

# College Broadcaster

January, 1990

A Publication of the National Association of College Broadcasters

## *Towards a Better World*

*Ted Turner Addresses 2nd NACB Conference*

# ANNUAL CONFERENCE COLLEGE BROADCAST

*Broadcasters  
Battle Racism  
on Campus*

*U-NET Radio  
Set to Debut*

*NACB Members  
Aid Earthquake  
Relief Effort*

*New! Record  
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# College Broadcaster

Vol. 2, No. 4, January 1990



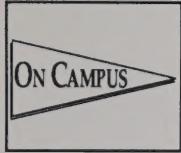
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Cover photo of Ted Turner at the Second Annual Conference of College Broadcasters, November 17, Brown University, by Carolyn Augur. Inner magazine graphics by Eric Olson, R.I.S.D.

*Inside photo credits:* p. 3 (t. to b.)—Mark Downie, Doug Liman; pp. 4, 5, 6, 7—Mark Downie; p. 14 (t. to b.)—Doug Liman (t-shirts), Mark Downie; p. 16—Doug Liman; p. 18—Mark Downie; p. 23 (t. to b.)—Carolyn Augur, Mark Downie; p. 26—Carolyn Augur; p. 27 (l. to r.)—Mark Downie, Carolyn Augur; p. 28—Doug Liman

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# THE SPIRIT OF INNOVATION

## SECOND ANNUAL CONFERENCE OF COLLEGE BROADCASTERS

November 17-19, 1989

Some 400 students and faculty from over 130 schools converged on the campus of Brown University for NACB's Second Annual Conference. It began at Alumnae Hall on Friday evening with the featured address by Lee Abrams and the keynote speech by Ted Turner (both texts in this issue). They more than lived up to their dynamic reputations, earned after years as innovative leaders in radio and television, respectively. Later that night, the student-professionals reception gave everyone a chance to talk informally and for NACB members to meet top media leaders and peers from stations around the country face-to-face.

The main sessions on Saturday morning covered important subjects: "Programming America in the '90s" and "TV Content of the Future" focused on the future of broadcast and cable programming; "Women and Sexism in Broadcasting" addressed an insidious yet pervasive element of the industry; and "Compromising Alternative Music" took a hard look at the effect of the growing alternative music business upon college radio and music video.

Saturday's luncheon was followed by an abundance of choices in every time slot all the way to 8 p.m. One standout was "Trends in Minority Programming," which illuminated exciting projects in national cable television at Telemundo and Black Entertainment TV (BET) geared to the Hispanic and Black communities, respectively, along with cutting-edge developments coming from minorities in the college broadcasting world. For those worried about life after graduation, "Careers in Radio and TV" gave the inside scoop from true experts: WOR-AM's Joan Hamburg and broadcast news mega-agent Richard Leibner.

Morley Safer from CBS' *60 Minutes* returned for his second NACB National Conference and told of his career in investigative journalism, spilling tricks of the broadcast reporting trade in the process. The ethics of that business is a hot subject these days, and was dealt with in depth by the prestigious

panelists from CNN, National Public Radio and Harvard University in "Responsible Broadcast Journalism."

Afternoon technology seminars ran the gamut from the analog/digital struggles in "High Definition TV: Reality or Myth?" to "Radio Engineering" and "Carrier Current and Cable FM" led by veteran college radio consultant and *College Broadcaster's* regular engineering columnist, Ludwell Sibley.

No legal issues were ignored thanks to one of CBS' top experts in the field, Eleanor Applewhaite, who addressed student and faculty concerns about what the FCC and other rules are for college stations in "Broadcasting and the Law: Q&A." She joined *Rockpool* magazine's Brian Long for a later session on "Free Speech and Indecency in

ment options. *Chemical Wedding*, whose first release was reviewed recently in *College Broadcaster*, was among the featured bands.

By Sunday, the NACB board and staff had reviewed the numerous student and faculty applications for the coming year's NACB Board of Directors positions. The seven nominees, to be confirmed this month by a vote of the NACB membership, represent a strong mix of college radio and television backgrounds and look forward to taking NACB to even greater heights.

The remaining sessions included the "Faculty Forum," an opportunity for station advisors and professors otherwise involved in college radio and TV to talk about common problems and issues, and to share solutions. "Independents in Broadcasting"

showed students that networks and major cable MSO's aren't the only way to enjoy creative and rewarding careers in the media. The marathon double-time slot "RTNDA Job Session" comprehensively covered job opportunities in radio and TV, with a focus on broadcast news.

The conference culminated in the U•NET Affiliates' Conference, an opportunity for radio and TV stations downlinking NACB's satellite programming network, or looking to become involved, to meet the directors and share thoughts about the way the network should

Broadcasting," shedding light on a subject that has reared its ugly head in recent months.

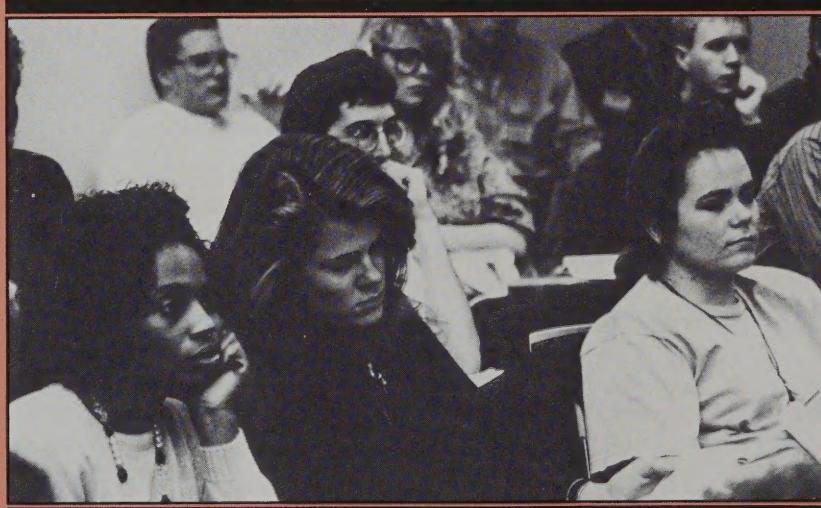
What does it take to get serviced from record labels by discs and videos? College-knowledgeable reps answered that question and more in "Record Company Relations." Great radio promotion and production ideas came from two sessions led by the PD of Boston-area commercial rocker's WFNX, Max Tolko. Similar sessions for TV were also offered.

Saturday night may be a fuzzy memory for some, given all the partying that went on. NACB managed to arrange discount or free admission at most of the music clubs in Providence for conference badge-holders, making it easy to enjoy a variety of entertain-

ment in the short- and long-term.

Given the tone of the comments we've received, on the whole students and faculty were enthusiastic about the conference and what they gained from it. However, constructive criticism is also encouraged, because NACB is always looking to improve its offerings to college broadcasters. We hope to see even more of you at a NACB regional conference this spring or next November's Third Annual Conference.

(Note: These and many other sessions are available on tape in order to allow those who missed particular ones or could not attend the conference altogether, to benefit. The order form is inserted at the front of the magazine.)





## Turner's Keynote Address

November 17, 1989, Brown University  
An Edited and Abridged Transcript

Let me start by giving you a little bit of history. I came up here because I wanted to talk to people who are running radio and television stations on college campuses across the country. During the normal school year, I usually speak on average at one college a week. I do it because it's important that the information I have been given to the young people who the world is going to belong to in the very near future. A world in a tremendous sea of change. A world that must change. A world that is changing faster than ever before. A world whose institutions—education, governments, foundations, corporations—really are just not equipped to change with the speed that is necessary for our survival.

I started out in the billboard business. The previous speaker, Lee [Abrams], spoke of billboards and radio stations. In fact, in the early '60s, [I] bought five radio stations. I promoted those radio stations on billboards that I had that were vacant. I thought it was a great idea, because at that time all I cared about was making money. In 1970 I bought my first television station, a UHF station, in Atlanta. Then I looked at television for the first time—I hadn't looked at it very much—and I realized that there was a lot that was wrong.

I went to Brown [University] here, I went for seven years to a military prep school prior to that where I was forced to be in study hall for four hours a day, and I breezed through my homework on an average of two hours. So that left me two hours that I had on my hands and I read books in the library. I read almost everything in the school library. I read a book every three days. Mainly I read history, I read things of importance, trying to get a background, because I was curious about why we got here and what we were supposed to do while we were here, and what happened to us

when we left this planet.

But when I had those radio stations and those billboards, I was just thinking the same things that Lee [Abrams] was. You know, the ratings—"man, cool, we're making a lot of money," all that sort of thing. And I'll tell you the honest truth: I hated it. The happiest day of my life was when I made the decision to get out of the rotten billboard business and the lousy radio business and get into something where I could make a difference. Not just make money, but make a difference. Be an influence for good, not just go through life taking advantage of trends, but [rather to try] to make trends occur.

I got more and more serious as I grew older. I met Captain [Jacques] Cousteau, who's one of my heroes, and was able to underwrite his programming and have for the past eight years. Ditto for the National Geographic Society and the Audubon Society, and our own documentaries.

And when I started CNN in 1980 I thought it would be nice for people to have news whenever they wanted to see it. But not just news the way it was presented on local television stations and by the networks, sensationalized. You know there's 40 murders a day in the United States and if we wanted to we could be murder wall-to-wall on CNN. But normally we don't cover even one murder a day. That wouldn't be the case in local news. When I was operating my station in Atlanta in the early days, a new guy who was built on the ratings came to run the ABC station in town. He pulled his news department in and he said, "It's not just enough to cover the automobile accidents. I want the camera inside the car when people have been mutilated. I want lots of blood on our newscasts. And the number one station in town, WSB, their sales department got together and came up with the idea of a five-part series on the 11:00 news on 'death row inmates.' I heard it on the air. They advertised in on their radio station. They had a

guy, let's say, Charlie Smith.

"Charlie Smith, you're scheduled to die in the electric chair next month. How do you feel?"

"Well, I'm scared to death."

"Hear the whole story tonight at 11 and all this week." All five inmates hanging on death row.

We had an NBC station in Charlotte [North Carolina], it was independent when I bought it but we got the NBC affiliation. I just tried for it to see if I could get it 'cause it would increase the value of the station dramatically. And within one year after I got it I sold it for \$20,000,000 to Westinghouse [in order] to start CNN.

My station manager called me—we put in a local news department—and he said "We've got a great idea for the November sweeps: a five-part series on the 11:00 news on teenage prostitution in Charlotte." I said "is that a problem?" He said "well, we found five teenage hookers." I said "Jesus Christ," I couldn't wait to get out [of broadcasting]...

Let me just read you something. Everybody here wants to be broadcasters, right? But what kind of broadcasters do you want to be? Let me tell you about what ABC and NBC are doing during the November sweeps. This is from *Broadcasting* magazine last week. "ABC is pinning some of its sweeps hopes on the two-part miniseries 'Small Sacrifices,' about a woman convicted of shooting her three small children. The bulk of NBC's sweeps programming"—they're the worst, of course—"starts with a two-part series, 'Cross of Fire.'" I'm just paraphrasing]. "It's about a young woman in the 1920s in Indiana who becomes involved with, and is later murdered by, a charismatic political leader who is also the Grand Dragon of the Ku Klux Klan. Next comes 'Manhunt,' the search for the nightstalker. It traces the efforts of the police, the media and the public in capturing Richard Ramirez, the convicted 'Nightstalker' killer who terrorized California for more than a year."

"The third NBC movie, 'Cast the First Stone,' is

TURNER

Continued on page 14



# Defining the New Mainstream

## Lee Abrams' Featured Speech

November 17, 1989, Brown University  
An Edited and Abridged Transcript

It's great to be back at Brown. I used to consult WBRU here, which every six months change[d] staffs but other than that it was a great radio station. What I'd like to do is get into the past and then talk about today and then talk all about the future, but let's start with a little history.

I started back around 1965 managing rock bands in Chicago. Every band played the same three records over and over again. It was Little Latin Lupie Lou, Midnight Hour, Louie Louie over and over. We were just wondering "God, is this what people really want to hear?" So back in '65, after the bar mitzvah or the sock hop we decided to pass out questionnaires: What would you like to—the Dimensions of Thyme, that was the name of the band, Thyme spelt T-H-Y-M-E because this was 1965—what would you like to hear these guys play?

An amazing thing happened in that we got all these questionnaires back after the gig, and it was really clear that Top-40 was starting to fragment. Now what was happening was, people were responding: "play anything but that Top-40 garbage. We want to hear the Animals, the Birds, the Yardbirds, the Youngbloods the Stones and the Beatles. Don't play that WLS junk. (WLS was a big Top-40 station at the time).

Now this is really weird because in the early '60s—really up until 1965—a big hit record hit reached *everybody*. Take 1962, "Bobby's Girl," or "Hey, Paula" or "Go Away, Little Girl"—those

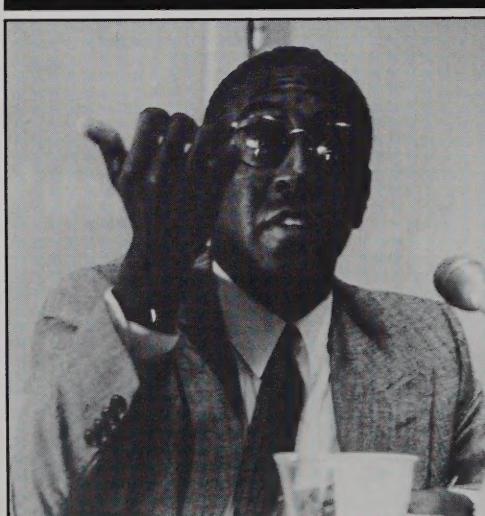
multi-platinum early '60s records. You know, the kids liked it, teens liked it, Mom liked it, everybody liked it, but here in 1965 a clear dissatisfaction with mainstream music, mainly from 16- to 20-year old guys, saying "don't play that Top-40 stuff, we want to hear..." It didn't have a name at the time, but you knew what it was. It was that Animals/Rolling Stones/Beatles sound coming out of England. The band began playing that stuff and became the hottest band on the south side of Chicago. But more significantly, as time marched forward, this thing that started with the Beatles and the Stones and the Birds and the Yardbirds started growing. By 1966, if you were really in the know, you knew about Cream, Eric Clapton—this underground group happening in England. In

1967 there was this crazy looking guy—Jimi Hendrix—that played amazing guitar that insiders knew about. In 1968 it got bigger.

By 1969 this phenomenon [that] started developing as a post-Beatles thing was now this major, major music revolution. Some people called it acid rock, psychedelic music, whatever, but it was major: Front page of *Time Magazine*: "Psychedelic Rock and What It Means to Future Generations," and you walk into the wrong bar—typically a country bar, a Glen Campbell bar—and you put on a Jimi Hendrix record, and get the shit kicked out of you. What was happening was really wonderful. A major new musical movement, similar to what happened with Big Band in the '30s and '40s and Elvis Presley in the mid-'50s. It was happening again, a new musical revolution. The only problem was, there was no place to hear it on the radio. There were people like me and my friends who had to suffer through Gary Puckett and the Union Gap and Neil Diamond to get to that Cream song.

And then all of a sudden reading in *Billboard Magazine* in 1969 there was this new station out in San Francisco doing underground radio 24 hours a day and I thought, "Oh, man, let's check this one out." So we went all the way to San Francisco and found out really quickly, that if you were really out there, and you enjoyed hearing 20-minute sitar solos, into Jazz records played backwards, and drug prices, this station was it. (Actually in San Francisco, there were quite a few of those kind of people at that time.) It was a really "out there" kind of radio station. These people went to the Fillmore, the big rock club, every night. We thought, "God, is San Francisco really this crazy?"

So next day we went to some shopping malls and talked to some kids who were working behind McDonald's, and just normal kinds of people. We found out there's this huge, huge number of people that we call "vulnerable Top-40 listeners." This was 1969 and you ask them "What's your



Curtis Symonds of Black Entertainment Television

favorite music," and they say "Oh I love that new stuff, Cream, Hendrix, Santana, Moody Blues, yeah, that album stuff, that's great." "What station do you listen to?" "Oh, KFRC." (That was the big Top-40 station at the time.) "Why don't you listen to KNPX, which is the underground station?" That was just too weird for them. They wanted to try to get into it, but they wanted to hear Eric Clapton, Cream and the mainstream stuff—the real focus behind the whole movement.

It was really obvious that there were three schools at that time of rock listeners: You had the underground people, then you had the Top-40 crowd, then right in the middle these people who love the album sound but weren't part of the whole culture that went along with it. They were just kind of mainstream sort of people.

So what we did is, we went back to Chicago and developed a radio format, geared to be a format that would not aim at that progressive listener, who really had some real, real hard-core musical tastes, not at the Top-40 person, but at this "vulnerable Top-40" listener, who listened to a Top-40 station but only liked every third record. They loved it when Cream would come out with "Sunshine of Your Love," then Gary Puckett, and the Carpenters, then The Beatles would come back.

So we designed this format and the real key behind the format were three things: we wanted to be as commercial as possible without losing progressive identity, real accessible to reach a wide cumulative audience with a lot of people, but at the same time be progressive. And the way we accomplished this was by changing the familiarity factor of music on the radio from song title to artist, whereas in 1969 on a big Top-40 station you knew every song. And that familiarity made the station accessible. It was familiar, it was comfortable. We wanted album radio to be comfortable, so what we did was only play familiar bands. But, instead of just the hit single from say Santana, we played 25 of their songs. It developed into what we called "the Oh, Wow factor." Someone would turn it on and go, "Well, that's Santana, I know that, but oh wow, that's another cut." Next song: "Well, that's Cream, but oh wow, that's not 'Sunshine of your Love,' that's another cut from the album."

Another thing we were really conscious of was balancing science and emotion. Everything starts emotionally then we use science to see if we're full of it or not. At that time the progressive stations were all emotion. If it was raining, all you'd hear would be rain songs. Top-40 was the other side of the spectrum; they had a real tight playlist. So we put this together, very commercial, very familiar by artist, even though within the framework of any artist you might hear 20 songs: a very science and emotion kind of balance. So it was thought out, but also there was this creative edge to it.

Anyway, we had a few breaks and throughout the early- and mid-'70s we put this format on the air in hundreds of markets and you could waltz into any market around 1972 or three and clean up because, on one side of the dial was, "Ah, this is Scorpio, and that was side six of 'Environmental

Sounds,'" then you'd turn to the other one: "Hey, rip me off, this is 20 minutes of..." and meanwhile we're just coming in there banging the music that was really happening: Led Zeppelin; Pink Floyd; Creedence Clearwater [Revival]; Crosby, Stills and Nash. Really, there was no magic to it other than the fact that we had a position really well-defined. It was great.

So early and mid-'70s it was fabulous. Really, we could go in any market and instantly win very easily. Then 1978 happened, and several crazy things happened in 1978. Number one, a lot of the great progressive rock bands went Vegas. For example, Blood, Sweat and Tears, one of the great late-'60s bands, one of the early album bands that fused horn sections with the traditional rock in-

stopped making good records. Emerson, Lake and Palmer is a great example. These guys were brilliant musicians. In the late '60s, early '70s, made tons of money, and kept touring, and it was a cycle: tour-album-tour-album cycle for years. By 1978 they hated each other. What I remember, a true story, was that in 1978, they all got telegrams: Emerson was in Tenor Reef, he got a telegram, Lake was in Hong Kong, Palmer was in the North Woods of Scotland. The telegram read "In order to fulfill the terms of your contract with Atlantic Records you must report to New York and make an album." So they all went to New York and made a horrible record. They refused to be in the studio with each other at the same time and all that. Same thing happened with Yes and Jethro Tull, the funny thing now is, 12, 13 years later, the bands ran out of money, now they're back winning Grammys through the classic rock movement. But back in 1970 a lot of these bands hit brick walls.

Another thing that was real scary for radio programmers was the new thing from England, which was always the savior of radio: In 1964, The Beatles—thank God they saved us from Bobby Vee. Cream saved us from Paul Revere and the Raiders in 1968. The Pink Floyds and the Peter Framptons and all that that were happening in the mid-'70s.

The new thing from England now, in 1978, was Punk: "Kill your parents." [Laughter] You know: "Let's drink blood." Great titles. And we were wondering, what do we do with this? Hippies were starting to get hip to the fact that there was not an Age of Aquarius, there's not gonna be a revolution, money's cool, and all this. [Laughter]

In comes this music, and it's 180 degrees. The typical hairstyle of the AOR listener of 1970, it was kind of long, kind of cool, kind of groovy. The punk look was "skinhead," with a swastika on top if you've got room. And the attitude of the Americans at that time—1970—toward musicians was "Ah, the great musicians: the Claptons, the Steve Howes, the Jeff Beck's, the Ginger Bakers." And these people—the traditional punk band back in 1978—the typical way it would happen was: Johnny would buy a guitar in January, cut his first album in February, soar to the top of the English chart in March, they'd have a huge fight leaving one band member dead in April, and that was the end of the band. [Laughter] Whereas we were more into these rock veterans; we still are. Another thing was the attitude. We were still into the "peace and love," they were into mass destruction. So the new thing from the U.K. was not the new radio savior.

Another thing that happened in '78 was disco. We were an album station when all of a sudden John Travolta's got the number-one album. We later find out that the way to deal with that is [to] blow up disco records in between games at a White Sox double-header for the name of rock and roll.

