

An organization such as NACB should lobby communication schools that are still mired in 80's models to update their equipment so their students have access to new technologies and develop the skill sets they will need in the workplace. Employers today are more interested by students with URL experience than student film experience. Students also need to be aware of industry changes and force their institutions to get up to speed. It's a revolution. Schools still teaching analog film are in trouble. Very lavish editing houses utilized in the 80's are being replaced by individuals and their PC's. The economics of this industry are changing along with the equipment and mindsets of those involved. Anyone interested in broadcasting needs to have a new media mindset.

*Interview by Kelley Cunningham*

# Leave The Rest Behind

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**Some Things To Keep In Mind:**

- Not all New York broadcasting internships are strictly in Manhattan. MSNBC and CNBC are in New Jersey (currently Fort Lee, moving to Secaucus). WFAN Sports Radio, Imus, and Kauffman-Astoria Studios are located in Queens.
- In the past, some large broadcasters such as NBC have reserved Summer internships for out-of-town interns. Policies such as this are subject to change. But, check to see if such a policy would make help your chances for a particular internship during a particular semester.

**Internships** CONTINUED FROM PAGE 10

- WPIX Television offers an on-site, college credit course at their station location. Students register at their own college (call to find out which ones in the New York metropolitan area participate), but attend classes at the station. Generally, the course meets for 3 hours, one night per week. The course focuses on station operations, and features speakers from station management, as well as readings and exams.
- A good, up-to-date source of new media companies in New York is the newspaper, *The Silicon Alley Reporter*; Jason McCabe

Calacanis, Editor-in-Chief.

- Many popular media and communications internships are not in traditional broadcast companies. For example, Madison Square Garden and Continental Airlines Arena have their own media departments which are of interest to interns who want to work in a sports broadcasting environment. Likewise, all sorts of other industries from pharmaceutical firms to arts management to government may have departments which would be good settings for the right broadcasting and communications intern.

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**TO APPLY** please provide the following information or call NACB at 401.863.2225 for an application:

