

College Broadcaster

February, 1990

A Publication of the National Association of College Broadcasters

NewsWatch Ten

*Q&A with
Ted Turner*

*The Satellite
Classroom*

*Station Promo
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*Georgetown
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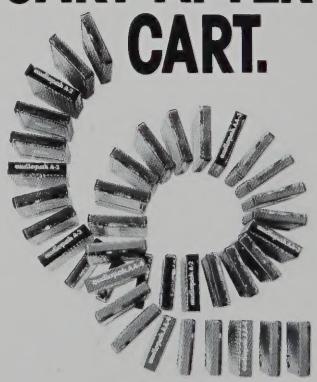


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by Julie Bilello and Jill Connelly

It's three in the morning. Most students are asleep in their dorms, the campus is closed for the night, but the basement of Yokum Hall is alive with the clatter of a typewriter and the hum of an editing machine. The producer screams out from the control room, "I need the intro to that piece." These are the frenzied beginnings of a production of NewsWatch Ten, the news show produced by students of the State University of New York (SUNY) at Plattsburgh.

In September of 1989, a classroom full of aspiring journalists, videographers, producers and directors assembled for their first reality lessons in broadcasting and the inner workings and details of producing a daily half-hour news show. Little did they know how much they would learn in the next four months.

Peter J. Ensel, professor of communication at SUNY Plattsburgh and mentor of the class, noted, "It is an incredibly realistic experience. Students are faced with deadlines and many of the pressures faced by professionals in the field. I believe the sign of a good class is that everyone learns, grows and improves throughout the semester. There isn't one member of this class who hasn't."

Ensel, himself a graduate of SUNY Plattsburgh, took the course while he attended the school. After graduating, he went on to work for the ABC affiliate in Albany, New York, as a producer. Ensel recalled the class (which, incidentally, he co-teaches with his former instructor, Al Montanaro) as being "completely different from when I took it.

News

Our show back then was only fifteen minutes long with no video. We had no ENG field equipment at all. If we wanted to shoot sporting events such as hockey or basketball games, we had to pack up the studio equipment and take it with us."

Since then, the communications department has received several grants which have enabled it to upgrade its facilities and equipment considerably. The setup now includes: two fully-equipped studios, nine sets of field equipment, a control room and equipment at the gym and the ice arena and editing facilities.

Producer Suzanne Marotta is just one of the students who values her experiences with NewsWatch Ten. "I think it's helping us learn how much goes into producing a news show," she said. "It's showing me what news is and how important the news media is to the public. We produce the news every single day. It's incredible that students produce twenty-six minutes every day, Monday through Friday, and do a good job at it. We've 'scooped' the local [network] affiliate more than once and they've come to us for the video."

The authors have seen NewsWatch Ten grow from their own personal experiences. "One moment that will always stick out in my mind," recalled Bilello, "was when a reporter from the local affiliate made positive remarks about our news team after I had bumped into him while covering several local events. Impressed with our work, he looked me in the eye and said, 'You've certainly become a force to reckon with.' At that moment, everything I had learned, all the time and all the effort suddenly took on a new meaning. NewsWatch Ten really had begun to establish itself as a valid source of news."

Connelly added her own story: "My real-life experience came when I went to the scene of a large fire that had broken out in a warehouse. At first, authorities told our team that we could not get to the scene. We didn't give up. Suzanne Marotta identified herself with a business card and we were on our way through the police roadblock. This experience allowed our team to aggressively cover the story."

These are not isolated incidents. As student producer Marotta pointed out, "Reporters go out and cover stories and are learning so much. As a team we have come a long way. Looking back, I don't think I would change a thing. We had a rough beginning, but it wouldn't mean as much any other way...News isn't easy—it isn't supposed to be easy."

As NewsWatch Ten reporter Tamara Potter found out, sometimes news is much more difficult than you expect. Potter was sent on a shoot the morning after a young boy had disappeared and was assumed to have drowned. The crew expected to get shots of the river, the rescuers searching and possibly an interview with someone in charge. They certainly were not prepared for the events which were to occur.

NewsWatch Ten had the only camera crew on hand to obtain footage of the rescuers as they discovered the young boy's body.

At first, Potter was upset and even skeptical of her goal to become a reporter, witnessing tragic events on a regular basis. However, she realized it was a profound learning experience and a situation she would have to deal with in the professional workforce.

She became aware of the value of her experience when she realized that News-

"One must know the rules to break the rules, as they say, and many 'rules' were intelligently broken during the semester."

--Al Montanaro, NewsWatch Ten course instructor and department chairman

Watch Ten

The News to Watch

Watch Ten was the only station to have footage of an event which had become a top story in the area. "I was really excited that our news coverage reached beyond the cable station to allow more Plattsburgh viewers to realize we produce substantial news," Potter exclaimed. A local network affiliate, WPTZ, used the footage on its 6 p.m. news. "It was also repayment to WPTZ because they have helped us out [by supplying us] with their footage throughout the semester."

Many of the students enrolled in the course share the feeling that learning from a textbook is one thing, but actually getting out there and doing the physical labor in some cases is many times more rewarding. Course instructor and department chairman Al Montanaro feels that the combination of theory and practice is important. "Although this was the fifth time we offered the course, it was the first attempt to blend theory and practice. Personally, I believe it is better this way," he said. "I think there was less [of a] 'trial and error' orientation this time around than in the past. However, there really is no substitute for a solid theory base to stimulate creativity. One must know the rules to break the rules, as they say, and many 'rules' were intelligently broken during the semester."

The other combination that Montanaro feels is important is journalism and news production, thus the necessity of two faculty members to teach the course and to insure, according to Montanaro, "the balance of news and attractiveness which is essential to any newscast. Those faculty assigned to teach the course must be willing to sacrifice a great deal in time and energy in order to do the course justice. For that reason, the course will be offered only on a yearly basis in the foreseeable future."