The most important thing though that happened in 1978 was a very, very significant incident. It was the great 25-to-34 scare of 1978. There was census data leaking out that there will be no



Top to bottom: (1) Michael Fuchs, HBO; (2) "Responsible Broadcast Journalism" seminar with (l to r): Phyllis Crockett, NPR; Bill Headline, CNN; Anne Edwards, NPR; Ralph Begleiter, CNN; (3) Friday evening reception/cocktail party

strumentation, created amazing music. I swear to God: in 1978, it was "Kenny Rogers and special guest, Blood, Sweat and Tears." That was the end of them. [Laughter] Same thing happened to Chicago. And a lot of these kind of bands went Vegas, I don't know what happened, some kind of chemical problem. [Laughter]

Another thing that happened was, a lot of bands like Emerson, Lake & Palmer; Yes; Jethro Tull;

ABRAMS

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## EDITORIAL

### The Indecency Issue: Now's Your Chance

Broadcasting "obscene" content has always been illegal. The issue is what constitutes "indecent" program content—a debate since the 1960s. How far can broadcasts push before they get labelled "indecent"? The FCC's definition is purposely vague: broadcast language or material that, in context, "depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

Groups such as the American Civil Liberties Union have tended to take the pure First Amendment stance—a left-wing, liberal, leave-programming-totally-alone extreme. On



Glenn Guttmacher

In the past, concerned broadcasters have approached the FCC asking specifically what content is indecent. Though the federal agency repeatedly refuses to answer, we're starting to get an idea anyway thanks to the results of recent cases:

From September-November 1989, four indecency fines totalling \$20,000 and four more inquiry letters were issued under the FCC's new Chairman Al Sikes. The fines include: \$10,000

against WIOD/Miami for broadcasting four songs and a mock beer commercial; \$6,000 against KFI/Los Angeles for listener calls; \$2,000 against WZTA/Miami for one song and the same at KLUC/Las Vegas. The titles of the songs may have been graphic, but KLUC's fine was for broadcasting Prince's "Erotic City," released in the mid-'80s by a major label that sold over 250,000 copies. (The cases are a matter of public record. As stated in past issues of *College Broadcaster*, NACB maintains a file of the "indecent" texts in question, which we have sent to college stations that request them.)

A total of 95 complaints were processed under Sikes during the three months. Of these, the FCC dismissed 51 complaints against 40 TV and radio stations because the broadcasts occurred outside daytime hours. Another 14 complaints against as many stations lacked sufficient evidence: tapes, transcripts or excerpts of the broadcast, station identification, broadcast date and time are required. The FCC asked these 14 to resubmit if the needed material could be found. One

complaint was withdrawn and the FCC dismissed the remaining 21 because they weren't quite "indecent."

All the "guilty" broadcasts occurred between 6 a.m. and 8 p.m., when most children are supposedly listening. The FCC isn't pursuing cases regarding broadcasts at other hours...yet.

You may have heard that the FCC approved a 24-hour ban on indecent broadcasts. Yes, it happened late in 1988 and was due to take effect in the beginning of 1989. But an appeal by groups including the National Association of Broadcasters led a federal court to put a temporary stay on the FCC ruling until a proper study of the issue could be made.

Congress requested that the FCC conduct such a study. And that's where it stood, until recently. Late last fall, the FCC finally got started conducting a study with the purpose of determining the validity of a 24-hour ban on broadcast indecency.

## EDITORIAL

Continued on page 13

## LETTER FROM THE DIRECTORS

### Why NACB Conferences?

When NACB was formed nearly two years ago, organizing national and regional conferences was on the top of our agenda. In fact, NACB's first official act was to organize the first national conference of college television and radio stations. The NACB founders felt that it was essential for college broadcasters to have the same opportunities their professional counterparts always have had.

In planning for the First Annual Conference of College Broadcasters, the NACB staff attended numerous media conferences including those of IBS, CMJ, NMS, SMPTE and NAB. While we found useful aspects to each conference, we felt none fully served the needs of the college station.

The NACB staff also polled your stations. Station managers were asked what they liked and disliked about the conferences they had attended, what they hoped to get out of a conference, and what they would do if they were organizing a conference themselves.

Stations indicated their first priority was that the conference pro-

vide an environment conducive to interaction between stations. Those we called wanted a large number of stations to be represented, but to keep the seminars small and interactive. You wanted social events and meals where more informal interaction could take place and opportunities to meet with successful professionals on equal ground. You wanted the conference to incorporate both radio and television stations because of the inherent crossover between the two at both the college and professional levels. You wanted an equipment and record label trade show. Finally, and perhaps most importantly, you wanted the conference to be inexpensive.

### The Perfect Conference

Based on station's responses, NACB's staff compiled a profile of the "perfect" conference and set to work creating it. Our first

goal was to reduce the cost of the conference. Most conferences are expensive events to put together, ranging from \$50 to \$200 per person. We begged, borrowed and nearly stole to reduce the cost. We held the first conference on a campus so that we would not have to pay for expensive meeting space or hotel catering. An added benefit to doing the conference at a college was that the campus provided a much more intimate and academic environment than any hotel conference we had attended. Hotel conferences tend to elevate panelists on stages making it

difficult for the audience to actively participate. In a classroom, there is no stage and no audience. Everyone is on equal ground. The classroom setting also presents a familiar environment to the students and faculty, thus further encouraging participation.

We soon discovered, however, that no matter how much we cut costs, the total expense still hovered slightly above the budget range of many college stations. We felt we would be doing a

disservice to college stations if we depleted their budgets even if we were offering substantial benefits. As a result, we turned elsewhere for support of the conference. We strongly believe that the commercial music, television and radio industries have an obligation to support the efforts of college broadcasters because they represent the future of their respective industries. Armed with this belief, the NACB staff succeeded in soliciting the support of CBS. CBS' generous support enabled NACB to keep conference fees to a minimum.

We felt it was vital that panelists not "talk down" to the participants. It was, after all, a college media conference, and who is more qualified to speak than you, the students and faculty that run college stations. While the professional perspective is important, it means nothing if it is not related to the student perspective. We intentionally did not place Morley Safer on a stage to lecture to 400 participants; we palced him in a small classroom with 40 students. At our West Coast Regional Conference last Spring, we extended our philosophy further by arranging the

## DIRECTORS

Continued on page 17



# AUDIO & VIDEO TAPE ORDER FORM

## Second Annual Conference of College Broadcasters



N A C B

## ORDERING INFORMATION

The panels, seminars and speeches listed are available on audio or VHS video cassette as indicated. To order a tape, circle its number on the reply card below and the appropriate letter beside it (V=video or A=audio format), fill out the other information, and drop it in the mail. No stamp required in the U.S.

### Prices:

Audio Cassette \$6 (NACB member), \$10 (others)

VHS Videotape \$15 (member), \$30 (others)

NOTE: These prices include shipping.

### Special Packages:

5 Audio Cassettes for \$20 (member), \$40 (others)

3 Videotapes for \$38 (member), \$76 (others)

## A/V ORDER FORM

Name \_\_\_\_\_ Station \_\_\_\_\_

School/Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

NACB member (Y/N) \_\_\_\_\_ I want to join NACB (\$50) \_\_\_\_\_

# of audio cassettes \_\_\_\_\_ x \$6 (\$10 non-member) = \$ \_\_\_\_\_

# of videotapes \_\_\_\_\_ x \$15 (\$30 non-member) = \$ \_\_\_\_\_

Special Audio Package: \$20 (\$40 non-member) for every five (5) cassettes = \$ \_\_\_\_\_

Special Video Package: \$38 (\$76 non-member) for every three (3) tapes = \$ \_\_\_\_\_

Total \$ \_\_\_\_\_ Bill me / Payment enclosed (circle one)

1) Targetting the New Mainstream  
Featured Address by Lee Abrams

V  A  
VIDEO AUDIO

2) Ted Turner: Towards a Better World  
Keynote Address by Ted Turner

V  A  
VIDEO AUDIO

3) Compromising Alternative Music

When progressive rock evolved into "alternative music" in the late '70s to early '80s, college radio was at the forefront of the movement. The major record labels finally realized in the mid- to late '80s that many bands played on college and alternative radio were selling enough records to make the business profitable. Now, alternative music isn't so alternative anymore. The panel considers the effect upon college radio as well as upon the music and broadcast industries overall.

*Scott Byron, Editor, CMJ New Music Report*

*Brian Long, Associate Editor/Independent Label Director, Rockpool Magazine*  
*Oedipus, Program Director, WBCN*  
*Max Tolkoff, Program Director, WFNX*

4) Formatting & the Role of a College Station

A  
AUDIO

Many feel college radio and TV stations should bear the (awesome) responsibility of playing progressive and alternative music. However, others argue that college stations can serve as excellent training grounds for commercial radio station careers. How strict can a college station's format be to achieve either of these goals? How active a role should the Program Director take in determining the station format—if it should have one at all?

*Scott Byron, Editor, CMJ New Music Report*  
*Oedipus, Program Director, WBCN*

5) Careers in Radio and TV

A  
AUDIO

What does it take to get a job in the real world? This seminar will help you make the most of your undergraduate experience as you learn from professionals.

*Joan Hamburg, Program Host/Consumer*

*Circle desired tape number and format below*

1 V A	12 A
2 V A	13 V A
3 V A	14 V A
4 A	15 A
5 A	16 A
6 V A	17 V A
7 A	18 V A
8 A	19 A
9 V A	20 A
10 A	21 V A T
11 A	22 V A T

If enclosing payment, make check out to "NACB" and send it to NACB with this card in a separate envelope.

Reporter, WOR  
Richard Leibner, President, N.S. Biens-  
stock

6) Broadcast Journalism/  
Reporting

V  A  
VIDEO AUDIO

A seminar on finding "the real stories." How to get the facts when nobody wants to tell you. What is your responsibility as a journalist? How far should you take your investigation? What is the role of reporting in society, on campus, and in college radio and TV news?

*Morley Safer, Correspondent, 60 Minutes, CBS*

7) Sound Check / Resume Review

A  
AUDIO

A nationally-syndicated progressive rock radio show host and WBCN Program Director, Oedipus, evaluates demo tapes from student-participants—pointing out strengths and areas for improvements that can help in the search for a career in broadcasting.

*Oedipus, Program Director, WBCN*

8) Broadcasting & the Law: Q&A

A  
AUDIO

A veteran communications lawyer answers station-related FCC and other legal questions.

*Eleanor Applewhaite, Associate General Counsel, CBS*

9) Responsible Broadcast  
Journalism

V  A  
VIDEO AUDIO

It is often the case that the training process for those working in broadcast news is not held to the same rigorous standards as those for other journalistic media. Simultaneously, because of the industry's high visibility, journalists have developed investigative techniques that push the limits of permissible invasion of privacy and related ethical concerns.

*Ralph Begleiter, World Affairs Correspondent, CNN*

*Bernice Buresh, Director, Women, Press, and Politics Project, Harvard Univ.*

*Phyllis Crockett, White House Correspondent, NPR*

*Anne Edwards, Senior News Editor, National Public Radio*

*Bill Headline, Washington Bureau Chief, CNN*

10) NPR vs. Freeform: Can the College Format Exist with NPR?

A  
AUDIO

Since the satellite service started in the late '60s, National Public Radio has aggressively signed up college radio stations that were often once student-run facilities. Can the two formats exist within a station? Can stations of the two different types peacefully co-exist on a campus? Does a college, concerned with its public image, necessarily need to replace its student-run alternative station with an NPR professional station?

*Brian Long, Associate Editor, Rockpool magazine*

*Mark Sachs, Manager, Station Relations, NPR*

11) Alternative Television Programming

A  
AUDIO

TV programming's trendsetters in the '90s will likely come from the ranks of alterna-

tive producers such as this seminar's two leaders. Producers Halleck and Weinberg each operate limited national program services that distribute high-caliber works by independent producers that truly defy traditional broadcast and cinematic conventions. As the big networks' audience shares dwindle, more attention is being given to fresh programming concepts.

*Dee Dee Halleck, Producer, Deep Dish Television  
Tom Weinberg, Executive Producer, The 90's*

#### 12) Creative Radio Promotions

**A**  
AUDIO

Effective radio promotions depend less on money than on creativity. College stations are hotbeds of creativity—if the resources available are harnessed. Panelists describe how to implement promotions through specific examples.

*Jon Pernick, Marketing/Promotions Dir., SPIN Magazine  
Max Tolkoff, Program Director, WFNX*

#### 13) Free Speech & Indecency in Broadcasting

**V**  
VIDEO  
**A**  
AUDIO

Thanks in large part to a resurgence in the socio-political right wing, broadcasters may be in danger of losing a major degree of their freedom to air editorial views and program content of a controversial nature. Recent proposals attempted by the FCC to install a 24-hour ban on so-called "indecent" content may yet be implemented. An unprecedented number of stations have been cited for indecent broadcasts under the new FCC administration. College stations, historically the cradle of cutting edge programming, may be particularly susceptible to any actions in this direction.

*Eleanor Applewhaite, Associate General Counsel, CBS  
Danny Schechter, Executive Director, South Africa Now  
Brian Long, Associate Editor, Rockpool Magazine*

#### 14) Magazine Format Programming

**V**  
VIDEO  
**A**  
AUDIO

Television magazine programs have become a highly popular and effective format for discussing virtually any topic. How you do maximize the potential of this format and make it work in practice—especially on a tight budget?

*Chris Spinder, Emerson Independent Video, Emerson College  
Tom Weinberg, Executive Producer, The 90's*

#### 15) Fundraising / Underwriting

**A**  
AUDIO

The costs of broadcasting are high; the budgets allocated by communications departments and student activity funds to college stations low. If your station wants to make a greater impact but lacks the monetary resources to do so, this session is essential. The FCC underwriting rules need not restrict your money-making opportunities. Fundraising and promotions are closely related: good promotions are usually good fundraisers. Two former college station Promotion and Fundraising Directors who remain closely tied to this area in their pro-

fessional careers lead this idea-packed seminar.

*Glenn Gutmacher, Publications Director, NACB  
Jon Pernick, Marketing/Promotions Dir., SPIN Magazine*

#### 16) Radio Production Session

**A**  
AUDIO

There, hiding in the back of the station, is that "Production Room." You may have played around some back there, maybe even recorded a few basic promos for your on-air shift. But it may surprise you how much is possible even with the most basic equipment. Good production skills and creativity make the difference. This session, led by Max Tolkoff of WFNX, will walk you through the techniques that give your production a full, distinctive flavor resulting in the over-the-air station image you want.

*Max Tolkoff, Program Director, WFNX*

#### 17) Directing for TV

**V**  
VIDEO  
**A**  
AUDIO

Learn technical pointers from experts on directing television productions. For example, determine how to obtain maximum coverage with a minimum number of cameras and how to call the shots with a multi-camera set-up.

*Ken Botelho, Dir. of Studio Ops, Heritage Communications  
Lynn Young, Production Manager, Heritage Communications*

#### 18) Television Production for Large Events

**V**  
VIDEO  
**A**  
AUDIO

The planning and logistics for large events require more preparation, but if organized properly and produced with certain technical "insider tips" in mind, quality productions are within the reach of even the smallest college TV station. Panelists will use sports events and other large scale productions as examples.

*Ken Botelho, Dir. of Studio Ops, Heritage Communications  
Lynn Young, Production Manager, Heritage Communications*

#### 19) Talk Radio

**A**  
AUDIO

After being thought nearly dead thanks to television and FM stereo, the AM band is

enjoying a resurgence thanks to...talk radio. The content and style of the modern version ranges from down-home informative to highly controversial. WOR/New York's famed Joan Hamburg will share her secrets to building an audience without visually stimulating them and explain the continuing popularity of the radio talk show and its importance to society.

*Joan Hamburg, Program Host/Consumer Reporter, WOR*

#### 20) U-NET Affiliates' Conference

**A**  
AUDIO

U-NET (University Network) is NACB's satellite programming service featuring the best of student-produced programs from college stations around the country.

## Also Available:

from the

First Annual Conference  
November 18-20, 1988

#### 21) Keynote Address

by Walter Cronkite

**V**  
VIDEO  
**A**  
AUDIO

(transcript available, same price as audio cassette)

#### 22) The Changing Relationship Between Media and Society

**V**  
VIDEO  
**A**  
AUDIO

The media has become an increasingly powerful and pervasive force in society. A rigorous investigation by representatives from a variety of media perspectives. Marvin Kalb guides the panel as it explores the history of the media's relationship with society, where we stand today, and what that means to you, the future leaders of the broadcast industry. (transcript available, same price as audio cassette)

*Marvin Kalb, Kennedy School of Gov't  
Walter Cronkite, CBS  
Morley Safer, 60 Minutes  
Anne Edwards, NPR  
Robert Lipsyte, NBC  
Les Garland, QMI  
Garth Ancier, Fox Broadcasting*

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Brown University  
Providence, RI 02912-9989

Though we don't have room to acknowledge all of you here, we appreciate all the letters, calls and faxes from students, faculty and professionals thanking and congratulating NACB for last November's Second Annual Conference of College Broadcasters.

The national conference is a major undertaking. Your participation helped make it the success it was. But we're not resting on our laurels. We're already getting ready for several regional conferences (see "NACB News") and an even bigger national event this November at the Third Annual Conference. We hope to see even more stations, schools and companies represented. If you have ideas to improve or otherwise contribute to it, please contact NACB at any time.

Dear NACB:

Your publication is great. Our station has been affiliated with other college broadcasting groups, but none has achieved the distinctiveness of NACB in providing its member stations [with] information and service.

One section I find most helpful is "ENGINEERING" by Ludwell Sibley. His article on studio maintenance in the October issue may have saved our station the expense of a new cart machine. I'd also like to add that audio quality in a busy studio can be maintained with a routine cleaning schedule (ours is weekly). Investing in a disc-washer can save both your playlist CD's and the CD laser itself from unwanted dust. And finally, if you have a puck-driven turntable, you can extend the life of the puck by simply leaving the turntable between gears.

Ken Horn  
Music Director  
WWQC-FM 90.3  
Quincy College  
Quincy, IL

Dear NACB:

This is to clarify statements in the piece about the Academy of Television Arts & Sciences [November issue].

In reference to budgets for student films, it should not be inferred that a student needs at least \$15,000 to make an excellent and competitive film. In past years, many first and second place winners were made on minimal budgets, using only school facilities. My intention was to point out that \$15,000 is not considered a high budget in certain film schools, especially for graduate thesis work.

I referred specifically earlier in the article to a work from Montana several years ago which was done on virtually no budget, using school facilities, and won second place in its category because of the quality of the idea and its execution. I would never encourage or even suggest that a student who wanted to make a drama, comedy or music to shift over to the information division of the competition just because of a small budget. That would be like telling a sculptor to draw cartoons because paper is cheaper than marble. My point was that it was less expensive, normally, to produce a very good information piece on videotape than to produce a very good entertainment piece on film. That is not what was "quoted" in the article.

Also, ATAS began the Faculty Seminar program in response to its contacts with students in its Internship program and the College Television Awards as well as a Roper survey which had pointed out the serious need for such a program. We weren't responding to any other particular programs or efforts such as the Annenberg Foundation or the IRTS which you referred to in the article.

Next, my reference to other internships available didn't define any as "glitzy" or "one hour of work." I stated that other internships are available in Los Angeles...to work a few hours a week...These internships are often pretty much just running [around] xeroxing, etc. They surely aren't "glitzy."

I don't mean to pick, but these corrections...should be on the record. I regret any misinterpretation of any statements I made which may have been unclear.

As to the problem of the Ivies and some other schools having no academic department through which they can now enter productions in the ATAS College Television Awards competition, I would like to hear from any and all schools in that situation [phone: 818/953-7575]. Once we know where the problem exists...we can begin to look for solutions.

Price Hicks, Director  
Educational Programs & Services  
Academy of Television Arts & Sciences  
Burbank, CA

*Glenn Gutmacher responds: I also regret any misinterpretation of any statements Ms. Hicks made. However, big-budget student productions do appear to have an edge in certain categories of the College Television Awards. Also, part of the proposal founding the Faculty Seminar program written by ATAS' Lynne Gross clearly implies that ATAS had the Annenberg and IRTS programs in mind when proposing the program, though certainly the other factors that Ms. Hicks cited were central considerations.*

Dear Editor:

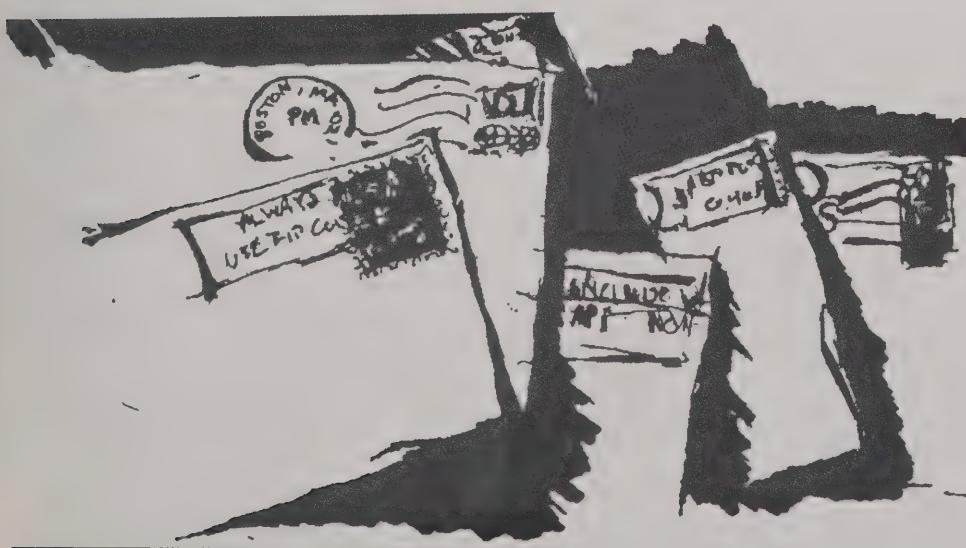
I enjoy your publication, *College Broadcaster*, and I hope I can contribute to its excellence. The editorial in the October issue by Glenn Gutmacher, which explored the trade school approach to broadcasting in higher education, rang many familiar bells.