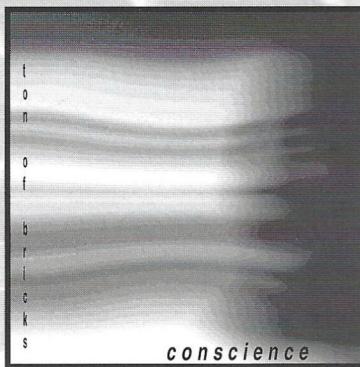
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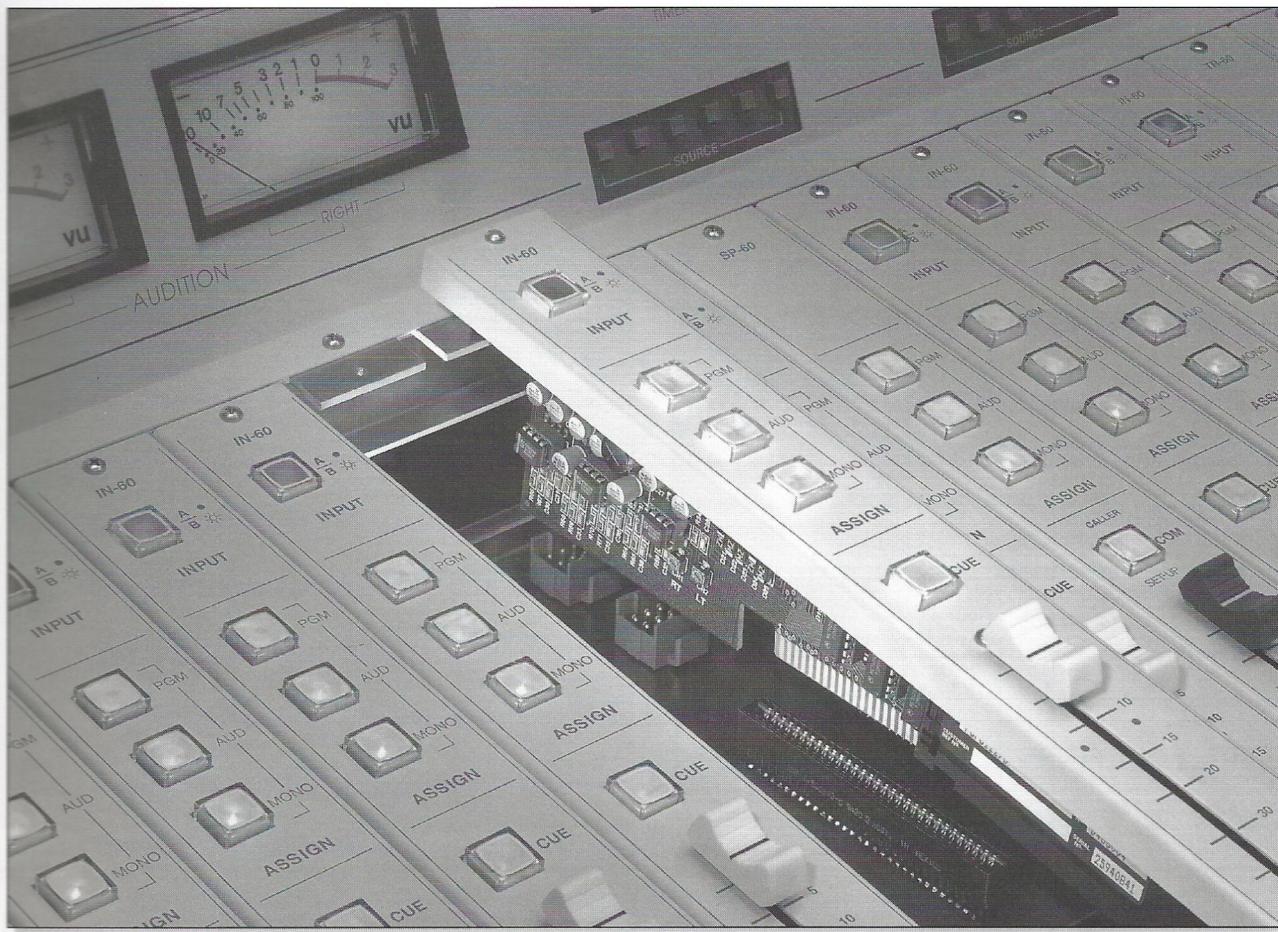


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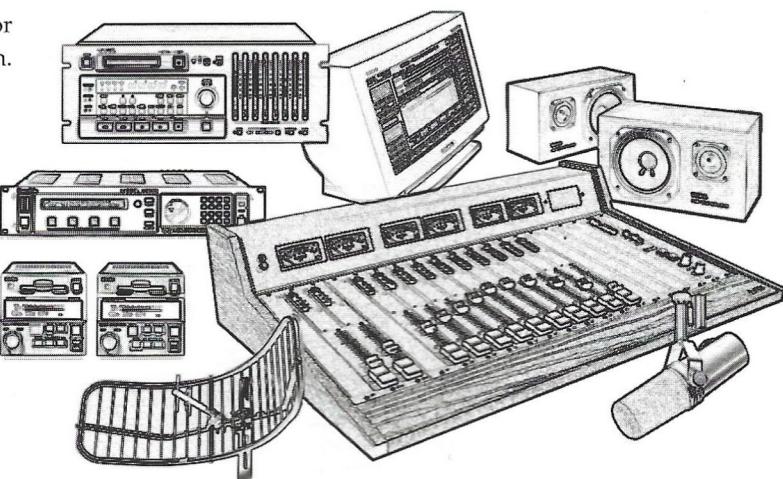
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## The Categories