While plans are being made for the future of NewsWatch Ten, the participants reflected on the experience late last semester. "In September I never thought in a million years that this class would take off the way it has," said Marotta. "Now I look at how many days I have left to produce and I feel sad because I loved it so much. I never thought we could do it. Twenty-six minutes seemed like a long time to fill. I never saw people work so hard to fill 26 minutes."

Many members of the class share her dis-

appointment that the class and NewsWatch Ten can't continue, but they can take pride in their accomplishments. The class worked hard to make a name for themselves and be recognized in the community and by professionals in the field. That fact, along with the skills they've developed, they will remember for a long time to come.



Opposite page: Karin Horner, Technical Director, NewsWatch Ten and Ken Carter, Director; Above: Crew on the set—Kristen Trembley (l.), Julie Bilello (r.) Tamara Potter (lower l.), Ken Carter (camera)

NACB Station Promo Contest

As a result of the tremendous response to the college station t-shirt contest run last semester, the National Association of College Broadcasters announces its second national contest for college radio and TV stations.

Send us your most creative, memorable and effective station promo. The only qualifications are that your station be a NACB member and that the promo be easily adapted for use by other stations.

Winners will be selected from radio and from TV. Their promos will be aired on U•NET, NACB's national college radio & TV satellite network, and each station will receive 13 beefy NACB t-shirts for their staffs.

To enter, send a tape of your promo to: Promo Contest, NACB, corner of Thayer & Waterman, 12th fl., Providence, RI 02912. For deadlines & other info, call 401/863-2225.

EDITORIAL

As European Media Explodes, Where's College Broadcasting?

If you've been reading the media publications recently (or check out the "Government and Industry News" section in this issue), you'll notice an unprecedented flurry of activity in broadcasting and telecommunications in Europe. New ventures are bringing cable TV to Poland

and Moscow, cellular, mobile phone networks to Hungary and West Germany, and expansion of France's electronic information services network, Minitel. At the same time, shares of pre-existing European media ventures are being snapped up by established firms, such as Southwestern Bell's investment in new British cable TV systems and Paramount's buy into Zenith, an independent European production company. New legislation is easing European media entry, too: Luxembourg now offers 30% tax credits to broadcast and film producers on expenses, and Britain is expected to pass a law by July that will make possible hundreds of new



Glenn Gutmacher

radio stations and several national and regional commercial TV stations.

Two factors explain most of this activity: the rapid development and dissemination of new communications technologies around the world and the coming of the European Common Market in 1992. By international agreement, trading limitations between the countries of Western Europe will dissipate, making the conducting of all business between them practically as easy as that between states in our country. The Common Market will undoubtedly cause unprecedented economic change to that continent's way of life, and consequently, to the world. In anticipation of the opportunities to capitalize on newly-opened markets, speculation has surged, and in no field more than mass media communication.

In a recent article in the London *Financial Times*, a spokesperson for Lintas, the international ad agency, predicted that by 1995 there will be 150 main commercial TV channels in Europe, versus 40 today. In addition, "The publishing sector is also expanding with the launch of new newspapers and magazines," according to Lintas.

So with all the new media business that will be generated, who will staff these growing companies? Relatively few from the U.S. will be willing to relocate to Europe, so indigenous workers must fill the gaps. An obvious answer to the need for trained employees is graduating college broadcasters. Surprisingly, however, there is very

little college broadcasting in England, a small amount in France, and it's practically nonexistent in the rest of Europe.

Anyone who has bothered to examine the American media scene already knows that many of the people in the business today came from college radio, and increasingly, from its younger sibling, college television. So if the surging media companies who have the initiative and the money to start their European media ventures are forward thinkers, they'll invest part of their holdings in universities throughout Europe to start or expand broadcast communications programs and help to create university media facilities. Whether they'll be broadcast or closed-circuit, such an investment could only benefit those companies—directly and in a relatively short time. Furthermore, as these educational media programs generated momentum, the long-term payoff would far exceed those companies' initial investments. A steady stream of new talent would be injected into the European media community every year, representing fresh, innovative ideas. They would surely make European media productions and technology a stronger world competitor in the media production industry.

But even if the growing European media community heeds this plea, it will be years before college broadcasting is the force there that it is here. This expansion presents a great opportunity for you—college broadcasters in America who will graduate in the next few years. If you're willing to travel or relocate and have foreign language skills, the opportunities in European media will be tremendous—probably far better than the openings here over the next decade. The fact is that you're going to face incredible competition for media jobs in the U.S., so if you're hoping for a media career with unlimited opportunity, consider Europe seriously.

Corrections

The center photo on page 7 of the January issue mislabelled one individual. The second person from the left is Richard Leibner of N.S. Bienstock.

In January's book review of *The Radio Station* by Michael Keith and Joseph Krause, we cited the authors' use of KDKA as the first radio station to offer regularly scheduled broadcasts as an error, crediting WHA (9XM) instead. The available literature does not sufficiently support WHA's claim, however, and in fact seems to lean to KDKA. The "first station" issue is a long-running debate in academic circles and remains inconclusive. We will give the authors the benefit of the doubt.

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Dear Editor:

I suspect that much of the criticism aimed at college radio in recent issues, particularly by those affiliated with the recording industry (*Rockpool's* Brian Long, *CMJ's* Scott Byron...) stems from a basic failure to fully understand or appreciate the nature of this multifaceted medium.

The voices of condemnation present the view that college radio's *raison d'être* must be to provide an outlet for new and/or alternative rock bands. I'm afraid this is a very self-serving notion.

Sorry, but college radio should not (and does not) exist solely to profit any individual or special interest group.

The idea that college radio's primary responsibility is to promote alternative forms of music is myopic and ultimately exclusionary.