That editorial inspired me to write the enclosed article, which I hope you will find suitable for publication in your fine magazine. Thank you for your consideration.

Paul F. Gullifor  
Faculty, College of Communications  
Bradley University  
Peoria, IL

*Editor's Note: Professor Gullifor's article is this month's Faculty Advisor column, p. 24.*

Send letters to:  
NACB, Box 1955, Providence, RI 02912



# M U S I C 13

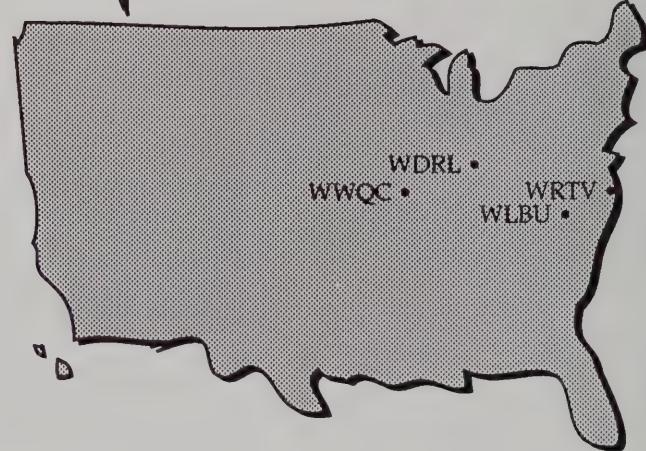


1. *Grapes of Wrath, All the Things*, Capitol
2. *Hoodoo Gurus, Another World*, RCA
3. *Technoid, Technoid F*, Neo-Subculture
4. *Glass Eye, In a Crooked Place*, Restless/Bar None
5. *Ian McCulloch, Proud to Fall*, Sire/Reprise
6. *Ministry, Over the Shoulder*, Warner Bros.
7. *Dramarama, Last Cigarette*, Chameleon
8. *Stone Roses, I Want to Be Loved*, RCA
9. *Warren Zevon, Run Straight Down*, Virgin
10. *Roaches, Big Nuthin*, MCA
11. *Screaming Blue Messiahs, Four Engines*, Elektra
12. *Love & Rockets, No Big Deal*, Beggars Banquet/RCA
13. *Peter Himmelman, 245 Days*, Island

Week of December 14

## Station Sampler

Week of Dec. 14, 1989



Note: All playlists were required before Holiday break. Some stations report albums, others single cuts. Send Top 13 playlists with artist, album, & label to NACB, Box 1955-B.U., Providence, RI 02912. We rotate the Top 13 from college stations in all parts of the country!

### WLBU-AM

Liberty University  
Lynchburg, VA; 804/582-2235

1. Allies, *Trust in God*, Dayspring
2. Sheila Walsh, *Calling of Love*, Myrrh
3. Deniece Williams, *Every Moment*, Sparrow
4. Jerome Olds, *His Love Flows*, Star Song
5. Steven Curtis Chapman, *More to this Life*, Sparrow
6. Paul Smith, *Bigger than Life*, Dayspring
7. Greg X. Bolz, *Walk Toward the Light*, River
8. Russ Taff, *Farther On*, Myrrh
9. Trace Balin, *Well Done*, Dayspring
10. Farrell & Farrell, *It's Gonna Take Love*, Dayspring
11. Carman, *Jesus Is the Light*, Benson
12. Kenny Marks, *I'll Be a Friend to You*, Dayspring
13. Newsong, *Square Peg, Round Hole*, Word

### WRDL-FM

Ashland University  
Ashland, OH; 419/289-4142, x5139 or 289-2480

1. Babylon A.D., *Caught Up in the Crossfire*, Arista
2. XYZ, *Inside Out*, Enigma
3. The Front, *Fire*, Columbia
4. Beau Nasty, *Shake It*, WTG/Epic
5. Wolvz, *She's Looking Pretty*, Grudge
6. Vamp, *Heartbreak Heartache*, Atlantic
7. Pretty Boy Floyd, *48 Hours*, MCA
8. Bonham, *Bringing Me Down*, WTG/Epic
9. The Alarm, *Love Don't Come Easy*, IRS
10. Joe Satriani, *Can't Slow Down*, Relativity
11. Nuclear Valdez, *Summer*, Epic
12. Kiss, *Cadillac Dreams*, Mercury/Polygram
13. Diving For Pearls, *You're All I Know*, Epic

### WRTV-AM

George Washington University  
Washington, DC; 202/994-0027

1. Indigo Girls, *Strange Fire*, Epic
2. Frontier Theory, *No Waltz in the Meadow*, Top
3. Toasters, *Thrill Me Up*, Skaloid
4. David Wilcox, *How Did You Find Me Here*, A&M
5. Animal Logic, *Animal Logic*, IRS
6. The The, *Mind Bomb*, Epic
7. The Avenue, *Grace*, Yehman
8. Nick Lowe, *Basher*, Columbia
9. Depeche Mode, *Personal Jesus (EP)*, Sire/Reprise
10. Tears For Fears, *Seeds of Love*, Fontana/Mercury
11. Smithereens, *Smithereens II*, Enigma/Capitol
12. Red Hot Chili Peppers, *Mother's Milk*, EMI
13. Kate Bush, *The Sensual World*, Columbia

### WWQC-FM

Quincy College  
Quincy, IL; 217/222-8020, x410 or x409

1. Affordable Floors, *Wedding Ring*, Anthem
2. Melissa Etheridge, *No Souvenirs*, Island
3. Godfathers, *I'm Lost and Then I'm Found*, Epic
4. Hoodoo Gurus, *Come Anytime*, RCA
5. Love & Rockets, *Rock & Roll Babylon*, Beggars Banquet/RCA
6. B-52's, *Love Shack*, Reprise
7. Tracy Chapman, *Crossroads*, Elektra
8. Texas, *I Don't Want a Lover*, Polygram
9. Tears For Fears, *Sowing The Seeds of Love*, Fontana/Polygram
10. 10,000 Maniacs, *Eat for Two*, Elektra
11. REM, *Get Up*, Warner
12. Fuzzbox, *Self*, Geffen
13. Depeche Mode, *Personal Jesus*, Mute/Sire/Reprise

## CMI New Music Report: College Radio

1. Jesus And Mary Chain, *Automatic*, Blanco Y Negro/Warner Bros.
2. Ministry, *The Mind Is a Terrible Thing to Taste*, Sire/Warner Bros.
3. Kate Bush, *The Sensual World*, Columbia
4. Mudhoney, *Mudhoney*, Sub Pop
5. Ian McCulloch, *Candleland*, Sire/Reprise
6. Psychedelic Furs, *Book of Days*, Columbia
7. Mekons, *Rock 'N' Roll*, A&M
8. Camper Van Beethoven, *Key Lime Pie*, Virgin
9. Primitives, *Pure*, RCA
10. Nine Inch Nails, *Pretty Hate Machine*, TTV
11. Wonder Stuff, *Hup*, Polydor
12. Butthole Surfers, *Widowermaker (EP)*, Touch And Go
13. Red Hot Chili Peppers, *Mother's Milk*, EMI

## Rockpool: College Radio

1. Jesus And Mary Chain, *Automatic*, Blanco Y Negro/Warner Bros.
2. Ministry, *The Mind Is a Terrible Thing to Taste*, Sire/Warner Bros.
3. Mudhoney, *Mudhoney*, Sub Pop
4. Butthole Surfers, *Widowermaker (EP)*, Touch And Go
5. Kate Bush, *The Sensual World*, Columbia
6. Mekons, *Rock 'N' Roll*, A&M
7. Galaxie 500, *On Fire*, Rough Trade
8. Ian McCulloch, *Candleland*, Sire/Reprise
9. Red Lorry Yellow Lorry, *Blow*, Beggars Banquet/RCA
10. Wonder Stuff, *Hup*, Polydor
11. Primitives, *Pure*, RCA
12. Lush, *Scar*, 4AD (U.K.)
13. Nine Inch Nails, *Pretty Hate Machine*, TTV

Week of December 15. Courtesy of CMJ New Music Report, 830 Willis Av., Albertson, NY 11507. 516/248-9600.

Week of January 1. Courtesy of Rockpool, 83 Leonard St., 2nd fl., New York, NY 10013. 212/219-0777.

# MUSIC REVIEWS



## Major Label Release:

### The Rose of Avalanche

*Always There and In Rock* (2-album compilation)  
Restless/Enigma  
213/390-9969

Every so often, it's nice to sit down and let your mind shift back to another time, a place of peace, harmony and kick-ass rock and roll. For me, that time is the '60s and the hippie movement that it spawned. Some of today's most vital and talented artists trace their musical roots to this period.

One of the bands that taps into that time and mind-set are the British rockers **The Rose of Avalanche**. This group has been one of the U.K.'s better-kept secrets for four years, but no longer thanks to some sharp people at Restless Records.

The band formed in early 1984 and recorded their debut album the next year, called *First Avalanche*. This album—with its two most memorable cuts, "LA Rain" and "Goddess"—has just been released in the U.S. for the first time. Don't mind the Lou Reed-type sound; this band is original in every way. That originality comes from an outrageous blending of Gothic-inspired vocals and hippie-style melodies with fierce guitar play.

Rose of Avalanche's latest project, the double release of *Always There* and *In Rock*, is actually a re-release of their second and third albums. This compilation is a strong showing for the band and showcases not only the strong vocal talents of lead singer Phillip Moriss, but also gives us a good look at the quality of music that has regrettably been missing from U.S. radio.

The band provides the listener with a scintillating and captivating mix of guitars, folkish-style melodies, and flawless vocal harmonies that reach out and grab hold with raw passion and bitter intensity.

Memorable songs include the instrumental "Velveteen" and the torrid "Majesty," both off of *Always There*. The other album also yields several gems including the mythical "Height of the Clouds Parts I & II" and the darkly brooding "Darkoran." The songwriting is powerful and concise, leading the listener on a magical journey of fabulous images both mythic and real, horrid and beautiful.

Adam "Flash" Gordon,  
Music Director, WUFI-AM  
Florida Int'l. University, Miami, FL

*College Broadcaster* reviews at least one major label, one independent and one unsigned release every issue. If you would like to do a guest review or have a release for consideration in this nationally-distributed section, contact NACB at 401/863-2225.

## Unsigned Artist Release:

### Robert Becker

*Easier*  
China Grade Productions  
718/946-1399

An old friend once said, "Life is funny in many ways, sometimes things get harder and sometimes they get easier." This basic philosophy is the driving force behind the second album by Robert Becker. The album, titled *Easier*, is a great departure in many ways from *Truce*, its predecessor.

Where *Truce* was rough, *Easier* is smooth; where *Truce* was unsure and hesitant, *Easier* is bold and brazen with its secure and sure melodies and rhythms. This album makes its mark on you from the first chord and holds you transfixed long after the very last reverberation of sound has died away. Very rare is the album that makes you simply stop and listen; not rant and rave about how good this part is or that guitar solo was, but simply listen—wholeheartedly and respectfully.

*Easier* accomplishes this with cuts like "Saint Lucille of the Avenue" and "The Long Walk." The album offers other truly awe-inspiring works such as "Think Twice," the title cut "Easier," and a searing cover of Jefferson Airplane's classic "Greasy Heart."

The backup on this album was provided by a few rather famous people: Rich Hopkins, the *Side-winders*' guitarist, lends his talents on "Think Twice." Stephanie Seymour,

BECKER

Continued on page 13

EXUDE  
testosterone  
tapdance

## Indie Label Release:

### Exude

*Testosterone Tapdance*  
Rah Rah Records/McJames Music  
c/o IEM: 714/995-0471

*Exude*: (1) To spread out in all directions.

This definition, according to Webster's, just about sums up this band and their dynamic sound. This three-member band hails from sunny California. Frank Rogala, the lead singer, has a voice much reminiscent of the *Psychedelic Furs*' front man Richard Butler and the energetic leader of *The Social Act*,

EXUDE  
Continued on page 13

Circle #03 on  
Reader Reply Card

## Longhorn Radio Network

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# RECORD LABEL SERVICING

compiled by  
Jay Hirschson

As a new regular feature to *College Broadcaster* magazine, we will list various record labels (check below: some provide videos) on a rotating basis, from the biggest majors to the smallest indies, telling you what they expect from stations in order to be serviced with their new releases.

For labels that interest you, call or write the contact person listed at the address/phone given. For priority in servicing, mention that you read about them in *College Broadcaster* magazine. Or to save you from doing all the calls and letters, simply circle the desired labels' numbers on the Reader Service Reply Card in the back of this magazine and drop it in the mail—postage is already paid, and we'll forward your info to them.

(NOTE: Reply Card service for NACB member stations only. If there is no capital "S" after the name on the magazine cover's mailing label, then you must also send in the membership information card—also located in the back of the magazine.)

## Helpful Tips

Important to virtually every label is that stations: 1) return phone calls; and 2) send them a playlist regularly (whether or not you've played that label's releases during the period). Also, if the labels from which you desire service recommend that you be a trade reporter (which will undoubtedly help your servicing status overall anyway), there are several college music trade magazines with clout (the names of some are mentioned in the listings below). Call NACB at 401/863-2225 for further information about such publications.

The following list of record labels and their requirements is excerpted from the full list in NACB's databases, available free to member stations as part of the NACB Station Handbook. Under the "Format" listing, "Audio" usually refers to vinyl discs.

**A & M Records**, 1416 N. La Brea Avenue, Hollywood, CA 90028  
Contact: Jeffrey Suhy, 213/469-2411, Fax: 213/871-0467. Format: Audio & Video

A & M requires that stations which receive servicing report to one or several of the major trades (CMJ, etc.) with some regularity. They service almost exclusively alternative format stations. Videos are available for their bands. Stations wishing to be serviced should write to Mr. Suhy with any and all relevant information and then follow-up with a phone call. (Circle Reader's Reply Card #04)

**Absolute A Go-Go**, P.O. Box 187, Oakland, NJ 07463  
Contact: Brad Morrison, 201/405-0417. Format: Audio only

In order to be serviced, stations must report to Rockpool and CMJ and reporting to the Gavin Report is considered "beneficial." They require that stations broadcast with a minimum power of 100 watts. They currently offer no video service. (Circle Reader's Reply Card #05)

**Aquablue Records**, 165 Third St., Suite 6, Hoboken, NJ 07030  
Contact: Alirio Guerrero, 201/653-3462. Format: Audio & Video

Service any TV or radio station regardless of size. Need not be a trade reporter. Guitar-oriented bands. Current acts: The Vines (Beatlesque pop), Three Hits (*a la* 10,000 Maniacs). (Circle Reply Card #06)

**Caroline Records**, 5 Crosby Street, New York, NY 10013  
Contact: Lisa Paulon, 212/989-2929. Format: Audio & Video

Caroline Records requires that stations report with consistency to CMJ or Rockpool. They have no wattage minimum, but audience size does matter. Stations should send a letter & playlist to be considered for servicing. Caroline does offer video promos of its artists. (Circle #07)

**Celluloid Records**, 330 Hudson Street, New York, NY 10013  
Contact: Mark Lemont, 212/741-8310. Format: Audio only.

"We don't want to discriminate." So says Mr. Lemont about Celluloid's loose requirements. All requests are treated equally on a case-by-case basis even though he notes that stations are encouraged to report to CMJ, etc. Celluloid features beat-oriented music such as ska, reggae and Brazilian genres. (Circle #08)

**Columbia Records/Video**, 51 W. 52<sup>nd</sup> Street, 12<sup>th</sup> Floor, New York, NY 10009  
Contact: Mark Ghuneim, 212/445-7382. Format: Video (audio handled

elsewhere)

According to Mark Ghuneim, Columbia Records is "most anxious to participate and to be a part of the college video viewing marketplace." Stations wishing to take advantage of Columbia's enthusiasm should write to him to tell him: that the video show to be serviced is a regularly produced show; what musical genre/s is/are featured on the show; demographic and size information about the station's market; and whether the show has any radio or retail promotional tie-ins. Columbia offers serviceable stations a wide array of artists' video promos. (Circle #09)

**Frontier Records**, Box 22, Sun Valley, CA 91353  
Contact: Jay Harding, 818/506-6886, Fax: 818/506-0723. Format: Audio & Video

Frontier services many college stations; their college mailing list includes over 450 stations. They prefer that the station reports to CMJ, etc., so that they can keep accurate track of their records. They look at population density and wattage because they try and gauge the "impact" that a record has in a given market. For station interested in video promotions, Frontier assembles eight-video show reels. (Circle #10)

**Modern World Music**, Christadora House, 143 Avenue B, Suite 5A, New York, NY 10009  
Contact: Maria Jimenez, 212/529-5881, Fax: 212/529-5882. Format: Records, CDs, Audiotape, Video (soon to be through NACB's U•NET)

Modern World Music represents various European labels including Musidisc (France), Radium 226.05 (Sweden), Columbus (Netherlands), and Stichting Popmuziek Nederland (Netherlands). Servicing to radio stations will also include releases from numerous other labels as well. MWM must be on station's mailing list of airplay lists and charts. Helpful if the station reports to CMJ, Rockpool, Gavin, et al, but it is not necessary. No minimum wattage requirement, but good for them to know station's audience size. MWM often has 200 records to send to college radio, so with more than 1,000 stations on their mailing list, they only supply stations which keep in touch via playlists or letters. Feel free to call/write to request any special release which they may have. (Circle #11)

**Mercury Records**, 825 Eighth Avenue, 24<sup>th</sup> Floor, New York, NY 10019  
Contact: Tim Hyde, 212/333-8437, Fax: 212/333-8484. Format: Audio & Video.

Stations wishing to be considered for servicing should write to Mr. Hyde and let him know what local press the station has access to and what local retail stores are in the market that may carry one of Mercury's bands. Letters should be followed-up with a phone call. There are no hard and fast requirements here, but it is helpful to report with some regularity to the trades and, moreover, to demonstrate enthusiasm for progressive acts such as Michelle Shocked and Lilac Time. Mer-

cury Records encompasses other labels such as Fontana, Roo Art, and Fiction. Mr. Hyde is interested in not only assisting video show producers but also in creating a video-servicing list. (Circle #12)

**Reprise Records**, 330 Warner Blvd., Burbank, CA 91510

Contact: Jimmy Dickson (radio), Wendy Griffiths or Steve Stevenson (video), 818/846-9090. Format: Audio & Video

Need not be trade reporter, but station "can't be so far to the left that they won't play our kind of music"—which includes some bands of crossover commercial potential (e.g., B-52's, Depeche Mode, Mighty Lemon Drops, Ocean Blue). Station is evaluated on a case-by-case basis. Size not as important as if station reaches and impacts its market. Does station survey retail outlets to determine if its airplay is impacting sales? For video, station fills out questionnaire regarding how many homes they reach (minimum: 10,000). Music video show must have regular time slot; provide demo tape of show. Send playlists regularly, return phone calls. Be open to setting up promotions. Artist and album name must be superimposed on all videos. (Circle #13)

**Subterranean Records**, P.O. Box 2530, San Francisco, CA 94702

Contact: Steve Tupper, 415/821-5880. Format: Audio only

While Subterranean has no hard and fast requirements for servicing college stations, there are several guidelines for receiving service. Stations should have signals which reach a real audience, regardless of its strength. Stations need not report to trades. Response is the key. If the stations play their records and their sales reflect it, they will help to build a strong station-record company relationship. Subterranean handles alternative, "out on the edge" bands. (Circle #14)

**Vista Sounds/Echo Records**, 215 Englewood Avenue, Englewood, NJ 07631

Contact: Eddie Paunetto, 201/568-0040. Format: Audio only

Stations that tend to play dance-oriented music. Station need not be exclusively dance—a specialty dance/mix show is fine. We need to know the host/producer and be sure the station PDI is cooperating. Beneficial if station reports to a regional or national dance trade paper. (Circle #15)

**Wax Trax! Records**, 1659 N. Damen Avenue, Chicago, IL 60647

Contact: Andy Wombell, 312/528-8753. Format: Audio & Video

Wax Trax! considers new stations wishing to receive service on a case-by-case basis. Applicants should write and let them know as much as possible about their station/market size, locale, time per week allocated to various genre, and whether or not they report to the major trades. Wax Trax!'s bands are usually featured on alternative music stations and specialty shows which feature industrial/club dance music. Wax Trax! would like to be confident that its records are being played. (Circle #16)

## BECKER

Continued from page 11

the drummer for the Aquanetas supports "Saint Lucille" on drums and as a backup vocalist on "Easier."

The band itself is composed of Andy Cinko on guitar, Larry Tavers on Bass, Joe Palumbo on drums, and Becker himself on keyboards and vocals. This lineup provides some real strength that was missing from the previous album. That strength can be clearly heard on songs such as "The Long Walk." Possessing a presence that envelops you, it is almost as if Becker has managed to transcend time and space to come sit with you while you listen to him sing: "I've been thinking / I've been drinking / Drinking alone / And I was wondering / Having thought of all the millions here."

The rich diversity that helps make this a true work of art is heard in the multi-textured and richly colorful sound that cannot be fully appreciated in one sitting.