### Print Entries:



### television

Student TV Broadcaster of the Year  
Television Station of the Year



### Tape Entries:

Comedy  
Documentary  
Drama/Narrative  
Event Coverage  
Feature Presentation  
Music Video Program  
Newscast  
News Story  
Original Music Video  
Play by Play  
Promo  
PSA  
Sports Story  
Talk/Magazine Program

## categories

### radio

#### Print Entries:



Community Service/Marketing Campaign  
Faculty/Staff Recognition  
Radio Station of the Year  
Student Radio Broadcaster of the Year

#### Tape Entries:



Creative Production  
DJ Aircheck  
Documentary/Narrative  
Event Coverage  
Documentary/Narrative  
Event Coverage  
News Story  
Play by Play  
Promo  
PSA  
Radio Theater  
Sports Story  
Talk/Magazine Program

# ON THE ROAD

(to your future)

The task of capping the many ideas expressed in this Careers in Media issue has fallen to me, NACB's humble Media Resources Representative. It seems fair that I should let my title color my comments. Those of you who are about to graduate and walk into the rest of your lives will be embarking on a personal journey that is as challenging as it is exciting. Though it hasn't been quite a million years since I pulled my last air-shift and signed-off from student radio for good, it's long enough that I can admit that I miss it — I'm not too proud to say that I'm jealous of the opportunities that await you.

Take some time and think about your audience — after all, they're the people who you really work for. For the public at large, media is an all-important resource that helps them

better understand the world and their place in it. Your focus becomes less important when you look at the big picture — from news and information, to entertainment and learning opportunities, the butchers, bakers and candle-stick makers expect you to put it all together for them. They're smart and getting smarter. As technologies converge and become more accessible, they'll expect more from you than they did from your slightly older colleagues in media. If you let them down, I guarantee they'll let you know — probably via e-mail.

I know I'm not the first one to tell you that electronic media is changing at a faster pace than even the shrewdest insiders could have predicted. Some sociologists have gone so far as to suggest that our relationship with personal computers constitutes a step in

human evolution. Maybe, but your careers in media, regardless of focus, will have more to do with practice and application than theories you can throw around at a cocktail party. If we really live in a Global Village, you are the people who will build the electronic fire to gather us together.

And as electronic media rushes headlong toward the millennium, rest assured that NACB will be here to serve the needs of the next generation of student broadcasters. Remember also that the Association can continue to be a resource for you during your professional life. Stay in touch, share your knowledge and success, and let us help you in your continued pursuit of excellence.

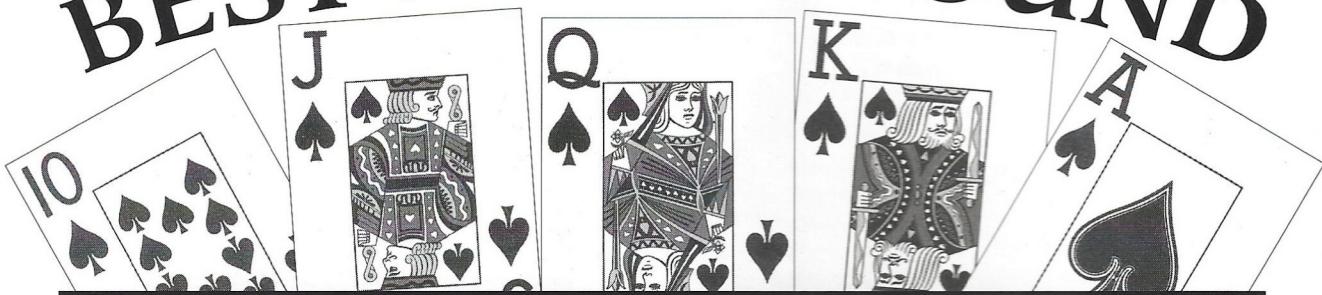
Go forward with our very best wishes.