There are many different types of college stations—those affiliated with public radio, those funded as student activities, and those which are curriculum-driven—and each has its own particular mission to fulfill.

That the medium should exist to serve one god—the alternative music industry—is absurd in the extreme.

Certainly new music should find a welcome ally in college radio, but so should other music genres, including classical, new age, jazz, folk, country, and, yes, pop-rock.

Diversity is what college radio is all about. There should be no monopoly of the college radio airwaves—as some suggest.

Michael C. Keith
Director, Radio/TV
Dean Junior College
Franklin, MA

Dear NACB:

I do feel bad taking so much time to write to you, but life got pretty busy right after I came back from the U.S. Concerning a college radio [facility] in Munich I didn't get any [leads]. I called the University in Munich and talked to a couple of people, but they haven't heard of any college or student radio. Too bad! I'll call the University of Maryland campus in Munich; maybe they have student radio. If I find out anything I'll let you know...I haven't even found the time to start working on all the literature on college radio that I brought with me. But I will soon!

Dagmar Hovestadt
Berlin, W. Germany

Editor's note: Ms. Hovestadt is a Master's Degree candidate at a West German university doing her thesis on college radio. She visited NACB's offices last fall as part of a research-gathering effort in the United States.

Dear NACB:

I enjoyed the November issue of *College Broadcaster* very much, so much, in fact, I'm compelled to write.

In response to Larry Jackson's comment [Letters to NACB] that radio should serve listeners, a goal sadly lacking in much of today's college radio where the emphasis seems to be on ego boosting and shock value, I have to agree. KWSC-FM is an eclectic AOR station that does very well serving the listener. As a college station (the key word is *college*) it's our responsibility to provide hands-on training for Broadcast Communication majors and allow them to become

effective and competent on-air talent, newscasters and reporters, sportscasters, directors, producers and such. Also, it provides an opportunity for the application of theories and principles learned in class. Speaking as both General Manager of KWSC and as air talent for a local commercial station, college stations that put the emphasis on ego boosting and shock value have no [place] in broadcasting. Stations doing so may find that their people will have undue difficulty in broadcasting careers in the "real world." Those stations also have a tendency to give all college stations an undeserved bad reputation. I agree with Jackson that students need to be given the opportunities to develop skills needed to work in "real-life" radio.

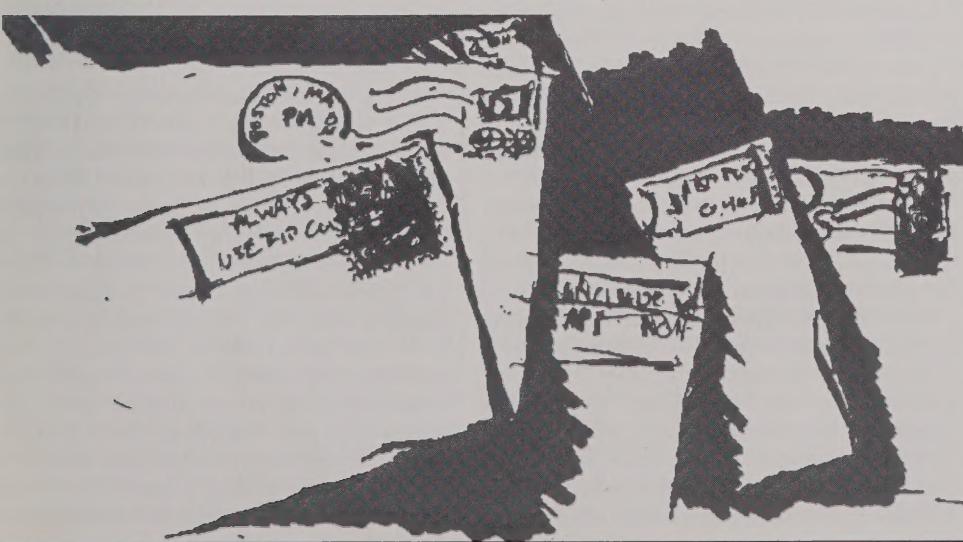
The article on "College Radio: Music Lab or Graveyard" was very informative. College radio is in a very tough position. Historically college radio has been thought of as just that, college radio. Alternative music has been the lifeblood of radio and will continue to be so. However, that doesn't mean college radio has to be restricted to one type of music. Radio should serve the listener. How well can college radio serve its potential audiences if it jumps on the CHR bandwagon? Alternative doesn't have to mean music from *Snatches of Pink* or *Mastodon*. I congratulate WNSB [Norfolk State U., VA] for its devotion to jazz. That's serving the public.

Although KWSC is eclectic AOR, we serve the listeners in our area. If a listener desires to hear the latest *Madonna* or *New Kids on the Block* [record], there are no [fewer] than five stations in the area that can satisfy that desire. We have clocks that allow jocks to select from various music categories. These categories contain a variety of music, from the newest *Aerosmith* to *Indigo Girls* to *Moon Martin* to *New Order* to *Lucky Petersen*, just to cite a few. While on the surface this may seem to be rather diverse, it works very well.

KWSC is considered to be alternative by many record reps, and combined with our location, that tends to put us at the bottom of service listings. Record reps in the audience take note—we have found that our format is very effective with our listeners. Combining current popular artists with lesser-known artists keeps our listeners happy by playing songs they know and like, while expanding their musical horizons by giving them a

LETTERS

Continued on page 15



THE SATELLITE CLASSROOM

by Arlene Krebs, New Orbit Communications

Besides her consultancy, Ms. Krebs teaches courses in media and satellite communications at three New York City area colleges and serves on the Board of Directors and as education chair of the Society of Satellite Professionals International.