There are definite traces of a midwestern sound, owing to Rich Hopkins' magical guitar. However, in the lyrics of this album one also detects a trace of the harshness and, at the same time, simple beauty of city life. This piece of work is due to hit a turntable near you in mid-February, so keep a lookout.

## EXUDE

Continued from page 11

Ellis Clark. Vince Rogala weaves a magical and haunting spell with his sax, strongly showcased throughout the album. The remaining member of the trio, Rolin Canada, plays keyboards, a smokin' piano, drums, and acoustic guitar and is equally well-showcased with his seamless drumming and superb piano playing adding depth to all the material.

This trio even went so far as to write all their own material and produce the album themselves in their garage, but don't worry: this is a professional-sounding production all the way through.

The band's songs run the range of sound from soft, imploring ballads such as "359 Directions" to the hard-driving "Use Your Body." "359 Directions" is a song about relationships and leaving to travel in the world where experiences make you wiser and better able to appreciate what you left behind. The song reaches out with the message "there are 359 directions / but there's only

one that leads to you."

The song "Use Your Body" is straightforward and tells its story through lyrics such as "You got the power / I got the need / You got the jeans full of gasoline" and "Oh, yes / I know the night is black / but I'm not blue / There is no victim to the crime I want to commit with you."

With this release, the band has already produced a finished product that is worthy of bands with major labels behind them. I can't wait to see what they can and will do when they get their shot.

## EDITORIAL

Continued from page 8

### What You Can Do

The FCC is now accepting comments from broadcasters and other interested parties about this subject. You, as college broadcasters, have just as much a stake in this issue as anyone. And perhaps, given the progressive, cutting-edge tradition of college stations, your stake is even higher. The way to respond is by written comments to the FCC.

Since the FCC's main concern is protecting children from exposure to indecent material, your comments should address the following issues: (1) how pervasive and accessible the broadcast media are in children's lives; (2) the actual viewing and listening habits of children; (3) alternatives to the 24-hour ban (e.g., limiting indecent broadcasts to certain hours, instituting program rating codes or pre-broadcast warning devices, technologies that restrict children's access to indecent broadcasts; and (4) the availability of indecent material for adults through non-broadcast means.

Yes, this is serious. It deserves some research. You probably should work with your faculty advisor or other communications experts at your school or at nearby commercial stations. However, you are not expected to be expert in all areas. But it is important to write, because if the FCC thinks you don't care, then the recommendations in their study will likely go the way of the prevailing conservative forces in Washington. Entitle your comments "Re: Docket No. 89-494." Prepare them well, but prepare them soon. Once the school year starts moving, mid-terms will begin to seem more important than some faraway

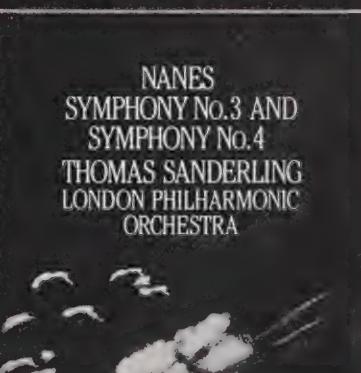
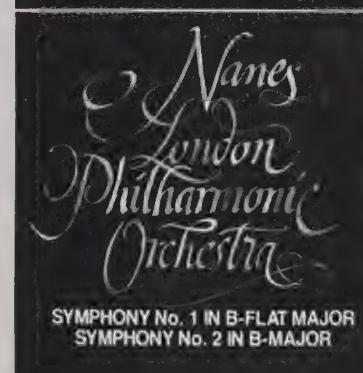
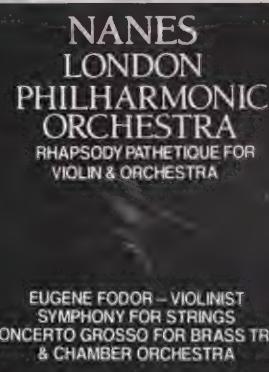
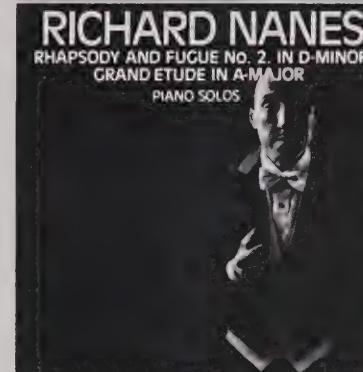
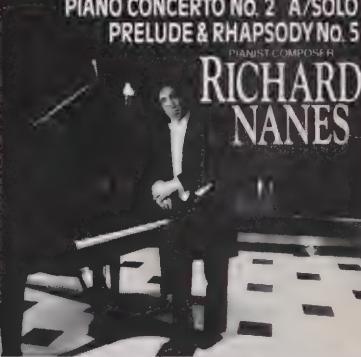
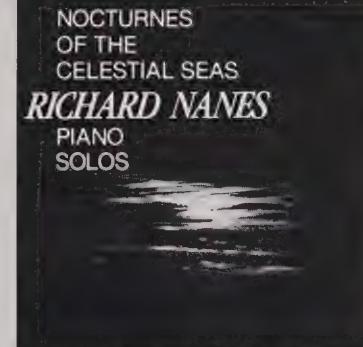
government study. But if you care about college broadcasting, I guarantee this will hit home closer and with more impact than any test you'll ever take.

If you want more information from the FCC before preparing your comments, contact Michele Farquhar at 202/632-7020. Also, for more information about the indecency cases discussed above, contact Edythe Wise of the FCC Complaints & Investigations branch at 202/632-7048. Send an original and five copies of your

comments to: Office of the Secretary, FCC, Washington, DC 20554.

In addition, NACB wishes to prepare an official position on the issue of indecency. Since the association is comprised of its members, the directors want to hear from you. Your opinions will shape NACB's stance. Call or write NACB, Box 1955-B.U., Providence, RI 02912, 401/863-2225, with your thoughts (whether or not you write your own to the FCC).

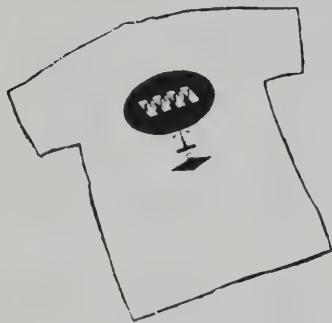
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Circle #17 on Reader Reply Card



# BEST "T" IN THE LAND

## KSJS Wins NACB National T-Shirt Contest

are the two runner-ups, KWSB-FM 91.1 at Western State College in Colorado and KCFV-FM 89.5 at St. Louis Community College in Missouri.

All contest entries will be featured on a rotating basis at NACB's display booths at trade shows, conventions and other events around the country throughout the coming year.

Thanks for entering...and keep an eye out for NACB's

next national station contest coming soon!

The shirts read: KSJS/"World Domination Through Frequency Modulation"; KWSB/"Keepin' the coldest valley hot..." and KCFV/"The Wave of the Future."



The T-shirt contest open to NACB member radio and TV stations was a phenomenal success. Over 100 entries were submitted, though the vast majority were from radio stations. Is college TV not as much into self-promotion? Well, those without T-shirts might get some ideas from these. Our first place winner, KSJS-FM 90.7 at San Jose State University in California, will receive 15 of the upcoming new edition NACB beefy T-shirts, and is pictured above. Also pictured

### TURNER

*Continued from page 5*

a story about a schoolteacher and former Catholic novice who becomes pregnant by rape. Due to her religious beliefs, she decides to keep the baby. Because she is an unmarried mother, the school fires her and she fights to regain her job. In addition to the fact-based drama, NBC has also scheduled 'Turn Back the Clock.' This is about a woman who kills her husband at midnight on New Year's Eve then relives the past year...

...And we wonder why the crime and the drug rate is four times higher in this country on a per capita basis than it was 25 or 30 years ago. We wonder why one out of 40 teenagers is now successfully committing suicide. We are what we see. We are what we eat. We are creatures of our environment. It is extremely important because we are in the most critical time in our history. We are an endangered species today.

When I started CNN in 1980, I said, "Ok, Turner, it's time for you to really find out what's going on in the world." And so I went to the experts: Carl Sagan...I mean dozens of them. I went to the Soviet Union. I went to Cuba. I met with Communist leaders. I met with leaders all over the world in the fields of education, science, government, and tried to find out what was going on.

And particularly I learned right off the bat the biggest danger that we had was the nuclear arms race. At the beginning of the Reagan Administration there was a lot of hatred, suspicion. The missiles were being built at a record rate, all on hair-triggers pointed at each other. Sixty-five percent of all American children believed they were going to be dead before they got out of college, in a nuclear war. What kind of burden is that to put on little children?

I don't know how many of you here were children at that time, most of you were. I just

thought that was wrong. And besides, it was very, very dangerous. All it took is some little mistake somewhere along the line, a computer error, and it's Kentucky Fried Planet. So I decided I was going to do something about it. Particularly when I met our government leaders and saw that none of them were planning to do anything about it. It is absolutely appalling...what kind of management we have in this nation, and on this planet.

I know that Brown University, they've got a five- and ten-year plan, but there's no plan for this country. There's no long-term plan. There's no long-term plan for the world. I'll get to that in just a second.

But I decided to do something about it. I

15,000 years ago—not long ago. Recorded history started 5,000 years ago, and the industrial revolution started only 200 years ago. Since the industrial revolution, the population of the planet has increased eight times. 1830—the first billion people; now [it's] five billion, 200 million. There'll be six billion people [soon]. Each one needs so much water, so much food, so much area, and the planet can't handle it. The planet's collapsing around us. The story about ozone and global warming and deforestation and the overfishing in the oceans and the pollution.

We pour here in the United States over 2,000 pounds—a ton—of poison every year, on our environment. The water out of the tap is not fit to drink anywhere. There's not one lake or river in the world that the water's fit to drink from, not one major [body]. Whereas thousands of years ago they were all good, drinkable water.

I mean, we've got to change the way we're doing things. Or we're going to be dead. Now the nuclear threat has very, very [much] moved back. But even though our countries are at peace, virtually no nuclear weapons have been destroyed and they're still on hair triggers. But I am really not that worried about that anymore. The moves between East and West, that's just going very, very well. But still, nothing is being done

substantially about population, and not nearly enough is being done about alternate energy and the other things that we need to do to preserve ourselves.

And I'm talking about within your lifetime. I'm not talking about this is going to happen a hundred years from now or 200 years from now. Our environment and our world as we know it is going to collapse. It's not going to collapse all at once. It's collapsing right now. The acid rain—you



"Programming America in the '90s" panel (l to r): Merrill Brown, *Channels* magazine; Tom Weinberg, TV producer; Richard Leibner, N.S. Bierstock; Bob Pittman, MTV founder

figured I control a 24-hour news network and if we put the right information on and we keep pounding home with it the same way the professors do in your classes, then maybe you'll learn something. Maybe you, us, we, will learn something. That the medium should not just be used to win ratings and to make money, but should be used to serve the public interest, which it's supposed to be.

You know, the Earth's been here for four billion years, life started three billion years ago, the first man-like creatures appeared 10 million years ago, *homo erectus*—modern man—appeared three million years ago. The dawn of agriculture was

TURNER  
*Continued on page 26*

# STATION PROFILES

The Office of TV and Video Services at Temple University in Philadelphia had its own staff producing short video pieces on university activities and scrolling school-event information on its closed-circuit channel to campus buildings.

Then came the local cable system with several new educational access channels for the Philadelphia area. Temple was among the few schools to get one. "I was pleasantly surprised," said Betsy Leebron, Associate Professor at Temple's Department of Radio/TV/Film, about the acquisition of Cable Channel 55.

Leebron was excited because the students in the TV news practicum class she taught, R/T/F 310, produced "Temple Update," a news magazine show. It was the one program the department did on a regular basis and had been aired solely on Temple's closed-circuit channel. Now it will be aired throughout the city on Channel 55 as well.

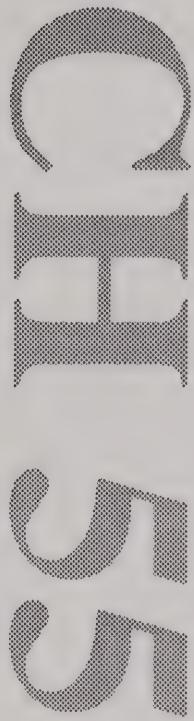
"The show is all about things that relate to the four Temple campuses," Leebron explained. She sorts through press releases of branch campus activities, which she passes to the student executive producer. Story ideas are generated by students as well, who read all kinds of periodicals and local papers for additional ideas. They try to feature people on all campuses who win awards, especially in the science and arts. One student profiled was a recent Academy of Television Arts & Sciences summer internship winner.

The students are field producers, some serving as "beat" reporters. Being in a

Ashland University is located one hour southwest of Cleveland, Ohio, which its 3,000-watt stereo FM station just about reaches. Their self-described "Free Form AOR" format emphasizes breaking new bands. WRDL also features specialty shows including: Thursday night "Metal Madness," Saturday morning Oldies, Sunday afternoon Contemporary Christian music, Sunday evening Jazz. Although a college station, WRDL's greatest appeal is among the surrounding community audience.

Perhaps the station's most notable offering is "Information Update," Ashland's only one-hour daily newscast. Broadcast from 5:00-6:00 p.m., the show includes stock reports during the business segment; sports, entertainment and farm news; local news segments produced by field reporters; and national stories prepared from the campus radio and TV stations' shared UPI and Mutual feeds.

As one would expect from such an ambitious production, their news operation has resources. Students have recorders in the field, feed stories by telephone, and even use some of the school's media-equipped vans in conjunction with the TV station, for example, if running downtown to tape an event. WRDL also has a MARTI unit for sports broadcasts, though its potential for other remotes has not been utilized.



major metro area, they have access to video clips that let them do stories on bigger issues such as the Berlin Wall story and the California earthquake, focusing on how Philadelphia residents could prepare for a similar event.

"Temple Update" started in September, 1988, as an experimental concept. It almost didn't work. "We live in a very volatile part of town [with] a large Black population," Leebron said. The show's

appeal, though we try to keep a college angle on everything we do," answered Leebron. For example, Update did a recent piece on Temple's many non-traditional (over age 22) female students and how they cope with their special problems: one woman profiled had a job, children, and was full-time student. There was also a three-part story on handicapped students called "Barriers," she said.

With a full-time channel, of course, the school's Office of Television and Video Services won't be able to fill a full schedule. But Leebron's hands are full with the one 30-minute weekly show her 20-student class produces. "Will we

'up' our production? Not in the near future," Leebron predicts. However, a 15-minute magazine program is in the works and other faculty and students in classes such as "Screen Directing" and "Screen Performance" have submitted proposals and want to do shows on the new channel. In the meantime, faculty will encourage students to submit individual students' productions for airing. "I hope that the OTVS will encourage student work," Leebron said. "OTVS will have to do something to fill those hours."

One obstacle is the OTVS' requirement that student work meet the production value standards of the videos the staff produces. "We work in a variety of formats—VHS, S-VHS, U-Matic and 16 mm film," Leebron said, which makes that requirement difficult. However, Leebron is investigating Hi-8 as a standard for the department, a format of fast-growing popularity in the college television world, which may solve the problem.

initial problem was that its stories mostly featured white students, in response to students' fears of misrepresenting minorities, or negatively portraying the community generally.

Under the guidance of the university's Public Relations office, "Update" adjusted its content in order to better meet the university's needs and its own needs. The show now confidently tackles real issues, but with built-in safeguards: The student executive producer and Leebron check scripts for content and grammatical accuracy, while studio coordinator Rick Beardsley, a Temple University staffer, supervises engineering and production.

The new formula seems to work. "Now there's less scrutiny [by the school and] we bring more valuable information" to our viewers, said Leebron. "It's a great outlet for our students."

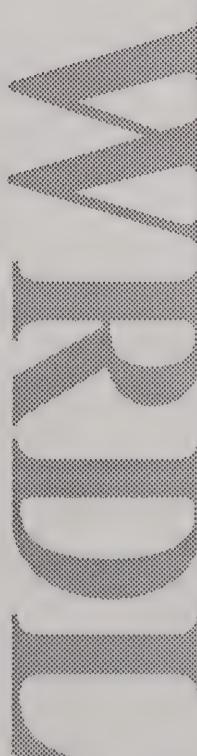
Now that the show is going to greater Philadelphia, will there be any changes? "We make our stories a bit broader now in

Jay Pappas is Ashland's Radio/TV Department faculty member who serves half-time as station manager of WRDL. The station operates under the department, and virtually all station staff are students majoring or minoring in radio/TV, though most work at the station is considered to be extracurricular in nature. Credit can be earned through coursework, however. A significant amount of the hands-on training component of "Intro to Radio/TV" is held at the station, as is the production aspect of the "Radio Production" course. In addition, freshmen have the opportunity to work on joint projects with upperclassmen. Specifically, the "Big/Little" program pairs each incom-

## WRDL's "Information Update" is Ashland's only daily, hour-long newscast

ing station freshman with an upperclassman, to help on his/her show.

A new project to begin this semester to boost news was started in conjunction with a newswriting course. The students will write news copy for the radio and TV stations' newscasts. They'll do their own reporting, check the local papers, and access the national newswire feeds.



Various student managers are offered paid positions, including the Chief Announcer (Operations Mgr.), the directors of News, Music, Public Service, Publicity and Sports, and the assistant News and Music directors. The time required on each job varies from a couple of hours to 18 hours per week depending on the post. Students apply for the paid positions in the spring; Pappas chooses the actual managers. The station is on 365 days a year, with a "skeleton staff" in the summer. Fortunately, says Pappas, enough students stay in the area over the summer to keep things running. However, DJs are paid over summers and vacations—the only times WRDL pays for air staff.

Given WRDL's "Free Form AOR" format, however, how does the station negotiate the balance between "free form AOR" programming and a structured training facility? "Very carefully," answers Pappas. "We expect some mistakes are going to made. We try to keep them to a minimum." There are safeguards, however. "We don't just put someone on the air," he explained. The station makes sure DJs or newscasters are ready before they are allowed to go on air. Summarizing his philosophy, Pappas said, "Our first mission here is to train students and the audience knows that, but at the same time we strive for the most professional sound we can get."

# NACB NEWS

N A C B

## U•NET Update

**U•NET Radio's debut on Friday, February 2, marks an historic moment in the history of college radio.** Similar in concept to U•NET TV, NACB's new satellite radio programming network will feature the best of student-produced programs from college stations around the country.

Over 100 radio affiliates are expected to downlink the inaugural broadcast at colleges around the United States, according to NACB President David Bartis. "The radio network may even become larger than U•NET TV, which has already been running for a semester," he said.

NACB has received programs from a broad range of categories such as radio drama, comedy, music interview shows, hard-to-find imported and unsigned musical recordings, lectures and public affairs shows. U•NET TV's *University Lecture Series* will be simulcast on U•NET Radio. Dynamic talks upcoming for spring 1990 include: Ted Turner, Lee Abrams, Phyllis Schlafly, Betty Friedan, Irving R. Levine and Mario Cuomo.

Also like U•NET TV, some programs produced by non-students but of interest to a national college audience have been accepted. Among those tentatively scheduled for airing this semester are the SPIN Radio Concert Series and Globalvision Inc.'s "South Africa Now."

According to U•NET Director Dara Goodman, "any NACB member station with access to a satellite dish can broadcast whatever U•NET programs it likes *at any time and at no charge*. We've got some exciting programming to fill in during your overnight or vacation air slots." (Or even to replace a DJ who misses shifts!)

NACB is also working on a tape distribution system to provide U•NET Radio programs to stations without access to a satellite dish at a nominal charge. If you are interested in submitting or receiving U•NET Radio or TV programs, contact Dara Goodman at NACB, Box 1955-B.U., Providence, RI 02912, or call 401/863-2225.

**U•NET made national TV news** last November by being featured in a story about college television on the nationally-syndicated TV program "Entertainment This Week," the weekend version of "Entertainment Tonight" hosted by Leeza Gibbons and John Tesh. The story profiled member stations in California and aired a montage of clips from U•NET's first semester programs.

## Regional Conferences

**NACB Regional Conferences are upon us.** Dates are set for three regional conferences thus far: Rocky Mountain/Midwest, Feb. 2-4, Gunnison, CO; West Coast, Mar. 9-11; Pennsylvania-NJ: Apr. 6-8. For registration and other information about the one nearest you, call 401/863-2225.

**NACB's new West Coast office** will be established February 5. Departing Executive Director Doug Liman has volunteered to start NACB's West Coast office while doing graduate work at the University of Southern California's Film program in Los Angeles. In addition, he has offered to serve as a regional contact for members on the coast. To contact Doug directly or for more information, call NACB at 401/863-2225.

## New Member Services

**New services and products only for NACB members** will be offered beginning this spring. First is the *NACB Newsletter*, a separate publication from *College Broadcaster* magazine. Though also scheduled to be monthly, it will contain more detailed information about NACB projects than that provided by the magazine's "NACB News" section. The newsletter will also cover association issues requiring a vote or specific member feedback and contain member information such as broadcast times and satellite transponder information for U•NET. In addition, it will feature tips on media careers and various aspects of college station operations and timely FCC and college station-related industry news.

The second item is the *NACB Station Handbook*, a thick spiral binder with sections mailed to Station Members on an ongoing basis, with holes pre-punched for easy insertion into the binder. Sections will be prepared by NACB staff and media industry experts covering such topics as: audio and video production/editing techniques, station programming policy guidelines regarding indecency, do-it-yourself engineering tips, FCC rulings related to college broad-

casting, and other topics recommended by NACB stations. It should prove to be an invaluable manual for stations.