Mike Russo

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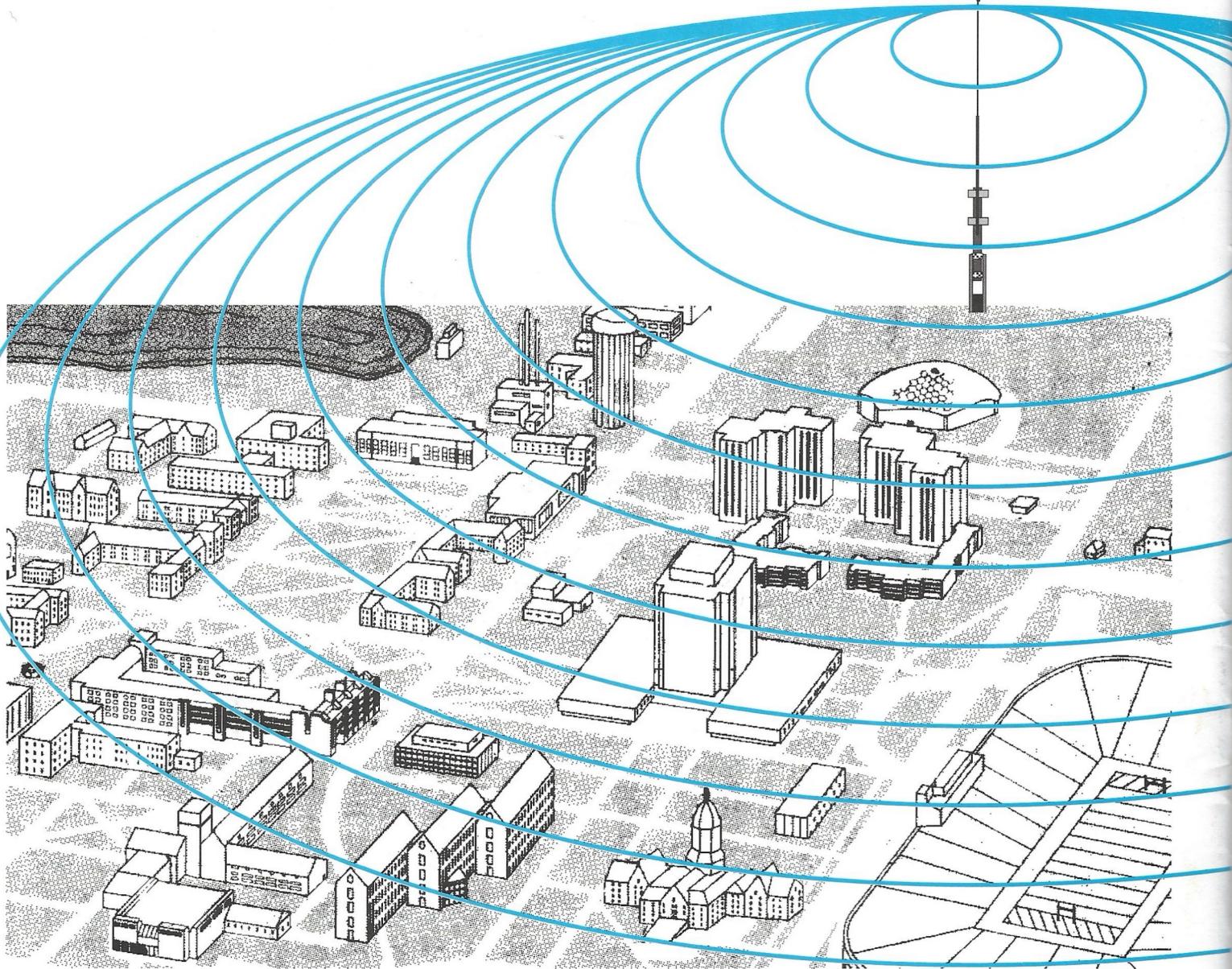
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