Tele-education Precedents

When the first international geosynchronous satellite, INTELSAT I (dubbed "Early Bird") was launched in 1965, people believed that a new age of global understanding and harmony would begin. Visionaries imagined a "World Information Center which would make available all the world's culture to all the world," so said a *Time* magazine article that year. Dr. Harold Rosen, one of the engineers who developed Early Bird, exclaimed: "You ain't seen nothing yet. The benefit to humankind of such a system staggers the imagination. What we're trying to do is to save the world." The dreams were limitless.

In 1966, ATS-1 was launched, the first of NASA's series of Applications Technology Satellites which initiated a variety of innovative projects. Emergency medical communications, search and rescue operations, forestry and water resources management, weather forecasting, health administration and educational programming were among the many experiments.

For over 20 years, ATS-1 linked islands in the South Pacific from Hawaii to New Zealand and in a network known as PEACESAT (Pan-Pacific Educational and Communications Experiments) organized through the University of Hawaii. The ATS-1 served as a "switchboard in the sky" for town meetings, poetry readings, university courses, scientific exchanges and emergency communications. Eventually, an ATS-3 and then an INTELSAT V continued PEACESAT's operations.

The ATS-6 (1974) satellite was used for demonstration projects from the Appalachians to Alaska and proved that TV signals could be transmitted directly to low-cost receivers. This marked the beginnings of the backyard and rooftop antenna boom. Alaska used the ATS-1 and -6 satellites for tele-

medicine, emergency medical evacuation and telecourses to serve the needs of native Americans living in small, isolated communities. Eventually ATS-6 was positioned over India, where the government used it (the SITE experiments) to deliver health, agricultural, news and educational programming to over 5,000 widely dispersed rural communities. Marshall McLuhan's vision of the "global village" inched closer to reality.

Other innovative projects followed. In 1976, the Communications Technology Satellite (CTS) was launched in a joint venture between the United States and Canada. CTS had two high-powered transponders for the first Ku-band transmissions to inexpensive small receivers and also demonstrated Ku-band mobile satellite uplinks. "Helping bring people and knowledge together" was CTS' motto, emphasizing the use of satellites for tele-education.

Many of these early satellite demonstration projects moved from experimental status to fully operational networks by the 1980s.

Distance Learning

These and other early precedents paved the way for the boom in teleconferencing and educational networks which shaped the U.S. satellite industry during the 1980s. A new generation of high-powered satellites was launched at the turn of the decade which could be used with small, inexpensive (under \$1,000) receivers. This milestone made educational applications affordable and accessible. The term distance learning refers to remote broadcast, usually via satellite, of educational programs and academic courses. Virtually all transmissions are received live and allow for interactive communication.

The first schools to install systems used C-band receivers, but today most systems incorporate Ku-band or hybrid (Ku- and C-band) dishes. Most distance learning programs use one-way video with return audio and phone bridges; interactivity also occurs through the use of computer conferencing and fax. Workbooks, study guides or other print supplements complement the telecasts to insure the educational component. Additional uplink sites allow more participation

and interaction, but considerably increase costs in terms of production, venues and satellite time.

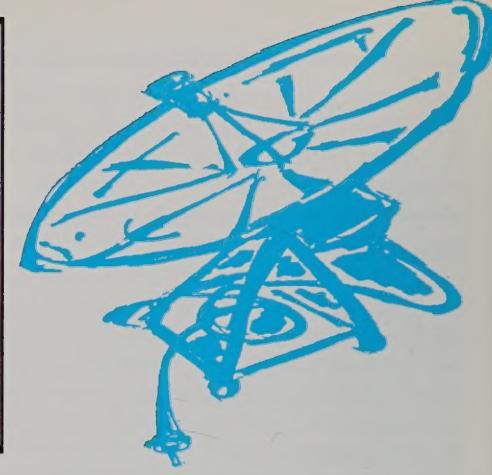
Distance learning projects involve children, older students and adult learners by serving primary and secondary schools, universities and the professions for continuing education. Funding for these networks come from fees from the schools and from corporate, foundation and government grants.

Corporations transformed their traditional in-house audio-visual departments into full-scale satellite TV facilities, linking their headquarters with regional sites around the nation. Today there are over 60 private business television networks (BTV) transmitting company news, training and management sessions, as well as providing employees access to other distance learning networks for continuing education and for university degree programs.

Likewise, in schools, educators went beyond the use of A/V equipment in the classroom to apply telecommunications networks and technologies in imaginative and practical ways. Instead of meeting students in a single physical space, the teacher used the new technologies to extend the classroom geographically—linking classrooms within schools, schools within communities, schools across the nation, and students around the world.

Star Schools and Other Successes

Many of the better-known networks for higher education, such as NTU and NUTN, were profiled here previously (*College Broadcaster*, October, 1989), but others were not. "Making the Dream of Better Educational Opportunities a Reality" is the motto of the TI-IN Network, based in San Antonio, Texas. TI-IN provides educational programming, courses, in-service teacher training and special event broadcasts to 800 primary and secondary schools in 31 states. Programs are broadcast seven hours daily on four channels, across four time zones. Each program is live and interactive and runs 50 minutes to coincide with school schedules, though programs may be videotaped for reinforce-



ment. Equipment at each site includes a Ku-band receiving dish (TVRO), the TV monitor, VCR, addressable controller descrambler, automatic talk-back system, telephone and printer. Courses in Art History, Psychology, Sociology, Physics, Calculus, Computer Science, and Trigonometry are offered, as well as a staff development training program broadcasting 400 hours annually.

The U.S. Department of Agriculture and the Farm Credit System cooperative sponsor a series of free courses for farmers. Farmers receive workbooks and case studies prior to broadcast. They gather at community locations to view a videotaped lecture and then participate in a live Q&A session with professors from around the U.S.. Such satellite education is helping to equalize opportunity: half of the farmer participants are women. In addition, satellites are helping to make school more of a life-long activity.