Remember, not all stations and individuals receiving *College Broadcaster* magazine are NACB members. Many have received it on a trial basis only. If you are unsure about your membership status, check the mailing address label on the cover of the magazine. If the person's name or title is not followed by a capital "S," "N," "A," or "G," then it is not a member's magazine and you will not receive the benefits mentioned above. To become a NACB member, fill out and return the Membership Info business reply card insert near the back of the magazine. If this card is missing, call 401/863-2225 or write NACB, Box 1955-Brown University, Providence, RI 02912.

## NACB Management

The new NACB Board of Directors for 1989-90 were nominated at the Second Annual Conference of College Broadcasters in Providence, R.I., last November. Confirmation is expected by a vote of NACB's membership in a separate mailing to arrive in January. The new directors include five students, one faculty person and, pending membership approval of an amendment to

NACB's bylaws, the outgoing NACB Executive Director. The nominated Board represents a strong mix of radio and TV including: Geoff Bird, WTBU-AM, Boston University (MA); Kristine Hendrickson, ICB-TV, Ithaca College (NY); Lisa Kaufman,



New NACB board members for 1989-90

BTV, Brown University (RI); Doug Liman, former NACB Executive Director; Marcia Rock, Journalism professor, New York University (NY); Gary Toyn, KWCR-FM, Weber State College (UT); and Doug Vanderweide, WMEB-FM, Univ. of Maine-Orono (ME).

**Staff changes at NACB's National Headquarters** went into effect January 1. President David Bartis became the association's senior staffer as NACB co-founder and Executive Director Doug Liman completed his second year in that post, the maximum term allowed by NACB's bylaws. Two new full-time employees will soon be hired by the association, according to Bartis.

seminar chairs in a circle.

We also felt it was important that our participants be exposed to issues they would confront when entering the professional industry. Women and Sexism in Broadcasting, The Changing Relationship Between Media and Society, and the Co-opting of Alternative Music are just a few of the issues addressed at our conference. It is important that students have the opportunity to address issues like these while they are still in an environment conducive to their resolution and to the exchange of ideas and potential solutions. College broadcasters who can work to resolve issues and develop solutions to problems now will be the next generation of leaders in the broadcasting and cable industries tomorrow.

The most important aspect of a NACB conference is that the college station is always paramount and the college broadcaster is a future professional broadcaster. College radio stations are widely recognized for preventing the stagnation of the music industry. College TV stations, though comparatively new, are becoming an equally important force. We felt it essential that college stations not be treated as training grounds for the commercial industry but rather as important forces in and of themselves. For example, job and resume sessions were outnumbered 20-1 by station management seminars and were only offered to placate seniors and to allow younger students to begin to come to terms with graduation.

#### The Next Step: Regionals

Today, we are still striving to achieve the goals we set for ourselves almost two years ago. We have organized one regional and two national conferences in which 300 of your stations participated. We have done everything in our ability to reduce and subsidize the cost of attending the conference. We have also sought to pack as much into the weekend as humanly possible in order to ensure your money spent travelling to the conference are the best-spent funds in your budget. If there is any doubt to this belief, ask anyone who attended this year's national conference which included 11 straight hours of seminars in one day (the second day included eight hours of seminars).

Because some of you can still not afford the time or money to travel to a national conference, we are committed to organizing regional conferences. NACB will be holding three regional conferences this semester: the Rocky Mountain/Midwest Regional in February will be held in Colorado, the West Coast Regional in March will be in Los Angeles, and the Pennsylvania-NJ Regional is coming in April. (See "NACB News" for further details on these regional conferences.) Each conference is hosted by staff at stations on campuses like yours, eager to learn with you and share ideas with other stations in their part of the country.

While we have learned much over the past year about organizing conferences, we still have more to learn. The NACB staff, like many of you, are young, still gaining experience and tremendously enthusiastic. We also depend upon your feedback. NACB is founded on the belief that college stations run the association, it's your association. That is why members elect the NACB Board of Directors each year. And if you want to organize a regional conference on your campus, call us. If you know someone would be a great speaker at one of our conferences, call us. If there is an issue you would like to see addressed at our next conference, call us. We owe the enormous success of our conferences to your input and support.



**NOT YOUR BASIC OMELETTE**—Laurie Robinson and John Ramos prepare to break some eggs during KULV's Wild Turkey Races. Holding six eggs in their shirts, the two DJs proceeded to dive into a slip-'n-slide to crack the eggs. The Turkey Races event was a Thanksgiving promotion in which the station gave away a pizza party for eight.

## NACB Member Station Aids in Earthquake Relief

Queensbury, New York—Two days after last October's San Francisco bay area earthquake, some first semester students in the introductory broadcasting techniques course here at Adirondack Community College who also work at the college's WGFR-FM brought up the subject of the quake.

They decided the radio station could help. It could help collect money for the Red Cross, and work through a college station out in California.

The project began steamrolling. WGFR in rural New York calls KOHL-FM/Ohlone College in Fremont, California. KOHL had just returned to the air after electric service was restored to the area and expressed great pleasure in cooperating.

"Those guys were great over there. It was like a voice from beyond," said Robert Dochterman, Station Manager at KOHL. Over the next couple of weeks, WGFR's staff ran on-air appeals, an all-day coin drop at the main entrance to the college, and supplied music at a high school benefit dance. The efforts paid off: \$1,126 was raised for the Red Cross to be used in the stricken bay area, forwarded in care of KOHL.

At the same time, KOHL was doing its part. "I asked for a copy of their on-air promo so we could mirror it out here," said Dochterman. "We had a hard goods food drive for relief—anything people wanted to donate." It was held in cooperation with Associated Students, OHLONE's student government association. "We encouraged people to buy things if they couldn't get anything used. Any kind of non-perishable food," Dochterman said. "We worked with the Salvation Army [and] arranged a central pick up place on the campus so people didn't have to get out of their cars."

"The offer of money [from WGFR] was great," Dochterman said, because the Red Cross had trouble warehousing all the hard goods received in the local relief drives being conducted. "It became apparent that the money was going to be even more valuable than the blankets, baby food, toiletries, disposable diapers and camping gear that we were collecting," he said.

One reason WGFR's effort stood out from the Californians' perspective, Dochterman said, was that "Everyone launched into their own separate relief program. Each station did its own thing, no network of cooperation. That's why I was so pleased to hear from WGFR. They did all the work...things that they certainly didn't have to," he said.

The pride showed back at WGFR. "I was extremely pleased at how hard they worked and what excellent results they gained," said Ron Pesha, assistant professor of broadcasting and faculty advisor of WGFR in Queensbury/Clydes Falls, N.Y. "It vastly exceeded my expectations—and theirs too, I think," he said.

Pesha offered advice to other college stations. "It's obviously too late to begin collection efforts now," he said. "The point is to be on top of the unexpected and use your station in ways which contribute to the welfare of the earth. And secondarily, enhance your station's image."

Such an event highlights the power of the radio medium, showing that radio can aid constructive social needs, and that students can achieve substantive, meaningful projects. Secondly, it sends a clear signal to the college administrators and license holders that the student-operated station is more than the proverbial "electronic sandbox," he added.

# Engineering

## Tips Given...Questions Answered

This is the final part of Mr. Sibley's article on studio rebuilding tips, continued from the November issue.

Here are some additional ideas implemented at WCVH when we had to move the production and main studios into a new building three years ago. Though some of these suggestions require hard work, they can be done cheaply. In addition, the benefits derived from your rebuilt studio's greater convenience and variety of technical features should make the effort worthwhile.

**On-the-Air Lamps:** These lights, a necessary evil, are clumsy to wire neatly and safely. Our original 1974 studio had a relay box to control them. But the relays failed occasionally, and had barrier strips with 120 volts exposed to the touch. Several runs of BX cable were required to reach the lights above the doors. With the new studios, the OTA lamps would really have been hard to wire: the fixtures are mounted on heavy-gauge steel frames that contain windows and walls. Running BX through them would have been a miserable task.

Fortunately, one doesn't have to use high-wattage OTA lights to attract attention. The fixtures we salvaged from the old location each used two 120-V bulbs of the type having a double-contact bayonet base. Here's the key: those same sockets accept #1034 car bulbs. Each fixture gets about 25 watts of lighting, which is sufficiently bright. At the same time, the wiring meets the requirements for "limited-energy" (Class 2) wiring in the Electrical Code. If fed from an energy-limited source, it can use simple bell wire or the equivalent. This was vastly more convenient to install than BX. The new studios are located in a preexisting building with a dropped ceiling. Space above the ceiling forms an air plenum. Thus the wiring for the OTA lamps had to be in fire- and smoke-rated cable. The local electrical shop sold two-wire #18 "plenum cable" for about 30 cents a foot. Though costly, it was far preferable to doing a BX job.

To run all four OTA lamp fixtures in the station (two per studio), a transformer box supplies 12 volts. As shown in the diagram, the current is switched with packaged solid-state relays (Potter & Brumfield SSRT-120D25 or equivalent). They use a few milliamperes of DC current through an optoisolator to control a triac that switches the AC. These solid state relay boxes (complete with the internals) list at \$18 each but turn up at surplus houses for as little as \$3. They are maintenance-free, silent and compatible with open-collector control outputs from consoles. Each of the four outputs from the box is individually fused to meet the limited-energy requirement of the wiring. This arrangement turns OTA lamps from a messy

kluge of questionable safety into a fairly tidy installation.

**Patch Jacks.** Once part of every studio, these are considered a curse today. Setting up patches requires operating skills that not all college station operators possess. The 1974 main studio had an impressive patch field—ten inches of rack space—that was almost

never used. The interim one had a smaller field, again used only for troubleshooting. The current installation has just two rows of "bantam" jacks, representing only the minimum air-chain inputs and outputs to do testing of Telco lines. There seems to be no way to reduce it further.

**Audio Cabling:** As is normal practice today, audio cabling comes via 22-ga foil-shielded cables. Eighteen pairs run between

Some Ideas on Studio Wiring

Part Two

by Ludwell Sibley

WCVH, Flemington, NJ



Send your engineering questions to Mr. Sibley, c/o NACB, and we will have him answer as many as will fit

WCVH's studios, and another 15 bring in program lines from the Telco terminal. The problem was how to provide a central cross-

**"These solid state relay boxes (complete with the internals) list at \$18 each but turn up at surplus houses for as little as \$3."**

connect field for all these pairs in the main studio. Limited space in the new studio complicated the problem.

The solution was to use the kickplate in the foot space of the operator's position to mount four 50-position "crunch" blocks. A plywood false front on spacers covers them,

ENGINEERING  
Continued on page 19

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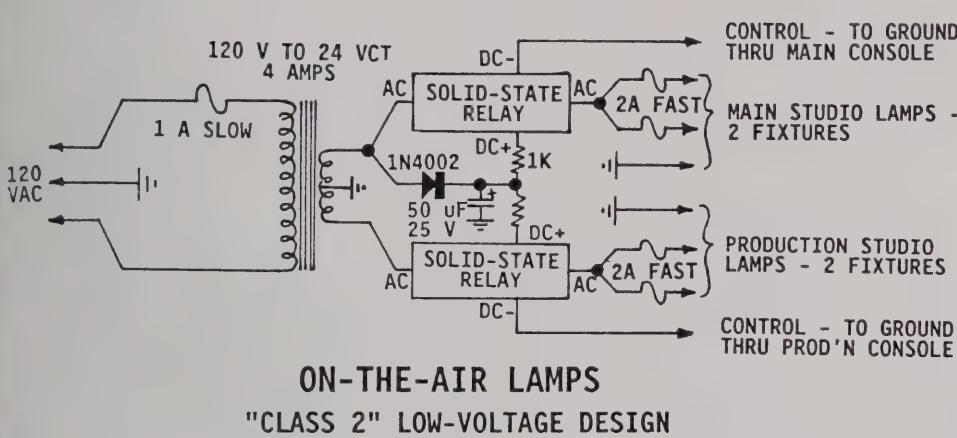
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Circle #18 on Reader Reply Card

protecting them from DJs' feet. The crunch blocks are the usual telephone 66-type. They may be bought from broadcast suppliers or salvaged from telephone key systems of the old 1A2 type.

nals. This version handles tip, ring and shield, all in one position, but does not allow bridging. (Do not try to "double crunch": two wires on one terminal make an unreliable connection.) In our case, there were few multiple connections and limited space, so the tip-ring-shield version worked out well.



Three versions of crunch blocks exist, each usable in a different way. One gives a single six-slot terminal, with all slots multiplied together—the usual type in telephone key systems. Another version provides two three-slot terminals, suitable for bridging wires together but not of much other use. The third variant has three two-slot termi-

Assuming you have the telephone six-slot type of crunch block, you can convert it to the tip-ring-shield version easily: Undo the holding screws or snaps from the rear of the block and pull out the six-way terminals. Break each into three pieces, grind off the broken surfaces to prevent short circuits and reassemble. Different terminal types can be

mixed in the same block to accommodate bridging...but mark the terminals carefully as to type! Where space is tight, a 50-position block can be cut down to a smaller size.

These techniques improved and simplified WCVH's studios. Consider these areas when planning your next studio rebuild. Not only might they save you some trouble, but once implemented, your station's producers will benefit from studios enhanced with additional features that actually operate more simply than before.

## An inexpensive database for college radio stations?

### Finally there's Logbase 2.0

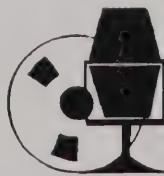
for station managers who need a program that

- produces a daily program log with up to 32-line inserts per hour
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- is easy enough for new students to learn and use immediately.

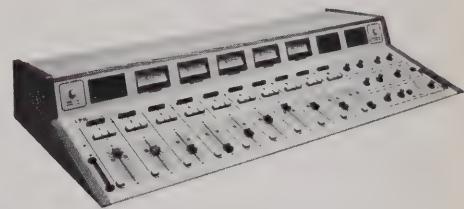
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# The answer is LPB.



Which low-profile audio console is ideal for high-profile stations? LPB's powerful, flexible Citation II. This 10-channel stereo console has linear faders, five illuminated VU meters with LED peak indicators, a digital clock and other standard features too numerous to mention. The LPB Citation II makes it easy to deliver high-profile programming with professional style.

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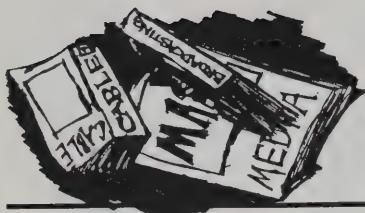
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Circle #20 on Reader Reply Card



*The Radio Station, 2nd edition*, by Michael Keith and Joseph Krause. 1989: Focal Press, 80 Montvale Av., Stoneham, MA 02180. List price \$24.95.

The first edition of this book is already used in courses at hundreds of communications programs around the country. After three years, Focal Press thought enough had changed in the fast-paced world of radio to justify a second edition.

For those who have seen neither edition, the book gives a basic look at all aspects of commercial radio for beginning students of broadcasting. However, those who are only familiar with a certain area of broadcasting, such as rock DJs, would learn much from the chapters on sales, news, consultants and syndicators, engineering and research. Other chapters include an industry overview ("state of the fifth estate"), station management, programming, traffic and billing, promotion and production.

Other features include a decent glossary in terms of comprehensiveness—though, like the overall tone of the book, very basic in the depth of individual terms' definitions. I found myself wanting to know more, but the terms are not indexed to the key page numbers on which

they're discussed in context. Given that this is a beginner's book, that would have helped: it is not obvious in which chapter a term would be found.

The authors walk a fine line between radio insiders' jargon and layman-worded simplicity for broad-based appeal. To their credit, they tend to lean toward the latter in most cases. However, that doesn't always work to their advantage. For example, those with any familiarity with radio promotions will occasionally be disappointed in that chapter. The idea of auxiliary, non-broadcast promotions run by a station with advertiser exposure in mind is conveyed in a round-about way under the very short section "Sales Promotion." However, the industry term—value-added marketing—is never mentioned, nor how ad agencies always ask for such promotional "extras" when making a buy (except perhaps for the very top-rated stations).

A few small discrepancies and misleading elements are scattered about the text which probably should be pointed out: An ad from a rep company (figure 4.16 on p.102) implies that two "megareps" each serve some 10 stations per market, when the text specifically points out that a rep can only represent one station

per market. The text is correct, but the ad was poorly chosen. Another chart (figure 5.1, p. 109) shows 56% of full-time working women use radio as their first morning news source, while the text says it is "two-thirds." The problem is that the text is based on other studies (not cited) offering figures inconsistent with the chart beside it, more likely an editor's oversight. On p. 263 of the book's glossary, KDKA is cited as the "radio station to first offer regularly scheduled broadcasts (1920)." That is indeed when KDKA started offering regularly scheduled broadcasts, but it is not the first station to do so. WHA at the University of Wisconsin-Madison holds that distinction (1919), though with call letters 9XM at the time.

These admittedly trivial matters aside, *The Radio Station* does fulfill its promise of a clear, broad-based introduction to all the elements of today's commercial radio station. Perhaps the book's best asset from a student learning perspective is the chapter summaries. Some 20 "chapter highlights," each one to three sentences long, capture the essence of each section in the chapter remarkably well. (I found them to be fine recall tools in helping me to write this review.) The "suggested further reading" offerings after each chapter are strong.

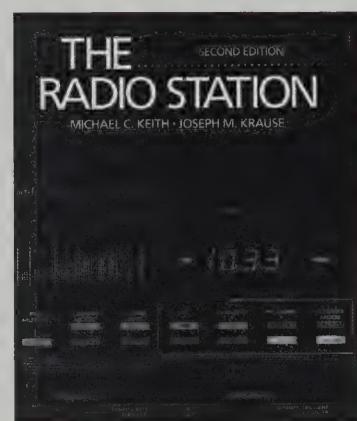
For those who already use the book instructionally, the second edition offers sufficient enhancements to justify replacing the original version, though an individual reader probably would not. A number of educators complained about the absence of any content about non-commercial radio in the first edition. They won't be happy that it only re-

ceives half a page now. However, the many improvements far outweigh this, including updates on the Fairness Doctrine rulings, information on new digital technology (though it's not a comprehensive treatment) and an overview of various types of delivery systems, including satellite. (Some commercial syndicators were still sending 12" reels to stations as the first edition went to press in 1986, but now all are satellite-fed.) Problems tied to the rumored demise of AM receive a brief treatment along with the efforts to combat them (e.g.,

AM stereo).

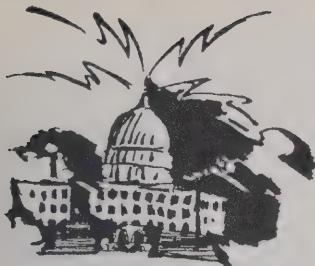
As one would expect, the bibliography and statistics were updated, and many industry personnel were re-interviewed to gain fresh insights based on what's happened since 1986. The addition of the research terms glossary from *Radio & Records* (pp.158-9) is largely duplicative with the first edition's Arbitron and RAB research terms. Printing all three in this edition is a waste. If the effort is to keep things clear and simple for students of broadcasting, compiling all the glossaries into one non-repetitive one would have been better. Overall, however, "Research" was a strong chapter, taking a complex subject and sifting out the key elements in a superbly clear presentation.

If you don't know what part of radio you are interested in, this book is a must. If you have a specific interest in broadcasting, *The Radio Station* will at least offer you a starting point. The chapter bibliographies will lead you to more detailed and specialized information, but to be sure it's for you, supplement that with the best teaching tool—experience at a real radio station.

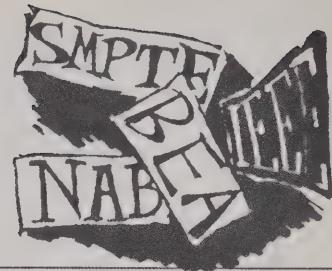


College Broadcaster magazine  
is published in large part  
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# Government & Industry NEWS



**Underwriting Spots Go Too Far:** Cincinnati, Ohio's Xavier University was surprised when they received a letter from the FCC's Complaints & Investigations branch about six underwriting announcements that breached Commission guidelines. One WVXU sponsorship offered a "discount" for various car care services, which the FCC stated was "outside the bounds" of permissible underwriting: "Such announcements may not contain comparative or qualitative descriptions, price information, calls to action, or inducements to buy, sell, rent or lease," the letter stated. WVXU feels the other five announcements cited were within FCC guidelines, however. No fines were levied, though the letter warned of harsher punishment for future violations. (Source: *Radio Week*)

**Bush's nominee for the remaining FCC Commissioner seat** (obligated Democrat) is Ervin S. Duggan, former aid to President Johnson and speech writer for Joseph Califano. Duggan has run a communications consulting business in Washington since 1981, served as national editor of *Washingtonian*, D.C.'s city magazine, and is a novelist. (Source: *Washington Post*)

**KEEF-TV**, the only Black-owned public TV station in the U.S. other than WHMM-TV at Howard University, may soon be sold to a Spanish-language religious group because of KEEF board infighting and alleged improprieties by the FCC. One faction feels that Booker T. Wade, Jr., the founder of Black Television Workshop which acquired the channel 68 license, is guilty of mismanagement. At the same time, Wade alleges that the opposing faction made "factual misstatements" that misled FCC staff. In a highly unusual but little-publicized action, the FCC has kept KEEF off the air for 28 months while it determines who should control the station. Debts have mounted during this long period off-air. If the sale occurs first, however, the long-postponed hearing regarding Wade will be cancelled and the story behind Channel 68 may never be known. (Source: *Los Angeles Times*)

**Expert Predicts College Vinyl Out; CDs In:** Brian Long, associate editor of *Rockpool*, a major college music trade magazine, feels CDs will soon replace vinyl at college radio stations as it has at commercial stations. Benefits to stations he cited include: improved sound, easy cueing, compact storage, no wear-and-tear, and potential for more songs per release. Problems include CD

theft and reduced airplay of releases from small indie labels that can't afford to upgrade from vinyl. In a fall 1989 poll, Rockpool found that 92% of its college reporting stations had at least one CD player in their air studio. (Source: *Rockpool*)

**Analog-based HDTV is a lost cause**, not because of the Japanese's decade-plus head start, but because digital video technology offers greater advantages: HDTV analog signals are more easily disrupted by static, so it's compensated by HDTV being transmitted via satellite. Suffering minimally from

## Conferences and Events

### JANUARY

21-25: MIDEM Annual Conference. International major record labels and music publishing conference. Cannes, France. 212/750-8899.