The Star Schools program was funded by the federal government for \$100 million over a five-year period (1988-1992) to support the delivery of math, science and foreign language courses to secondary schools via satellite and computer. The government's intention is: to remedy teacher shortages in critical subject areas; to equalize educational opportunities for all students regardless of their geographic location or socio-economic background; and to equalize educational resources available to all teachers and schools. The legislation encouraged the development of partnerships among private corporations, public broadcasting stations, educational agencies, school districts, universities and state and local governments.

In the first year, funding was awarded to four projects which received a total of \$19.1 million. The money was allocated for administration, programming, personnel and equipment (satellite dishes, TV monitors, VCRs, cordless phones, fiberoptic lines and computers). The awardees initiated their distance learning networks with an ambitious schedule of programming for: students, in-service teacher training, administrative and community meetings and special event seminars and conferences. Schools receive instruction via a combination of satellite, microwave and/or cable, and use telephones, computers and keypads for interaction.

The first project is the Columbia, S.C. based Satellite Education Resources Center (SERC), delivering instruction to 400 schools in 19 states for a total enrollment of 3,400 students. Some of SERC's courses include applied calculus, science, economics and foreign languages. The TI-IN United Star Network (a subsidiary of the TI-IN Network discussed above) has a network of 244 schools in 18 states. The Midlands Consortium operates in five states (AL, KS, MI, MO and

OK) with nearly 300 schools and also utilizes microcomputers to enhance interaction and instructional applications. The fourth network is the Technical Education Resources Center (TERC) which transmits math and science courses on-line for computer access, along with electronic mail (e-mail) and computer conferencing.

Satellite instruction is taught live, permitting real-time interaction with students who use the audio, computer or polling device links to respond. The university partners in the Midlands and SERC networks provide the curriculum and teachers, and uplink the courses from the colleges or from the partner PBS stations. TI-IN usually brings educators into its own studios. Though the funding specifics vary within each Star Schools network, member schools generally pay the



"The next decade will also witness distance learning at the international level..."

--Arlene Krebs

equipment costs and enrollment fees of \$75 to \$150 per student per course to the networks.

In their first year of operations, the Star Schools networks have accomplished a great deal. They have implemented fully operational, reliable and cost-effective satellite and computer networks. Star Schools provide students with courses and special event programs to which they would otherwise not have access because of the shortage of qualified teachers and funding in many school districts around the country. The Star Schools course offerings are of uniformly high quality, enhanced for students by language and math labs, and for teachers by periodic conferences on an individual and group level via audio and computer with the distance learning master instructors.

The Star Schools networks received a total of \$14.3 million for their second year of operations (1989-1990). Funding for the third year of \$14.8 million has been appropriated to support new Star Schools projects. The current awardees are working on funding sources to assure their continuation.

It would be naive to think that all the distance learning networks have been successes. Some have failed because of financial, administrative and programming difficulties. Services by Satellite, Inc. (SATServ), initiated by the Public Service Satellite Consortium (PSSC), attempted to link corporate users and college campuses across the U.S. by providing teleconferencing workshops

and events in the late 1970s and early 1980s. The campus network that PSSC envisioned failed because many of the schools were not ready for such ambitious applications at that time.

Finances were at the root of the downfall of the College Satellite Network (CSN) in 1987, a venture commercially sponsored by such corporations as Pepsi and Toyota. CSN's programming was a mix of live pop music concerts and educational videoconferences such as the first international two-way telecast with students in Australia and the United States interacting with Isaac Asimov in New York and Barry Jones, the Minister of Science and Technology, in Melbourne. Perhaps CSN and SATServ weren't really failures, but were just too far ahead of the times.

Education in a Global Context

Today, most of the approximately 3,000 colleges and universities in this country have dishes on their campuses or are connected to a local cable system or PBS station. Most of that number emerged in the 1980s and we can expect a similar explosion on the primary and secondary school levels thanks to funding from the Star Schools legislation and from organizations such as Whittle Communications' Channel One and Turner Broadcasting's CNN Newsroom to provide satellite and/or video equipment to schools. In addition, state and regional networks are linking up schools, libraries and community halls for interactive programs. The next decade will also witness distance learning at the international level, when we move beyond the town meetings and special event videoconferences between countries to shared distance learning programs around the globe.

The tele-education environment, although so advanced in the past 25 years, is really in its initial stage. We are only beginning to understand how each medium of communications affects the way we communicate and learn. The electronic classroom increases accessibility and interactivity. Access to interactive technologies—teleconferences, computer conferencing and other forms of distance learning—can enhance our participation with others from the simple sender-to-receiver mode to multi-level communication utilizing various technologies. The result may be the greater democratization of education. In the satellite classroom, we live and learn in a more immediate, global cultural context.

Revised and updated version of "The Room Size World Revisited," in Space 30, Dr. Joseph Pelton, ed. Alexandria, VA: Society of Satellite Professionals International, 1989. Reprinted by permission.

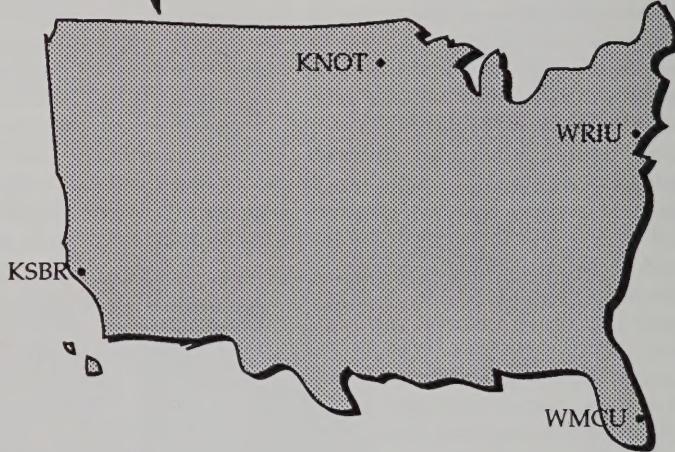
M**U****S****I****C****13**

1. **Passion Fodder**, "Sell My Soul," Beggars Banquet/RCA
2. **Peter Murphy**, "Cuts You Up," Beggars Banquet/RCA
3. **Kate Bush**, "Sensual World," CBS
4. **Jesus And Mary Chain**, "Head On," Warner Bros.
5. **B-52's**, "Rome," Reprise
6. **Fetchin Bones**, "Deep Blue," Capitol
7. **Psychedelic Furs**, "House," CBS
8. **Sugar Cubes**, "Planet," Elektra
9. **Peter Himmelman**, "245 Days," Island
10. **Warren Zevon**, "Run Straight Down," Virgin
11. **Innocence Mission**, "I Remember Me," A&M
12. **We Are Going to Eat You, Each Life**, TVT
13. **East of Eden**, "From This World," Capitol

Week of January 18

Station Sampler

Week of Jan. 22, 1990



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!

KNOT-FM 102.3

Bemidji State University
Bemidji, MN; 218/755-2904
(AOR format)

1. **Banshee**, *Race Against Time*, Atlantic
2. **Bonfire**, *Shocker* (soundtrack), SBK
3. **Brittany Fox**, *Boys in Heat*, CBS
4. **Enough is Enough**, *Enough is Enough*, Atco
5. **Faster Pussycat**, *Wake Me When It's Over*, Elektra
6. **Giant**, *Last of the Runaways*, A&M
7. **L.A. Guns**, *Cocked and Loaded*, Vertigo
8. **Loudness**, *Soldier of Fortune*, Atco
9. **Michael Monroe**, *Not Fakin' It*, Mercury
10. **Slave Raider**, *Bigger, Badder, Bolder*, Blue Ball
11. **Tangier**, *Fair Winds*, Atco
12. **Vain**, *No Respect*, Island
13. **Vamp**, *The Rich Don't Rock*, Atlantic

KNOT-FM 102.3

Saddleback College
Mission Viejo, CA; 714/582-5727
(Jazz format)

1. **Huey Masekela**, *Uptown Ship*, Novis
2. **Ezra Ngukana**, *You Think You Know Me*, Jive Jazz
3. **Tony Guerrero**, *Distant Places*, Light, Light
4. **Michelle Shocked**, *Captain Swing*, Mercury
5. **David Chesky**, *Club De Soul*, Chesky
6. **Frank Morgan**, *Mood Indigo*, Antilles
7. **Quincy Jones**, *Back on the Block*, Quest
8. **Gypsy King**, *Mosaic*, Electra
9. **Kim Pensyl**, *Pensyl Sketches #2*, Optimism
10. **Denny Zeiglin**, *In the Moment*, Windham Hill
11. **Andy Narell**, *Little Secrets*, Windham Hill
12. **Sam Riney**, *At Last*, Spindle Top
13. **Clarence "Gatemouth" Brown**, *Standing My Ground*, Alligator

KNOT-FM 102.3

Miami Christian College
Miami, FL; 305/953-1155
(Christian format)

1. **Ray Boltz**, *The Altar*, Dyadem
2. **Deniece Williams**, *I'm Free*, Sparrow
3. **Steven Curtis Chapman**, *More to this Life*, Sparrow
4. **Lorne Harris**, *Friends in High Places*, Benson
5. **Steve Green**, *The Mission*, Sparrow
6. **Bob Bennett**, *Lord of the Past*, Urgent
7. **Lloyd Thog Martin**, *Child of Light*, Roofstop
8. **Maranatha Singers**, *Now God Our Father*, Word
9. **Sandi Patty**, *Exalt the Name*, Word
10. **Dave Meece**, *The Man with the Nail Scars*, Starsong
11. **Michael Card**, *Jubilee*, Spyro
12. **Rich Mullins**, *There's Bound to Come Some Trouble*, Reunion
13. **Kim Hill**, *Secret Place*, Reunion

KNOT-FM 102.3

University of Rhode Island
Kingston, RI; 401/789-4949
(Alternative format)

1. **Verbal Assault**, *On*, Groove
2. **The Creatures**, *Boomerang*, Geffen
3. **Skinny Puppy**, *Rabies*, Nettwerk/Capitol
4. **Opal**, *Early Recordings*, Rough Trade
5. **Blake Babies**, *Earwig*, Mammoth
6. **Various Artists**, *Like A Girl, I Want You To Keep Coming*, Giorno Poetry Systems
7. **Bastro**, *Bastro Diablo Guapo*, Homestead
8. **Jean Paul Sartre Experience**, *The Size of Food*, Communion
9. **Galaxie 500**, *On Fire*, Rough Trade
10. **Pankow**, *Gianta*, Wax Trax!
11. **Primitives**, *Pure*, RCA
12. **Bitch Magnet**, *Umber*, Communion
13. **Nomeanano**, *Wrong*, Alternative Tentacles

CMJ New Music Report: College Radio

1. **Ministry**, *The Mind Is A Terrible Thing To Taste*, Sire/Warner Bros.
2. **Eleventh Dream Day**, *Beet*, Atlantic
3. **Peter Murphy**, *Deep*, Beggars Banquet/RCA
4. **Jesus And Mary Chain**, *Automatic*, Blanco Y Negro/Warner Bros.
5. **The Creatures**, *Boomerang*, Geffen
6. **Skinny Puppy**, *Rabies*, Nettwerk/Capitol
7. **Kate Bush**, *The Sensual World*, Columbia
8. **They Might Be Giants**, *Flood*, Elektra
9. **Nine Inch Nails**, *Pretty Hate Machine*, TVT
10. **Psychedelic Furs**, *Book Of Days*, Columbia
11. **Wonder Stuff**, *Hup*, Polydor
12. **Smithereens**, *11*, Enigma/Capitol
13. **Ian McCulloch**, *Candleland*, Sire/Reprise