27: "Stepping Stones for the 1990s" College/High School Radio Conference. Fitchburg State College, Fitchburg, MA. 508-345-0276.

### FEBRUARY

2-4: NACB Rocky Mountain/Midwest Regional Conference. Gunnison, CO. David Keefe: 303/943-3082 or KWSB-FM: 303/943-3033.

15-17: Gavin Seminar (5th Annual). San Francisco, CA. 415/495-1990.

20-25: National Association for Campus Activities National Convention. Chicago, IL. 803/782-7121.

21: Professional Trends in Event Videography. San Francisco, CA. Deana Nunley: 205/749-3774.

### MARCH

9-11: NACB West Coast Regional Conference. Los Angeles, CA. c/o NACB: 401/863-2225.

13-17: Winter Music Conference 5. Fort Lauderdale, FL. Primary focus is broadcast and club DJs. 305/563-4444.

14-18: South by Southwest. Southern music & media conference. Austin, TX. 512/477-7979.

31-Apr. 3: NAB Annual Convention. Atlanta, GA. 202/429-5350.

If there's an event coming up in your area that might be of interest and is open to College Broadcaster's readers, send it c/o NACB in the format above with a description for our files and a phone number for us to contact for verification.

static, however, digital video is therefore better suited to terrestrial broadcasting—allowing for local programming and local advertising.

According to newspaper columnist Warren Brookes, "The technological future of both television and telecommunications lies not in further refining current 'analog' systems but in breaking into interactive digital video transmission which will quickly make HDTV obsolete." One obstacle to full use of this technology here is installing fiberoptic cable and advanced digital signal processing systems throughout the U.S. "The only way to do that is to free up the Baby Bells [regional Bell Telephone companies], who already have this capacity but are forbidden by the courts from using it," says Brookes. (Partial sources: *New York Times* and *USA Today*)

**Check your STL equipment:** FCC rule 74.440 requires that all aural STL (studio-transmitter link) equipment operating in the 944-952 MHz band must be FCC-authorized by this July. Only transmitters are affected by the rule—receivers are not subject to the regulation. In many cases, all you'll need is a re-certification by the manufacturer of your STL equipment. However, some system hardware may need to be modified, and for older equipment, may need replacement. Compliance requires that out-of-band emissions up to the 10th harmonic be at least 80dB below the transmitted carrier and that a frequency tolerance of +/- 0.005% be maintained down to -30 degrees Celsius. If your Chief Engineer is unsure about compliance, call the manufacturer of your STL equipment ASAP. (Source: *Radio Week*)

**The phone number instant identification service** is up and running. Companies signing up for the service instantly get the phone number of any caller—which can quickly be traced to name, address, and more. It's great for marketing but has privacy advocates enraged. New Jersey Bell is the first company to offer the service to residential and small-business customers, which indicate local zone callers only. "We'll be living in a glass house," said Gary Marx, sociology professor at M.I.T. (Source: *Wall Street Journal*)

**NBC News Stops Re-Enactments:** "Viewer confusion" was the reason given for halting use of the controversial technique in

FCC NEWS  
Continued on page 30



## EQUIPMENT

# REVIEWS

### Patchbays

Switchcraft has just introduced the *APP Series audio patch panels*. The ease of installation, wiring, maintenance as well as their flexibility make these units ideal for college broadcasters.

Wiring the APP Series panels is simplified by the use of color-coded terminals. One tool eliminates the need for wire stripping and soldering. Two wires may be connected to one terminal allowing for units to be wired in series. The unit accommodates 22 or 24 gauge wire, either solid or stranded.

Four unit configurations are available: the complete unit, front and back panels without frame, and either the front or the back panel. For more information, circle #21 on the Reader Service Card.

### Computer Weather Graphics

With Macintosh computers becoming more prevalent in the editing room and studio, Weather Central's new service is of importance to college stations. Weather Central now offers 8-bit and 24-bit *weather graphic services*. The software permits users to automatically dial, acquire and sequence weather graphics for on-air use. Other enhancements include improved antialiasing, auto sequencing and real-time cell animations. For more information, circle #22 on the Reader Service Card.

### Character Generators

Knox has just introduced a S-VHS version of its *K40 Microfont character generator*, the K40S. The K40 series is designed to provide an affordable CG that meets broadcast specifications. Although fonts and sizes are limited, the unit is simple to operate and produces a relatively good quality picture.

The unit stores 16 pages in its non-volatile memory. While more pages (up to 64) and several more fonts can be added to the system, it is not designed to be expanded into a full-blown CG system.

The K40S features full bandwidth signal processing for Y/C inputs and outputs and uses Y/C DIN connectors for S-VHS compatibility. The K40S is switchable between composite and Y/C operation. The K40S is a reliable unit that functions well, is simple to operate, and most importantly, is inexpensive. For more information, circle #23 on the Reader Service Card.

### Portable S-VHS Deck

Hitachi has just introduced the *VL-S100 S-VHS portable recorder*. The VL-S100 brings professional features

to a S-VHS deck. The deck's video confidence heads and a built in TBC are just a few of the features that previously were unavailable in the S-VHS field.

The VL-S100 is the most versatile portable deck this reporter has seen. It can be integrated into an editing system as either a source or an editing record deck as it features flying erase heads for insert edits as well as a RS-422 serial port. The deck front-loads which enables it to be stacked or rack mounted.

The design of the VL-S100 makes it ideal for stations that want to expand into S-VHS without making a major equipment commitment. It makes sense for any station using S-VHS because it allows one deck to serve as a redundant back-up unit for the editing system and the field production equipment. As field production equipment is notoriously prone to break-downs, a station should not count on being able to use the same decks for field production and editing over a long length of time. For more information, circle #24 on the Reader Service Card.

### DAT

Nakamichi has introduced its first digital audio tape recorder, the *model 1000 Digital Audio Recording System*. While the 1000 is not inexpensive, it is a dependable unit that will not become obsolete because it can be upgraded through the use of modular, plug-in circuit boards. The model 1000 permits recording at sampling rates of 32kHz, 48kHz—and to the chagrin of record companies—at 44.1kHz through the unit's digital inputs.

The model 1000 is actually two units, as is the trend in professional DAT technology: the model 1000 recorder, and the 1000p processor. Because the processor unit can be used to control up to two recorder units, purchasers of the system can add a second recorder without having to buy an additional processor. The processor can also be bought on its own to be used as a stand-alone converter with other DAT recorders or CD players.

The model 1000 features a four-head drum assembly which permits true off-the-tape monitoring as in three-head analog tape recorders. The Nakamichi also features the first use of stationary tape guides (other DATs are derived from existing VCR designs). In addition, a lower digital data error rate, faster tape loading and double-speed tape winding are some of the benefits of this new technology, dubbed F.A.S.T.

The product is available in consumer and professional versions. The two units are identical except that

the pro version comes in a 19-inch rack mount package. Both units provide balanced XLR-type analog inputs and outputs. The pro system will conform to studio standard line levels. For more information, circle #25 on the Reader Service Card.

### Consoles

Radio Systems has introduced an inexpensive line of *audio consoles*, the *RS-6, RS-12 and RS-18* which feature 6, 12 and 18 input busses respectively.

All three models feature three output busses, full remote control, the ability to accept mic, line or consumer sources on any input, two inputs per channel, digital timer, and full stereo and mono metering. The input architecture accepts any level input. For more information, circle #26 on the Reader Service Card.

### Audio Delays

Eventide has introduced the *BD941 and BD942 broadcast audio delays*. These units are ideal for the college market because they are in-

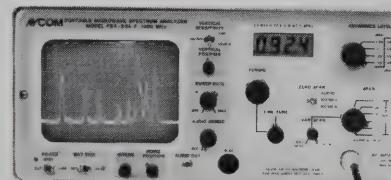
expensive, reliable and simple to operate.

The mono BD941 and stereo BD942 are identical in operation and offer 6, 12, and 24 second delays for the mono version and 3, 6, and 12 second delays for the stereo unit. The BD941/942 are designed to broadcast specs with balanced inputs and outputs, 20 to 20,000 Hz frequency response, 16 bit resolution and 44.1 kHz sampling rate.

Both units provide a simple "one-button" method for eliminating the risk of on-air obscenities, without compromising audio quality. When a "no-no" is uttered, the engineer simply hits the "Delete" button on the front panel, or a remote closure. This control simultaneously bypasses the delay line and closes a relay contact. The relay contact can be used to start a cart jingle or other filler message of 3, 6, 12 or 24 seconds in length to occupy the delay time. At the end of the message, the BD941/BD942 automatically goes back on line with full delay protection. For more information, circle #27 on the Reader Service Card.

## NEW

### AVCOM PSA-65A Portable Spectrum Analyzer



AVCOM's PSA-65A Portable Microwave Spectrum Analyzer covers a frequency range from less than 2 MHz to 1000 MHz. The broad frequency coverage and high sensitivity of the PSA-65A make it ideal wherever a low cost, compact spectrum analyzer is needed. The light weight, battery or line operated PSA-65A Portable Spectrum Analyzer from AVCOM is the perfect instrument for field testing of RF systems, classroom instruction, satellite system alignment, electronic countermeasures, cable TV maintenance, cellular and production use.

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Circle #28 on Reader Reply Card

teenagers left on earth by the year of 1982. This baby-boom is on, there's a new mainstream of Americans happening. AOR stations back then were real 12-to-24-oriented. We'd say we were number-one [in] 18-to-49-year olds because we had a 90-share of 18-to-24's, a 0.1 [in] 25-plus, put it all together, you can fool some people.

But anyway, it scared a lot of managers, a lot of station owners, because here we are, a sort of teen, young-appeal station, and this census data is leaking out that's printed in all the broadcast journals that there won't be any teenagers left, it's all going 25-plus. One guy, a client of ours in San Diego, actually went and did some research to find what the top 25-34 artists are, and the research came back and it was Barry Manilow and Barbara Streisand. So he goes into the studio without telling anyone and puts up a big sign that says: "From this point forward, every other song must be from this list." So you'd hear Hendrix and then "Copacabana" by Barry Manilow. [Laughter] And you'd hear Peter Frampton, thinking that "Boy that's gonna suck in those 25-to-34's, take care of that baby boom." Obviously that didn't work. Several bomb scares later the guy took the list down and went back to regular programming. [Laughter]

The most important thing that happened from an AOR standpoint: the AOR community came to the decision to grow up with the natural audience. And that was teenagers in the early '70s, 18-to-24's in the late '70s and the attitude—quite correctly—was to just grow up with this audience, and just let it grow. Now you look at AOR radio in 1990 and it's like MOR. The great AOR stations that do it right will be the future WGN-

WSB-type stations with real adults and upper adults and dominance.

AOR has a big problem: in 2023 the audience [will be] dying off. What are we gonna do about the younger [ones]? One thing that we were also forced into getting into was psychographics, because when we started to take a look at people over 20, it wasn't as easy as the young people because there's so many different types.

Take 1978. Take a 30-year old, from Arbitron, which is from a ratings standpoint. Ratings are based on demographics. A 30-year old male is called a 25-to-34 year old. From a musical standpoint, you look at a 30-year old and it could be Type 1: loves country music, it's the best. Never liked the Beatles, never will. Another type of 30-year old thinks that Steely Dan is god. And another 30-year old is Mr. AC. Name a heavy metal band: "Well, I don't know, The Eagles?" [Laughter] All these people are 30 years old, but they're called 25-to-34-year olds. We've got to get some wider definitions. That helped AOR grow into 25-to-34s, not by doing that "Let's play a little Manilow and a little Hendrix back-to-back," but

by realizing the different segments that make up a demographic cell and be able to target to that.

Here in 1990 there's something that even supersedes the whole psychographic thing. We've been doing a lot of research. We're doing a hard rock format now. Of course everyone thinks that hard rock is devil music. And we had to do a lot of research into how to make this format palatable.

From this a lot of new format ideas which we'll get into in a minute came up, but one thing we discovered was this amazing thing...and this is from a radio standpoint, a new way of thinking in America that really fuses all these psychographic elements together, at least among 18-to-50-year olds. What I'm talking about is something that we refer to as the new mainstream. We're now talking 1990 and beyond. The New Mainstream is an attitude, it's the new population and political hub of America. It's this attitude that makes people eat sushi and buy VCR players; it's just a way of life.

I want to discuss the New Mainstream, which is again a general attitude, coming from a radio standpoint but might be applicable to other media. Here's how the New Mainstream, again today's 18-to-50-year olds, think. Some different characteristics: First of all, average is dead. They hate anything average. They'd rather have something be disgusting, gross, or brilliant. Anything but average. 10, 15, 20 years ago, average worked. There were a lot of average radio stations with tremendous ratings. One way of looking at average is, take Denny's, the restaurant. A lot of people, 15 years ago: "Yeah, let's get something at Denny's." Now it's "No, let's go to that new upscale diner."

Average is dead. Paul McCartney came out with a record 15 years ago, an average one, it sold millions. McCartney comes out with an average record now, the New Mainstream attitude is "Uh, uh, Paul, gotta do better." These people just don't like average.

You've got to give it to them, otherwise they'll just pass on it. They don't say it if you're in a focus group or probing them, but the deeper you probe, the more obvious it becomes that they'd rather have something disgusting, or outrageous—anything but average.

Another thing that most radio stations are guilty of that's real important is you can't trick the New Mainstream. Untrickable. They're conditioned against being tricked by radio stations. Some classic examples of being tricked, here's what stations do all the time, it drives me nuts: Station does focus groups, finds out about their ratings problem, and the focus group says, "Not enough variety. You guys just play the same thing over and over again." What does the station do? Do they fix the playlist to deliver more variety? No. They *market* change rather than *do* it. They put up thousands of billboards that say, "Now on Rock 109: More Variety," thinking that people are

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ABRAMS  
Continued on page 25

by Paul F. Gullifor, Ph.D.  
Asst. Professor of Communication  
Bradley University

*Though he is not a station advisor, Dr. Gullifor's research specialty is broadcasting. This article is partly in response to the November College Broadcaster's editorial on the hands-on/trade school vs. classroom/theoretical approaches to college communications curricula.*

Many of the broadcasting programs at universities around the country today are perceived as little more than hands-on, push-button programs which rarely challenge students intellectually. At some colleges and universities this reputation is not totally unwarranted. Without a doubt, some broadcasting programs overemphasize the performance aspect of the discipline to the point that they are little more than trade schools or training grounds for the country's future disc jockeys and television news anchors. However, I am of the opinion that most professors of broadcasting resent the trade school label and are doing what they can within their curricula to change that image.

However, changing that image is no small task because broadcast educators are under enormous pressure to provide career training. Many professors train students for jobs even though they know in their own hearts that a college education should be much more than that. The bulk of the pressure comes from three different sects: the students, their parents and the broadcast industry itself.

One of the first questions often posed by high school students contemplating their college choices is "how soon do I get to use the equipment?" Promising the student that he or she can gain access to the equipment immediately almost ensures that the school will receive strong consideration when the student narrows his or her final list of choices. Of all the high school students I have talked to over the years as a university broadcasting teacher, I have never heard one student ask "how soon do I get to study mass communication theory?" That is because most of today's students go to college for one reason—to ensure a good job after graduation—even though a college degree does not guarantee that.

While a college education should prepare students for careers, this should not be the only mission of a college or university. Today's broadcasting student is very career oriented. It is safe to say that most of them are not in college for the pursuit of intellectual freedom. Most of them want to know

the quickest way to get rich because to many students broadcasting is glamorous and they equate glamor with money.

As a result, most classroom discussions of a theoretical or philosophical nature are automatically reduced to "how will I be able to use this in my career?" Most college students don't see the utility of discussions of this nature because their vision does not go very far into the future. They are, for the most part, so focused on getting their first job that they rarely entertain the thought that some of the ideas and concepts they learn now may be a part of their future.

I believe most broadcast educators are, and indeed should be, more concerned with preparing a student for his or her last job rather than the first job. That is to say that a broad based liberal arts education will give a student the background to adapt to any job, even jobs far removed from the broadcast profession. Additionally, such an education will prepare them for life outside of their jobs.

Unfortunately, most students do not see this while they are in school. They fail to realize that they must live outside of the eight hours demanded by their job each day. Most students will not see the benefit of a liberal arts background until several years after graduation.

I recently participated in a faculty-industry seminar in Hollywood, sponsored by the Academy of Television Arts and Sciences. It was refreshing to learn that hands-on skills are not necessarily the determining factor in hiring decisions anymore. In fact, the consensus of the employers who participated in the workshop seemed to be that they show more interest in people with solid communication skills. They want people who are able to set goals and can articulate those goals. Interpersonal communication skills are a must.

The employers also recognize that most universities cannot provide the state-of-the-art equipment found in Hollywood. Therefore, they are more than willing to provide on the job training for their employees. But it all starts with hiring quality people.

Furthermore, parents of college students also make it difficult for broadcast professors to resist turning their departments into trade schools. Normally the first question I get from parents who are contemplating sending their child to our university is "what is your placement rate?" They, too, see college as merely the best way to get a good job. Most of them measure the quality of their child's education by his or her starting salary. Many parents pay for their child's education and naturally want to see a return

on their investment. Unfortunately, though, most of them do not understand that the return cannot be measured, nor should it be measured, in dollars and cents. The pressure becomes particularly strong when the parents are alumni who make generous contributions to their alma mater.

Finally, much of the pressure to simply train students to be broadcasters comes from the industry itself. Broadcast professionals constantly tell our students that experience is more important than a college degree for job hunters. To those only interested in securing employment, as many students are, this is a devastating revelation. They no longer see the benefit of a college education and indeed many of them drop out of college once they have secured a position. In defense of broadcasters, they are merely trying to paint an accurate picture of the hiring practices in broadcasting. However, by

preaching the merits of experience over education, they are, quite often without realizing it, deemphasizing the value of a college education.

In order to retain some of these drop-outs, some educators feel an obligation to provide them with more job training. Some teachers also feel obligated to broadcasters who make generous donations of time, money and equipment to the school's broadcasting department. In exchange, some teachers feel a responsibility to provide radio and television stations with highly trained and qualified personnel for immediate employment.

This essay is not intended to condone the trade school approach embraced by many of today's college broadcast programs. Nor do I advocate that broadcasting curricula consist of only theoretical courses to the extent that no practical application is afforded the student. The ideal program will delicately balance these two approaches because stressing one orientation over the other is a real disservice to the broadcasting student.

It is, however, important to understand that significant pressure is applied to universities to conform to the wishes of those who define college education differently than those within the university itself. The amount of pressure varies from school to school but at times is so great that only the most dedicated administrators and faculty members can resist tampering with the academic integrity of their programs. Perhaps it's time to formulate some kind of an agreement between academicians, the industry, the students and their parents as to what a college education should be.

***"Changing that [trade school] image is no small task because broadcast educators are under enormous pressure . . ."***

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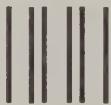


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ABRAMS

Continued from page 23

going to say, "Wow, that station's great all of a sudden. Look at that billboard." It doesn't work. People are going, "Give me a break, right here." People know, they're hip enough to know that you can't market change. You've got to do it. You've got to come through. It's the "Show Me" generation. People have seen so many great movies, great TV shows, great records, you gotta blow them away. And radio tends to "Tell them we're going to blow them away but don't blow them away. That's terrible." In other words, tell them you're going to be great but don't actually be great. Try to trick them.

Another great one is "commercial-free." A station goes on the air, does "commercial-free summer." You know, six months of no commercials, thinking listeners are going to get it. Come on. The average person will go, "Commercial-free, huh? I know. Don't you have to have commercials to pay the light bills and the DJs and all that? What gives? You're going to play six months of commercials, 50 commercials an hour..." You can maybe fool a young teenager, but anyone 18-to-50, you can't fool them with that.

Billboards. You look at radio station billboards, they're the most hilarious. I was in Philadelphia driving to the airport downtown. I swear one guy did every billboard. Because they all look the same: "More Hits More Often;" "More Often More Hits;" "Best of the '60s, '70s and '80s;" "Best of the '50s, '60s and '70s;" "More Music—Fifteen in a Row;" "Fourteen in a Row with Bonus Hours..." Please. [Laughter]

Another thing that the New Mainstream is into which is really interesting is they celebrate life in the USA, and in their own communities, which is particularly interesting, because back in 1969, there was a whole generation of people that really wanted to blow up ROTC buildings, and merge with Russia. "What do you want to do with the rest of your life?" "Live day to day." "But what else?" "Blow up army camps and stuff." Great. Now these people are running corporations. "What do you want to do?" "Well,

invest in that new AT&T offering." [Laughter] But take it one step further. They really like—they love—living in America and living in their own community. Radio stations, local radio stations, because satellite radio's the future (ha, ha—a little hype). But local radio stations, the ones who do it right, have unbelievable ratings, and will have those forever because of the local involvement.

The greatest example is—and I don't want to offend anyone from Cleveland—but Cleveland's a toilet; I spent some time there. [Laughter] But there's a station in Cleveland, WMMS, that does this unbelievable job of promoting Cleveland, to the point where they got the Rock and Roll Museum. In Cleveland? Please. I mean Pittsburgh, but Cleveland? And you walk into the wrong bar in Cleveland and say, "Man, this town's a dump," and they'll kill you. And the bumper sticker of the station just says "WMMS, Cleveland's WMMS." Oedipus is here, from WBCN. They do a great job, too. But there's about three stations in America that do that, that really celebrate life in their community. It's really so important, and again there's the thing that happened years ago where people went 180 degrees, from "Oh man, this place really stinks." But on all levels of society, regardless of the problems there might be in the country, there are people who are really glad they're here and the more stations take

advantage of that, the better off they're going to be image-wise.

Another very important point: The new mainstreamers do not consider themselves adults. "How old are you?" "34." "Where do you work?" "Dean Whitter." "What do you do?" "Financial analyst." "Are you an adult?" "Hell, no, my parents are adults. I'm a

rock and roller." [Laughter] There's this big myth that somebody is 24 years old, and they're really into rock and roll: Springsteen, Hendrix, yeah, all this, and tomorrow is their birthday. And they wake up the next morning going, "My god, I'm 25-to-49 now, where's the Neil Diamond?" It doesn't happen. [Laughter]

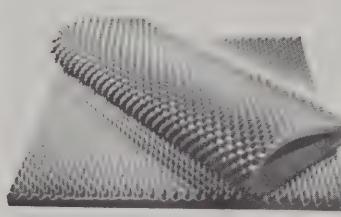
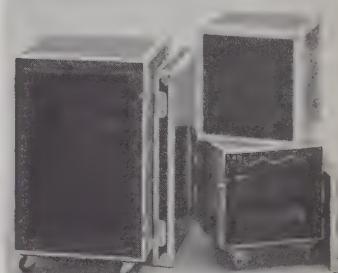
The music people like between 16

ABRAMS

Continued on page 27

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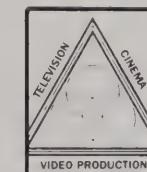
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know the Black Forest in Germany is dying. Those are just symptoms. The same kind of symptoms that a person gets with early cancer.

So why am I here? I'm here to try to encourage you—if you are going into broadcasting—that these are the issues that need to be covered. We're in such really bad shape. We're in such bad shape. We had a meeting of the Better World Society with our large contributors a few months back and somebody said—we're doing a lot of positive films, or we're trying to, for TNT, dramatic films as well as our documentaries, to bring people's awareness levels up. And one of the people said, "you know, I've seen a lot of movies about a disastrous future, but I've never seen a movie about a positive view of the future. And you think about it—*On the Beach*, *Failsafe*, *The Day After*, *Logan's Run*, *The Time Machine*—everybody that's ever looked into the future has always seen a disaster. It's the Judeo-Christian...the Bible says it, too. The Battle of Armageddon's coming and the world's going to be destroyed by fire and so forth...And then I was sitting there thinking—and I could think of 20 movies, *Doctor Strangelove*, with one disaster after another. Couldn't think of a single one with a positive view of the future.

Then I said, "Wait a minute. All movies come from books. Let's think of a positive book of the future." There were 50 people there. Nobody's ever written a positive book about the future. I'm talking about one that's plausible.

But what do we have—with the environment and population and arms and war and poverty and disease—what do we have out of that that we can look at? What we're operating with now—all of us, those of us that are trying to save the world—saying "Don't burn fossil fuels," "don't drive your car," "don't smoke cigarettes," "don't turn your air conditioning on," "don't turn your heat up," "don't do this," "don't do that." Well that's no way to motivate anybody. And besides, it still doesn't give you anything to work towards.

I saw a bumper sticker a couple of years ago, really thought about how intelligent it was: It said "Visualize world peace." That's the problem with President Bush. President Bush is going to meet with Gorbachev in two weeks. But he really hasn't got a *clue* about what world peace looks like. He hasn't got an idea. He thinks we're going to need those...missiles are what make peace. The absence of war is peace.

But I don't think that is peace. I think peace really comes from inside. And there's not going to be any real peace as long as we're at war with the environment. We can be at peace with each other, but the war still goes on with the environment. The Amazon, what's happening down there, what's happening in the Pacific Northwest with the last of the forests. We're mowing what's left of the natural world down at such an incredible rate that it's really frightening.

So at any rate, nobody could think of a positive view. So why don't we have a contest? Because

I'm always trying to think about what we can do to improve things. Why don't we have a literary contest where we put up a prize or series of prizes for the person who writes the best, most plausible, interesting and exciting book about a positive future, since no one's ever written one? So we're going to announce it on Monday at the New York Public Library where your president came from [Brown University President Vartan Gregorian]. It's a million-and-a-half dollar contest and the top book is going to get \$500,000 and there are going to be four runner-up prizes of \$50,000 each and we're going to make movies out of all of them and make sure that all the books are published. [Applause]

I'd be much better to have what we should be working for, rather than saying what you shouldn't do. We've got to have a positive idea about it. And I went further. I'm not very afraid. I was very religious at one time in my life. I read the Bible

Wouldn't that be better?

And unlike the Ten Commandments, they're not written in stone. They're printed on a piece of paper and they can very easily be changed. In fact, several of them could be changed in 24 months, scratched off, because they would be very easy to qualify. But I'm going to read them to you and then we'll have some questions:

(1) I love and respect the planet Earth and all living things thereon, especially my fellow species, Mankind;

(2) I promise to treat all persons everywhere with dignity, respect and friendliness;

(3) I promise to have no more than two children, or no more than my nation suggests (China, of course, suggests one);

(4) I promise to use my best efforts to help save what is left of our natural world in its untouched state and to restore damaged or destroyed areas where practical;

I think we should call a cease-fire on the environment and in those areas where the natural world remains that we just don't encroach on it any further. That we restrain our development to the 3/4 or 4/5 of the world that's already been altered by man. That we keep what natural forests there are. That's easy to do. No further, a cease-fire.

(5) I pledge to use as [few] non-renewable resources as possible;

(6) I pledge to use as [few] toxic chemicals, pesticides and other poisons as possible and to work for their reduction by others;

(7) I promise to contribute to those less fortunate than myself, to help them to become self-sufficient and enjoy the benefits of a decent life, including clean air and water, adequate food, health care, housing, education and individual rights;

(8) I reject the use of force, in particular military force, in backing United Nations arbitration of international disputes;

(9) I support the total elimination of all nuclear, chemical and biological weapons and, in time, the elimination of all weapons of mass destruction;

(10) I support the United Nations in its efforts to collectively improve the conditions of the planet.

Our problems today cannot be solved by one nation, one state. They can't be, because the problems today of acid rain and pollution of the oceans and the atmosphere go across national borders. This is the one—we're all going to sink or swim together on this one. We're one species—I know that, I've been all over the world. This is the greatest challenge that we've ever faced as a species. Really, if we aren't successful, it won't make a whole lot of difference. It's not that I really care that much about the natural world, although I do love it terribly. I've got 20-25 years to go if I'm lucky. And if we don't start making more substantial progress I don't want to stay around and watch us go down the tubes. It hurts too much.

You know there are 100 million, abandoned, homeless children in the world. Eleven million of them in Brazil. On the CNN World Report, the lead story three weeks ago from Brazilian television was a story about the little children that hang around outside the shops and hotels of Rio and Sao Paolo and try to beg from the wealthy patrons. And they're considered a problem because they're bothering the wealthy people so the police and gangs are just shooting them. They're paying the



top: Paul Roselli leads discussion of video on a tight budget;  
bottom: students and media VIPs talk and eat during luncheon

from cover to cover twice. I knew the Ten Commandments by heart. They were written 5,000 years ago, and they were written in stone, so they couldn't be changed. Of course they never even made it down from the mountaintop without getting broken. [Laughter]

When our Founding Fathers several thousand years later drew up the Constitution of the United States, they had the good sense—even though things weren't changing very fast [at the time]—

they did put in an amendment procedure. So I decided to write up something new. Some new rules. But if you were doing it today you wouldn't

**Our Founding Fathers had the good sense to put in an amendment procedure. So I decided to write up some new rules. --Ted Turner**

call them the Ten Commandments, because nobody likes to be commanded to do anything today. So wouldn't they go down better if they were "voluntary initiatives," right? [Laughter]

hotel owners and store owners in piles of little dead children.

Those are my children. If that was happening here on the steps of Brown University, we'd do something about it. But that's our country, those are our children, those are your brothers and sisters. We've got to do something about it. I don't have all the answers but I sure know what the problems are. And I also believe that a problem recognized is a problem half-solved.

The only way this world is going to be saved... I mean all this bullshit about getting down on your knees and praying for a savior, in my opinion, is just that. If you want to save the world, get up and do something about it. And everybody here, and everybody in the world, all five billion people, have got to save it together. You can't let your neighbors save it. You've got to do it, too, by saving what little bit you can.

But you can do a lot more because you're all going into broadcasting. If you were going into waste disposal you'd still be important as individuals, but as broadcasters you're the ones that are going to determine what people believe and what they think and what they see on the news. It's really important that you give them the important stuff. And that's what I really wanted to convey to you here today.

It can be a lot of fun. Crisis is a lot of fun. I've had the most fun in my life when my back was to the wall. And believe me, our back is to the wall now. It's going to be a lot of fun if we can pull the chestnuts out of the fire. Now who would like to ask the first question? [Applause]

*The question and answer session with Mr. Turner is available with purchase of the full transcript.*

#### ABRAMS

*Continued from page 25*

and 20 is the music you like for life. You can go back to the Big Band days. I asked my father, 70 years old, "What kind of music do you like?" "Big Band music: Tommy Dorsey, Benny Goodman, that was music. This crap that's out here today, that's noise." "OK, when did you first get into it?" "Your mother and I first got into it back in 1939. I was 17, 18 years old, just gotten out of the Navy..." OK, 16-20. You talk to somebody now, mid-40s, early 50s, just Elvis fanatics. And when did they get into Elvis? When they were 16-20. Talk to somebody now, 35 years old: "Dylan lives, classic rock is the best... the new stuff coming out is junk." "When did you first get into that music?" 16-20.

But anyway, looking at these people as adults right now, they don't consider themselves that. A great example was, in Atlanta, I went home one day and my wife said, "You know,"—because we always hang out with rock and roll-type characters—"You know, in our child's school today I found this wonderful mother, and her husband's a dentist, and they invited us out to dinner Friday night." "Oh, God. Dinner with a dentist? I hate dentists. Can't we go out with that Warner Brothers record guy. You know, he always pays..." Philadelphia in a coffee shop. They'd mention the station, but quickly say "it used to be better." You go anywhere, the old "It-used-to-be-better" thing. And what that is, is a lot of people have a confidence problem with radio stations. And it's self-inflicted. In other words,

a station says, "Coming up next: The Who." And you're driving along, and someone says "You hear what the guy said?" "Yeah he said the Who's coming up next. Yeah, it'll probably be 'Won't Get Fooled Again' or one of the other two Who songs they play. They don't have the guts to play anything that's really cool by that band." And that's a confidence problem. The perception of the radio station is this radio station has this limited library in this little box. And it's important for the station to be perceived like the old time—10-to-15-year old, 20-year old radio stations were, with that wall of records. In Philadelphia, I was in a coffee shop and I asked the waitress, "What station do you listen to?" "Oh, 'MMR' and 'YSP.'" "Ok, which one is better?" "WMMR. Because at 'YSP' the computer tells them what to play but at WMMR they can play whatever they want." In reality WMMR has a Univac that electrocutes jocks if they cheat on the music rotation. Somehow this radio station has been able to cultivate this old-line image which has been very effective for them.

Another thing that's important to these people is the eccentricity factor. They don't want radio stations to be straight. Radio has gotten so research-oriented—which is important, it's that balance of science and emotion. But some of these



*Five major figures (l.) in the college and alternative music business debate "Compromising Alternative Music," while (r.) SPIN magazine and radio concert series rep Jon Pernick talks with a college station staffer at SPIN's booth*

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stations have forgotten emotion completely and the result has just been devastating to them. Radio is still show-business, and still eccentric, still off the wall. People wonder, "Steve Dahl, John Brambler, these guys have such amazing ratings. I wonder how they do it? I don't think they're so good." But really if you listen to them they're just doing different and new and fresh material. I remember in 1965, driving from Chicago to Miami with the family for Easter holiday, traveling through Indianapolis and Louisville and Atlanta and Nashville and Jacksonville and down the

coast, and every hour you'd hear a different city and a different radio station. They all played the same records, but they all sounded different, they all had character. Now if you make that same trip, every station will sound the exactly the same. There was a difference between a Louisville and a Indianapolis station even though they were 100 miles away or so.

Another thing the new mainstream is really into, or not into, is what we call the "Enough Already" factor. That's where, enough already. It

happened with Springsteen a few years ago. "Do you like Springsteen?" "Yeah." "You want to hear another one of his songs on the radio?" "Enough already. Stop." Because radio stations tend to take an artist—and listeners have been saying this for years, but I've always had the attitude "Well, I'm from a radio station and you're not so you don't know what you're talking about"—and beat the artist into the ground. It's like, enough already. The Michael Jackson. Enough already. And it's not only in music. I travel a lot, so I go to restaurants. Enough already with

blackened chicken salad. [Laughter] Let's have regular chicken salad. Enough already with "Lite." Lite this, Lite that. It's always spelt L-I-T-E. The original is fine. The "enough already" factor people will quickly pick up on.

That's the New Mainstream...

I think we have a bit of a time problem. So I'll just wrap it up then. [Laughter] Everybody sure took their time at dinner, didn't they! Thank you very much. I'll be around tomorrow and we'll keep going.



by Paul Sherman

The bright blue and white *On Campus* insignia slides and flips three-dimensionally across the screen. Synthesized rock music begins to pound as clips of scenes from various campuses around the United States flash on screen.

Anchors Sarah Taylor and Nisso Khabie then introduce the stories that will be featured on the show—racial tension at the University of Mississippi, new breakthroughs in contraception at Northwestern, and a visit to a coal miners' strike in Virginia by a cadre of Brown University students.

For thousands of students, the news magazine show *On Campus* is a link to pressing campus issues from across the nation.

Carried by some 100 college television stations, *On Campus* began last September on U•NET, the satellite programming network of NACB. The program broadcasts six- to ten-minute news and feature segments by campus reporters throughout the country.

By focusing on campus issues that are relevant to a national college audience, *On Campus* hopes to connect the thoughts and opinions of the college population through the familiar medium of television," said Jonathan Zager, producer of *On Campus*.

The show is coordinated and produced by the staff at Brown Cable Television (BTV). Correspondents from universities send tape to *On Campus'* producers who compile the segments into the half-hour show, with introductions and commentary by the two anchors. Each final program is then uplinked for U•NET affiliates to receive via satellite

# CAMPUS NEWS GOES NATIONAL

for broadcast on their stations.

Segments for *On Campus* have been as varied as a student who skydived with a running camera to a report on condom machines at New York University. This year, certain shows will focus on one issue with reports from different campuses. "Once a month, *On Campus* will devote an entire broadcast to an in-depth analysis of one issue affecting the lives of college students around the nation," said Zager. "Four or five schools will provide varying perspectives on issues such as AIDS awareness, date rape, athletic recruiting, or racism." Sarah Taylor, co-anchor of the show, said she hopes to feature in-depth shows about campus violence and fraternities next year.

Robin Halsband, *On Campus'* production coordinator, calls college television stations around the country to acquire segments for the program. "Most of the time the feedback is really positive," Halsband said. "They're willing to send segments and want to find out more about it." Because the program only aired a few times last semester, it was not as well known as some other U•NET programs. However, the production team has set an aggressive goal of producing two shows per month this semester for U•NET, according to Halsband.

Taylor, looking forward to more shows next year, stressed the importance of insightful and original segments. "Don't pick a safe topic," she said. "Pick a topic that will raise some eyebrows."

Because colleges from across the country are involved, *On Campus* gives students from distant campuses a way to relate to each other—and learn. "Duke [University] sent

us a segment about SDI [Strategic Defense Initiative] research on their campus," Halsband recalled. "It was something interesting to learn about. It made me more aware of the issue."

Doug Liman, co-founder and former Executive Director of NACB, said one of NACB's original goals was to create a national news show aimed toward university students. "But one dealing with issues—not just fluff," Liman said. "*On Campus* is doing it very well."

Producer Jonathan Zager shares that enthusiasm and hopes to push further, but wants to solidify the program first. "Once it's a steady twice-a-month program, then we'll see. But I don't see any obstacles to this becoming a regular series and a rallying point for college television nationally," he said.

Halsband echoed his sentiments. Because the show is uplinked over the U•NET satellite network, "it could really benefit the [participating stations] because their segment[s] will be seen at colleges all across the country," she said. Taylor hopes *On Campus* will develop relationships with students worldwide in the future to bridge understanding through television.

Last November, *On Campus* was cited on the weekend edition of the nationally-syndicated TV show *Entertainment Tonight* as part of a report about new developments in college television. "I hope it will be a major force in informing the country and in raising awareness of campus issues which, in turn, reflect world issues," said Zager.

*On Campus* hopes to increase the number of its campus correspondents this year. Any student interested in producing news or feature segments for the show should contact *On Campus* producer Jonathan Zager of BTV c/o NACB by calling 401/863-2225.



top left: *On Campus* Producer Jonathan Zager with camera; above: cast and crew of the show

**U•NET**

# BATTLING CAMPUS

## A New Group Takes Steps to Curb Racism on Campus

by Glenn Gutmacher

Nearly twenty-five years have passed since congress enacted the Civil Rights Act, the culminating event of President Johnson's Great Society Program. The United States seemed eager to embrace pluralism and to tear down its psychological, interracial barriers. But today's news is that racism and ethnic-oriented violence are increasing in America. Pluralism now seems to leave a bitter taste rather than a sweet one across the land. And the last place one would expect such an attitude to exist, the place where learning and socio-political enlightenment supposedly bloom, is perhaps the one place where those problems are the worst: college campuses.

The statistics are appalling:

- Approximately 250 college campuses were cited in the press as having experienced incidents of racially-motivated violence in the last two years, according to the National Institute Against Prejudice and Violence.

- According to the U.S. Department of Justice's Community Relations Service, D.O.J. cases involving racial discrimination on college campuses increased 60% from 1987 to 1988. In 1988, 77 cases were opened versus 48 cases in 1987. In 1989, 90 cases involving racial discrimination on college campuses have already been opened nationwide.

But the discrimination is not purely racial. Jews are one of the religious groups suffering similarly. The Anti-Defamation League of B'nai B'rith reported that nationwide incidents of vandalism and harrassment of an anti-Semitic nature in 1988 were up 41% from the previous year.

### O•N•E

Few people are ready to say the effort toward racial harmony that began streamrolling in the 1960s is stalled today. However, many activist groups have realized that true change will not happen by itself and are organizing major efforts to regenerate the momentum necessary to fulfill the long-held goals of peace between people of different races and faiths.

One such organization is the Organization for a New Equality (O•N•E), a Boston-based organization founded in 1985 which seeks to improve economic conditions for minorities, women and the poor. Last December 1, its national president, Reverend Charles R. Stith, announced THE CALL, a nationwide initiative to stem the rising tide of racial prejudice and violence in America.

The initiative seeks a national commitment to end racial, ethnic and religious intolerance, and to establish a new standard of social, political and economic behavior. To galvanize support for these goals, a month-long series of candlelight vigils from December to this month is being held in cities across the country.

Beginning at the West Steps of the Capitol in Washington, D.C., on December 14, THE CALL has asked supporters to sign a pledge denouncing weapons and language promoting conflict and disrespect; rejecting racially-

divisive political leadership; recognizing the struggle for equal rights and justice for all Americans; and celebrating the richness of America's varied cultures. Individuals are also being asked to wear THE CALL's button, comprised of a symbolic white hand beside a black hand.

### Campus Incidents

In recent years, ethno-violence has escalated in America's neighborhoods, schools, and—surprisingly—on college campuses. Earlier this year in New York, three Brooklyn College students leaving a Jewish campus organization's party were severely beaten by a group of young white men who yelled anti-Semitic slurs at them. Also this year, the words "NIGGERS GO HOME" and similar racial epithets were found scrawled on doors in a Brown University dormitory.

Last year at the University of Mississippi at Oxford, the campus where James Meredith became the first black student to integrate "Old Miss" over 25 years ago, the Phi Beta Sigma house—the first assigned to a black fraternity on that campus—was destroyed by an arson-related fire. Also in 1988, members of an all-white fraternity at the University of Pennsylvania shouted racial epithets at two black strippers it hired to perform. The fraternity was shut down.

"The alarming rise in racial and religious violence both on college campuses and in neighborhoods throughout America claims as its victims Asian and African Americans, Jews and other religious minorities," said Laurence Tribe, Tyler Professor of Constitutional Law at Harvard University Law School. "It is time for us to heed the call of the better angels of our nature and to heal the wounds that we are inflicting on ourselves."