Week of February 2. Courtesy of CMJ New Music Report, 830 Willis Av., Albertson, NY 11507 • 516/248-9600

Rockpool: College Radio

1. **Ministry**, *The Mind Is A Terrible Thing To Taste*, Sire/Warner Bros.
2. **Peter Murphy**, *Deep*, Beggars Banquet/RCA
3. **The Creatures**, *Boomerang*, Geffen
4. **Eleventh Dream Day**, *Beet*, Atlantic
5. **Skinny Puppy**, *Rabies*, Nettwerk/Capitol
6. **Jesus And Mary Chain**, *Automatic*, Blanco Y Negro/Warner Bros.
7. **Negative Land**, *Helter Stupid*, SST
8. **Blake Babies**, *Earwig*, Mammoth
9. **feedtime**, *Suction*, Rough Trade
10. **Mudhoney**, *Mudhoney*, Sub Pop
11. **Red Lorry Yellow Lorry**, *Blow*, Beggars Banquet/RCA
12. **Opal**, *Early Recordings*, Rough Trade
13. **Nine Inch Nails**, *Pretty Hate Machine*, TVT

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

MUSIC REVIEWS

by Chris Jerde
Brown University

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.

Major Label Release:

CAN
Rite Time
Polygram/Mercury
212/333-8437

In the intense world of musical competition where a plentitude of "new and exciting" bands seem to debase themselves by the second album, a few names have managed to remain consistent in artistic eccentricity despite having to sacrifice any clear shot at the limelight.

CAN, the post-modern or avant-anything German quintet, has managed throughout the decades to dazzle music professionals and critics alike, while never moving beyond the used record racks as far as the general public goes. Daring musical acrobatics have characterized CAN's illustrious yet modest career, and finally after five years of silence the band offers a release that breaks through the current music scene's all-time high in musical mundaneness.

Rite Time culminates decades of experimentation but lands within a realm much more accessible than its vinyl predecessors. A comic but charismatic sort of improvisational pop erupts from the band's colorful cohesion of bizarre aural timbres.

The soulful croon of Malcolm Mooney's voice moans over a jazzy juxtaposition of disjointed percussive attacks, french horn riffs, random distorted guitar licks, synthetic drones and spliced radio sequences. Upon initial exposure to *Rite Time*, one may find CAN's unique style oddly unnerving, but later proves itself a most ingenious form of original pop between the strange and the sublime. Preferred cuts are "Hoolah Hoolah" and "Give the Drummer Some."

Members of the band have spread themselves extensively over the European region of creative musics. Holger Czukay, CAN's leading eccentric, songwriter and co-producer, has well-established himself as an inspiration on the solo works of such dy-

CAN
Continued on page 15

Unsigned Artist Release:

A Boy and His Dog
A Boy and His Dog (demo)
HML Production, Ltd.
212/517-5103

A Boy and His Dog, a nice name for a nice band, play tunes that sound like they originated more from a club in Manchester, England, than from the classrooms of Providence, Rhode Island. Comparisons have already been made associating these Brown University alumni with such pop bands of the most recent British invasion such as **The Smiths** and **XTC**. Yet anyone familiar with the sparky songs of the **Railway Children** will consider **A Boy and His Dog** to be their musical clones.

Despite the lack of artistic riskiness, these unsigned boys play their upbeat pop with a signed flair. Upon the first listen of any of the six songs on their demo tape, the easy melodies stick in the memory like the chirp of summer crickets. And though the sonic perkiness of all the tunes (even one entitled "Pain") can become almost nauseating at times, **A Boy and His Dog** perform with an expertise and even mastery over their material.

Clever guitar licks are accompanied by the clean soprano of Barton Wolman's vocals and warm but predictable harmonies. Tracks like "A Day for Fishing" and "Rest Assured" can be easily imagined as MTV or VH-1 success stories to ascend these boys and their dogs straight to the big time. Their path has already been paved by other nice bands with nice names such as **The Ocean Blue** who play very similar music.

A Boy and His Dog have already achieved the stepping stone stature as warm-up bands for collegiate giants like **The Replacements** and the **Del Fuegos**. A debut EP is already in the making for a spring release, featuring unneeded aid from **Sting's** and **Lou Reed's** bands. All can be summed up perfectly by their sickly honest song, "I'm Not Rich Yet," for only time will tell until the group inverts the title into a more positive reality.

Indie Label Release:

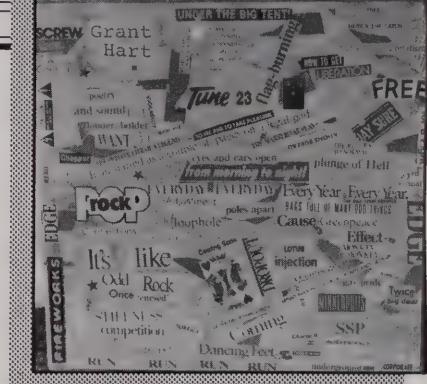
Grant Hart
Intolerance
SST
213/835-8977

Grant Hart has a lot to be intolerant about. The ex-Husker Du drummer and co-songwriter has been accredited with causing the band's demise due to a failing bout with heroin and disputes with the Du's apparent leader, Bob Mould, concerning artistic direction. So now after three years, a cleaner Hart prepares a solo career to rid the ghosts of his past. He must tolerate, however, the inevitable comparisons that critics and record buyers will make between *Intolerance*; Mould's brilliant solo release, *Workbook*; and the epic Husker Du catalog.