### Why Is It Happening?

Primary among the theorized reasons for the recent increase in campus racism and ethno-violence is one that stems from the increased mixing of previously isolated groups at colleges: Today, a college education is a more realistic goal than it has ever been in our nation's history—thousands of colleges offer varied curriculums at costs that weren't available in the recent past. But the smaller numbers comprising the post-Baby Boom generation's college-age population mean that today's colleges compete for fewer students. Consequently, schools have expanded their recruitment efforts and are appealing to students from distant parts of the country who would not have considered those schools before. Colleges are thus attracting students from increasingly varied demographic backgrounds. At the same time, many governmental and private grants require colleges to meet minimum minority student quotas. The combined result is an increasingly varied campus population, where minority students and those from the

majority interact, an interethnic experience often new to incoming freshman.

Those who grew up in fairly isolated, homogeneous environments look upon the new "others" with suspicion, distrust, and even fear. Unfortunately, in many situations, instead of taking the opportunity to meet and learn from them and their varied backgrounds and experiences, the isolated students bond with "their own kind" and further build misconceptions. In some cases, such students' fear is channeled into hatred. The result can be racism and ethno-violence.

Many schools and workplaces around the nation have suffered a rise in ethnic- and religious-oriented vandalism and physical harrassment similar to that at colleges. Subtle racism often appears at the heart of ethnic humor and music lyrics, thus permeating deeper into our culture.

### College Broadcasters Can Help

Groups including the Organization for New Equality agree that building awareness is the first step in dealing with the overall problem.

Besides the candlelight vigil gatherings continuing over the next couple of months, the thrust of O•N•E's campaign on college campuses is a public service announcement campaign that the organization wishes to have aired on college radio stations across the United States.

NACB provided its comprehensive database list of some 1,500 college radio stations across the country to O•N•E in December for its mass mailing of their PSA, which should have already

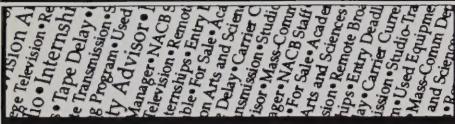
arrived at your station. NACB was eager to support the project. "We're pleased to help align college broadcasters with organizations like O•N•E, combating issues such as these," said NACB's Associate Director Steve Klinenberg. "College campuses may be experiencing a rise in racist and religious violence, but their radio and TV stations can help eliminate it. As with the moment of silence in honor of the protesting college students in Tiananmen Square that NACB stations helped support earlier this year, I'm sure that many college stations will also be behind this effort," Klinenberg said.

O•N•E has also produced a powerful poster with four images: a neo-Nazi group, skinheads, Ku Klux Klansmen, and teenage graffiti vandals above the large, boldface words "It's Time We Let the Real Minorities Know Who They Are," followed by basic information about O•N•E and THE CALL, which is also available to stations and campuses.

If your station has not received the PSA about THE CALL, if you desire additional information about O•N•E's efforts in your area, or if you have other ideas to help O•N•E stem the growing threat of ethnic and religious violence and discrimination in America, contact the Organization for a New Equality at 1-800-766-6631.



Symbol for THE CALL



## JOBS

**Administration/Management:** The National Association of College Broadcasters, Providence, RI, is seeking two full-time managers for 1-2 year positions. Ambitious, recent college graduates. College radio and/or TV experience necessary. Will oversee departments of association and deal with related organizations. Start spring, 1990. Contact: David Bartis, 401/863-2225.

**Radio Management Graduate Assistantship:** Emerson College, Boston, MA. Qualifying students must be accepted to its Communication Industries Management Program in order to serve as the assistant to the general manager of the college's station, WERS-FM. The position is available in August, 1990. Contact: Dr. Donald Fry, Graduate Studies Coordinator at 617/578-8610.

**TV 23**, a northern Rhode Island commercial station slated to open this spring, is looking for a: General Manager, Sales Manager and staff, Production Manager, Newscaster and News Director. Experience in TV required. Philip DeSano, 401/272-2558.

## INTERNSHIPS

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**KSDK-TV News:** Multiple internships are offered by the News Department of KSDK-TV, the NBC affiliate in St. Louis, MO. Students have very real newsroom responsibilities. The next internships run August-December, with a 30-

hour workweek. Internships are unpaid. Academic credit must be arranged by the student, who must be enrolled in a degree program. For information, contact Ava Ehrlich, 314/444-5120.

**National Cable Television Association**, Industry Communications Department, seeks interns for the spring semester to work in the press/public relations field. NCTA is the major trade association for the cable industry. Internship minimum 15 hours per week w/local transportation stipend. If interested, please send resume to the following: National Cable Television Association, Industry Communications Department, Attn: Carla, 1724 Massachusetts Avenue, N.W., Washington, DC 20036. Circle #33 on Reader Service Reply Card

**Whittle Communications** magazine internships in Tennessee are paid with low-cost furnished housing available. The soon-to-launch TV channel for schools, *Channel One*, also has internships available in New York. Seasonal cycle. Call Kathey Gentry at 1-800-251-5002, x5452.

Schools or businesses with jobs or internships to offer college broadcasters may take College Classifieds in *College Broadcaster* at 25 cents per word.

## AWARDS

The date in front of each listing is the final deadline to submit entries, so contact the organization well ahead of time to find out about application procedures, any entry fees, and to give yourself time to prepare and package your entries. Most have more than one winner and/or multiple award categories. Cash awards are usually included. Competitions are annual unless specified otherwise.

**1/90: National Press Photographers Association Award** is presented for the best news stories produced in Spot, General, Sports, Feature, Documentary and mini-doc classes. Contact: Sheila Keyes, 23918 Via Copeta, Valencia, CA 91355.

**1/4/90: George Polk Awards** are based on discernment of a new story, coverage, resourcefulness in gathering information and skill in relating the story. Categories vary yearly, but local broadcast reporting is customarily included. No forms or fees. Submit two copies of tapes. Keep it simple; no promo packaging. Prof. Sidney Offit, Curator, George Polk Awards, Long Island U., The Brooklyn Ctr., Univ. Plaza, Brooklyn, NY 11201.

**1/5/90: American Women in Radio & TV National Commendation Awards** are awarded by AWRT, 1101 Connecticut Ave. NW, Suite 700, Washington, DC 20036. 202/429-5102.

**1/10/90: Sigma Delta Chi Distinguished Service Awards** cover meritorious achievement in the categories of: editorializing, reporting and public service. Split into radio and TV subcategories. Pearl Luttrell, 53 W. Jackson Blvd., Ste. 731, Chicago, IL 60604.

**1/13/90: Heywood Broun Award** goes to outstanding journalistic achievement during 1989. Philip M. Kadis, Educ. Off., The Newspaper Guild, 8611 2nd Av., Silver Spring, MD 20910.

**1/15/90: Jack R. Howard Broadcast Awards** honor a local journalistic program or series designed to promote the public good indirectly or directly. 513/977-3035 or 3056.

**1/15/90: Western Heritage Awards (The Wrangler)** are made in three TV categories: western documentaries, factual TV shows and fictional TV programs. Marcia Preston, PR Dir., Nat'l. Cowboy Hall of Fame, 1700 NE 63rd, Oklahoma City, OK 73111.

**1/15/90: George Foster Peabody Awards** for broadcast and cable achievement in news, entertainment, education, childrens programs, documentaries and public service. Dr. Worth McDougal: 404/542-3787.

**1/19/90: Broadcast Designers Association Award** reward excellence in video design. Entries cre-

ated in 1989 eligible only. Non-BDA members encouraged to enter. Russ Smith at BDA: 415/788-2324.

**1/26/90: Robert F. Kennedy Journalism Awards** honor top-flight coverage of the problems of the disadvantaged. Separate student & professional categories. Linda Semans: 202/333-1880.

**1/31/90: AIR Award for Innovation and Excellence.** The Association of Independence in Radio's annual prize. For information, call 212/463-7833.

**1/31/90: American Legion Fourth Estate Award** for journalistic excellence. Entries must document significant public impact. 317/262-8156.

**1/31/90: Broadcast Education Association Scholarships** range from \$1,250 to \$3,000 for students studying for a career in radio or TV. To apply, contact: BEA, 1771 N St., NW, Washington, DC 20036.

**1/31/90: "Best of the Best" Promotion Contest** from the National Association of Broadcasters is for sales, station or community service promotions. 202/429-5420.

**1/31/90: Investigative Reporters & Editors Awards** for investigative reporting accept entries produced in 1989. Steve Weinberg: 314/882-2042.

**2/1/90: Achievement in Children's Television Awards** from the Action for Children's Television honor producers of programs designed for and directed to an audience of children. Sue Edelman, Exec. Dir., Action for Children's Television, 20 University Rd., Cambridge, MA 02138-5723.

**2/1/90: Howard Blakeslee Award** for creative broadcasts contributing most to the understanding of medical progress regarding heart and circulatory diseases. \$1,000. Howard Blakeslee Awards, American Heart Assn., National Center, 7320 Greenville Ave., Dallas, TX 75231.

## FCC NEWS

Continued from page 21

prime time news programs. It certainly wasn't ratings, as the show which used actors to recreate news, "Yesterday, Today & Tomorrow," had done well for NBC. CBS News is already scaling back on simulated news, and is likely to drop it altogether on its "Saturday Night with Connie Chung." (Source: *Wall Street Journal*)

A \$584,000 federal grant for a **National Community College TV Network** will be matched by six founding colleges. Though still a soft network and far away from regular programming, community college officials see a satellite network as a way to enhance two-year college education, involving the community in college activities and drawing senior citizens to community colleges. (Source: *Current*)

Professionally-produced TV news for schools is down to two contestants. Whittle Communi-

cations claims it passed its 1,000-school sign-up goal for the "Channel One" service in November, representing 440 school districts in 29 states. It will launch in March. However, Turner Broadcasting System's "CNN Newsroom" is already operating. It reportedly provides a 15-minute newscast to over 4,000 schools. Whittle's plan includes free satellite dishes, TV sets and videocassette equipment costing the company \$20,000 for each school. The furor is over the two minutes of commercials included in the 12-minute broadcast, whereas CNN Newsroom is commercial free. Because it is delivered through local cable TV systems, however, CNN Newsroom does not include as much free video equipment to participating schools. (Partial source: *Wall Street Journal*)

**"Syndex" rules upheld:** Syndicated exclusivity, the policy of local cable systems being forced to black-out programs carried on imported superstations when

local independent broadcast stations have bought market rights to those same programs, has been upheld by the D.C. Circuit Court of Appeals. It is an important victory for independent stations who complained they were paying exclusive rights for shows that were also available locally via cable superstations. (Partial source: *Washington Post*)

"There is no quick fix for...AM radio," said NAB Joint Board Chairman L. Lowry Mays. The special all-day hearing in November invited broadcasters, manufacturers, consultants and other experts to talk with the FCC's commissioners about what technologically and legislatively could be done to aid the ailing AM band. Two proposals are to require AM stereo on receivers and to reduce interference to AM signals, although some immediate relief is expected when the band expands to 1705 KHz later this year. (Partial source: *Radio Week*)

**Computers can be linked by radio** rather than cable. Successfully launched by a company in England, data information between computers is transported by low-power radio waves. Though best suited for relatively local applications, the potential is enormous because the required time and cost of installation is much lower than for cable, though cable still transmits data at a faster rate. (Source: *London Financial Times*)

**First Private Greek TV Channels Launched:** The first, "Mega Channel," began last November, and is Greek-owned. Its competition, "Antenna TV," started last month and is co-owned by American media mogul Rupert Murdoch. The TV channels are broad-appeal and depend heavily on imported American programming, though the shows are much newer than those on Greece's public TV channels. Privately-owned radio in Greece was first allowed only two years ago and has set higher standards of news coverage than the state-

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2/1/90: The Silver Gavel Awards recognize outstanding public service by the media increasing public understanding of the American legal system, given annually by the American Bar Association. Marilyn Giblin: 312/988-5000.

2/1/90: The Community Radio Program Awards honor station-based and independent productions that exemplify outstanding use of the medium for the best community radio broadcasts. Conducted by the National Federation of Community Broadcasters. 202/797-8911.

2/1/90: Penney-Missouri Awards for Community Leadership encourage local TV stations to spot community problems and do something about them 1989 projects only. Entry blanks available in November. Karlan Massey, School of Journalism, U. Missouri-Columbia: 314/882-7771.

2/2/90: National Headliner Awards include a radio category for consistently outstanding radio reporting, coverage of a news event, public service by a station, documentary, series or investigative reporting. Unlimited entries. 609/645-1234.

2/12/90: The Livingston Awards for Young Journalists are three \$5,000 awards for the best 1989 U.S. print or broadcast coverage of local, national and international news by journalists aged 34 and younger. Applications: Charles Eisendrath, Univ. of MI, 313/764-2424.

2/15/90: Russell Cecil Arthritis Writing Awards honor outstanding writing for broadcast about arthritis. Contact: Steve Erickson, Cecil Awards, Arthritis Foundation, 1314 Spring St., NW, Atlanta, GA 30309.

2/15/90: International Monitor Awards recognize top electronic production and post-production. International Teleproduction Society: 212/629-3266.

2/16/90: Charles E. Scripps Awards are given by the Scripps Howard Foundation to a newspaper and a broadcast station to the best 1989 efforts

run stations. (Source: *London Financial Times*)

**Jesse Jackson's proposed TV talk show**, "Voices of America," has so far been accepted on stations in 35 major cities—mostly network affiliates—allowing a potential audience of over 25% of the U.S. To debut in September, Jackson's show will focus on social issues and celebrity interviews. Jackson wants "to give people exposure who normally don't get any," citing striking Virginia coal miners. "The more you gain access to people, the more you understand them," he said. Jackson's production team includes musician and album producer Quincy Jones, who originated the project, former CBS News President Van Gordon Sauter, and two past NACB National Conference panelists—Bill Boggs, former "Morton Downey Jr. Show" executive producer, and Bob Pittman, former MTV President. (Partial source: *Wall Street Journal*)

**Cable system operators'**

combating illiteracy. \$2,500 + plaque, and \$5,000 donation to a local literacy project. 513/977-3036.

3/1/90: Health Journalism Awards from the American Chiropractic Association recognize journalists for health reporting. Student productions have a separate category. \$200 + plaque. Contact: Director of Communications, ACA Headquarters, 1701 Clarendon Blvd., Arlington, VA 22209.

3/1/90: Lowell Mellett Award for improving journalism through critical evaluation also encompasses innovative approaches to constructive journalism. \$1,000. Contact: John Rippey, School of Communications, Pennsylvania State U., 201 Carnegie Bldg., University Park, PA 16802.

3/1/90: Beryl Spector Scholarship of \$2,500 is awarded annually to a selected college junior for use in his or her senior year. The fund exists to advance the education of college students in the field of media promotion and advertising. Mass comm majors encouraged. For an application, write: Bill Natale, College Liaison, BPME, 5400 N. Saint Louis Ave., Chicago, IL 60625.

3/10/90: International Gold Medallion Awards offered by Broadcast Promotion & Marketing Executives, Inc., honors excellence in radio or TV promotion or publicity. Jay Curtis: 213/465-3777.

3/15/90: The Clarion Awards recognize outstanding achievement in all areas of communications, including 15 of its 59 categories in radio and TV news, documentaries and PSAs. Contact Leslie Sansom, 703/528-4200.

3/15/90: Grants to Young Composers are awarded by the ASCAP Foundation from the Jack and Amy Norworth Memorial Fund to encourage composers under 30. ASCAP members and non-members are eligible. Applications available in January. Sharon Saltzman: 212/870-7588.

3/31/90: International Radio Festival of New

York Awards encompass radio advertising, programming, promotion, news, entertainment, editorials, PSAs, etc. Sandy Mandelberger, Int'l. Radio Festival of NY, 5 W. 37 St., New York, NY 10018, or 914/238-4481.

3/31/90: Consumer Journalism Awards from the National Press Club Foundation are for just that. 202/662-7523.

Partial source of listings: *Broadcasting/Cable Yearbook 1989*. These are just some of the major awards available. NACB also recommends you contact your state broadcasting association for awards and competitions it runs and *Gadney's Guide*, a book available at most libraries with the most comprehensive listing of awards and grants for the mass media we've seen.

## MISCELLANEOUS

DREAM OF A CAREER AS A RECORDING ENGINEER? Great news! *The Institute of Audio Research* has modularized its world-famous program especially for college students. Now the full 600-hour course can be taken in two consecutive summers. By the time you get your degree you can also earn your diploma in Multi-track Recording Technology. For further information call or write: INSTITUTE OF AUDIO RESEARCH, 64 University Place, New York, NY 10003, 212/777-8550. Circle #34 on Reader Service Reply Card.

REPAIR & CALIBRATION of broadcast equipment. Priced with the college station in mind. Tube type equipment OK. Gadgets designed and built. DROMEDARY TECHNICAL SERVICES, 141 Jackson Road, Roopville, Georgia 30170. 24 HOUR HOTLINE: 404-854-8846. FAX: 404-836-6776. ATTN: COLLEGE RADIO. Circle #35 on Reader Service Reply Card.

COLLEGE STATION RECORD COLLECTION AVAILABLE. Over 5,500 albums from a now-

WKNH-FM, Keene State College, Keene, NH  
WTSU-TV, Troy State Univ., Montgomery, AL  
Satellite Uplink, Kansas State University

New or Modified Call Signs Granted (all FM):  
KROU, Univ. of Oklahoma, Spencer, OK  
WUAW, Central Carolina C.C., Erwin, NC  
WFNP, State Univ. of NY, New Paltz, NY  
WZJM, James Madison U., Harrisonburg, VA

New Station Application Dismissed:  
91.7 FM, Univ. of So. Calif.-Palm Desert, CA

New Station License Granted:  
88.7 FM, Kilgore Jr. College, Kilgore, TX  
88.9 FM, Louisiana State Univ., Lufkin, TX  
90.9 FM, Alabama A&M Univ., Huntsville, AL  
90.9 FM, Western Kentucky University, Elizabethtown, KY  
91.5 FM, Tuba City High School, Tuba City, AZ  
K68DK (TV), Univ. of Kansas, Overland Park, KS  
W27AX (TV), U. of No. Carolina, Lake Lure, NC

Satellite Uplink Granted:  
Friends University, Wichita/Sedgwick, KS  
Grand Valley State Univ., Allendale, MI  
Michigan State Univ., East Lansing/Ingham, MI  
New York Inst. of Tech., Old Westbury, NY  
Univ. of Nebraska, Lincoln, NE

Studio-Transmitter Link Granted:  
K46CA (TV), Yavapai College, Cottonwood, AZ  
KBFL-FM, Dallas Cty. Sch. Dist. #1, Buffalo, MO  
KRNI-FM, Univ. of No. Iowa, Mason City, IA  
KSLE-FM, San Juan College, Farmington, NM

defunct carrier current station, mostly dating from the late '60s to early '80s, are free to a station in need of such a collection. Contact: Neil Gerard, Business Manager, Associated Students, Inc., California State Polytechnic University-Pomona, 3801 West Temple Avenue, Bldg. 35, Pomona, CA 91768-4036. 714/869-2800.

ALLIED BROADCAST EQUIPMENT runs a used equipment exchange. 317/962-1471.

ANOTHER GREAT USED EQUIPMENT SOURCE is Radio World, a broadcast industry newspaper. The back eight or so pages is a comprehensive classified section of used radio and TV equipment of all types. Subscription is free to qualifying stations. Write: Radio World, P.O. Box 1214, Falls Church, VA 22041.

THE HOME RECORDING CO-OP publishes the Independent Music Catalog, an ongoing pamphlet series of descriptive listings of unsigned bands' releases. A comprehensive source of lesser-known alternative music. 618/549-8373

WOMEN IN COMMUNICATIONS is one of the nation's oldest and largest communications organizations with over 11,500 members in such areas as print and broadcast journalism, PR, advertising and education. Their seasonal magazine and annual Clarion Awards are notable. Student membership is available. 703/528-4200

**Advertise in College Classifieds... only 25 cents a word to reach virtually every college radio & TV station and broadcasting or communications department in the country!**

KUAR-FM, Univ. of Arkansas, Little Rock, AR  
WCMZ-FM, Central MI U., Sault Ste. Marie, MI  
WGLD-FM, Illinois State University, Normal, IL  
WHWC-FM, U. of Wisconsin, Menomonie, WI

Translators Granted:  
K11SZ (TV), Oregon State Univ., Oakridge, OR  
K207BC (FM), Kirkwood Comm. College, Iowa City, IA

K208BU (FM), CO Christian U., Cheyenne, WY  
K213BB (FM), Utah State Univ. of Agric., Soda Springs, ID  
K217BN (FM), Colorado Coll., Buena Vista, CO  
W220AL (FM), Cedarville College, Wash. Court House, OH

FCC-Licensed Station Totals as of 10/31/89:

FM Educational	1,414
Other FM	4,251
Total AM	4,966
UHF Educational TV	225
VHF Educational TV	123
UHF Commercial TV	540
VHF Commercial TV	548
FM Translators & Boosters	1,797
UHF-TV Translators	2,176
VHF-TV Translators	2,717
UHF Low Power TV	449
VHF Low Power TV	153

The FCC is the source of all news above unless stated otherwise. For more FCC info, call 202/632-7000.

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\*Cumulative potential audience of registered NACB affiliate stations. Actual audience will be lower.



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Lee Abrams, L.A. Inc and Nat'l Conf. Speaker  
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ski discounts. \$20 p.p. member / \$50 others



WEST COAST  
REGIONAL CONFERENCE

**March 9-11  
Los Angeles, CA**



PENNSYLVANIA / NJ  
REGIONAL CONFERENCE

**April 6-8  
Indiana U. of PA  
Indiana, PA**

For more information on these and other  
regional conferences, call (401)863-2225