Hart, the old advocate of hardcore ethics, offers us ten surprisingly mild and sedate tunes relative to his earlier songwriting. In fact, tracks such as "She Can See the Angels Coming" and "Now That You Know Me" sound more like folky renditions of **Elvis Costello** material than anything similar to Hart's Huskerian anthems like "Don't Want to Know If You're Lonely" and "Charity, Chastity, Prudence, and Hope." His new material can be characterized by light pianos and organs dancing over a sonic webbing of pseudo-psychedelic elements. Hart keeps his drumming talents surprisingly on the periphery, but retains his attraction to the crashing cymbals which defined the Du's percussive style. "The Main" is a blatant ripoff of the Irish folk song, "Pair of Brown Eyes," which has recently been covered by **The Pogues** and **Peter Case**. Too bad for Hart that he had to result to such common tactics, for the hub of his talents seem to be temporarily obscured on *Intolerance*. This self-produced work would probably have been improved by another coordinator to better conduct Hart's gifts.

The lyrical content on *Intolerance*'s ten songs cling to somber, almost apologetic

HART
Continued on page 15



RECORD LABEL SERVICING

compiled by
Jay Hirschson
and Ann Olson



This regular feature to *College Broadcaster* magazine lists 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.

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 401/63-2225 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.

Alcazar Records, P.O. Box 429, South Main St., Waterbury, CT 06767.

Contact: Madelyn Fair, 802/244-7845, Fax: 802/244-3128. Format: Audio only

Alcazar is a "very young record label, a real small company," sez Ms. Fair, but they do across-the-board national mailings and have no official prerequisites for servicing stations. They're interested in reporting stations but send their product to all kinds of stations and don't ignore the smaller ones—carrier currents included. If you play alternative music or folk with rock roots, this label could be for you. They also offer blues and innovative children's music. Fred Koller, bluesman George Gritzbach, and a March release from female vocal duo Amy & Leslie are among the offerings, as well as composite albums from festivals, such as the Newport Folk Festival.

Alligator Records, P.O. Box 60234, Chicago, IL 60660

Contact: Jay Septoski (audio), Nora Kinnally (video), 312/973-7736, Fax: 312/973-2088. Format: Audio & Video

Alligator features mostly blues bands and is beginning to carry jazz artists. Jazzman Clarence

"Gatemouth" Brown's *Standing My Ground* is their newest release. Blues artists on the label include The Kinsey Report, Tinsley Ellis, Albert Collins, and Coco Taylor. Given the relatively special nature of this music, Alligator mostly services stations which air specific blues shows or have exclusive-blues formats. Thus trade reporting and market type/size are not so important. Stations that want to receive their records for their blues shows should write or call and simply describe how they would use the record, though audience, etc., info is helpful.

Alternative Tentacles, P.O. Box 11458, San Francisco, CA 94101
Contact: Kelly Webb, 415-541-5305, Fax: 415/243-0599. Format: Audio & Video

Stations which send Ms. Webb their playlist, the frequency with which they cover that list, which trades they report to, their station format (block? free?), their wattage and broadcast range, and info on who fills which management positions at the station may be eligible to receive excellent alternative music service, including such bands as Dead Kennedys (and solo Jello Biafra), Alice Donut, Tragic Mulato, Klaus Flouride, and the Beatnigs. There are 12 new releases scheduled for this year so far, and videos are available for almost all of their acts, including a compilation tape.

Atlantic Records, Progressive Music, 75 Rockefeller Plaza, New York, NY 10019
Contact: Graham Hatch, Jackie Tesman, 212/484-8685.

They will service any station that reports to a trade. Send request for servicing by letter on station letterhead to "Alternative Marketing Division" at the address above, including: copy of playlist, tip sheets reporting to, format, broadcastable, wattage, potential audience. Though this info is requested, there are no requirements in these areas. Wide variety of music genres (rap, reggae, alternative rock), but this division does not supply the mainstream pop releases available elsewhere at Atlantic. Artist examples: Adrian Belew, Eleventh Dream Day, Lemonheads, Camouflage.

Boner Records, P.O. Box 2081, Berkeley, CA 94712
Contact: Tom Flynn, 415/469-4806. Format: Audio only.

Boner's philosophy on including stations on their service list is "if they'll play it, we'll send it." They favor stations who keep in touch with the record companies to tell them how the tracks are received, etc. Interested stations should write to Boner and send a playlist. If a station cannot receive regular service, Boner is still happy to send a particular record if it is requested specifically. The bands on the label are punk rock acts such as Steel Pole Bathtub, the Melvins, and Warlock Pinchers.

Carlyle Records, 1217 16th Ave. South, Nashville, TN 37212
Contact: Keith Coes, 615/327-8129, Fax: 615/321-0928. Format: Audio (limited video)

Carlyle doesn't require stations to report to trades, but it helps, especially Rockpool, CMJ and, for hard rock, The Hard Report. Some carrier currents are serviced, but broadcast sta-

tions have an edge. Many different genres of music: industrial, folk, thrash metal, hard rock. Artists include the Grinning Plowmen, crossover thrash band FOZT, the Shakers (alternative folk), and Simmonz (metal). Video service is very limited—mostly compilation reels for clubs and a few cable stations.

Combat / Relativity / In-Effect, 187-07 Henderson Ave., Hollis, NY 11423
Contact: Jim Janovah, 718/740-5700. Format: Audio & Video (in-the-works)

Mr. Janovah is the man to write to in order to be considered for service from any of these three labels, which feature pop, heavy metal, and hardcore bands such as the Shotgun Messiahs, Death, Dark Angel, and Agnostic Front. The company likes it if stations report to the major trades but is very interested in getting their records on specialty shows (whose playlists may not even be relevant to those magazines). Important to Combat, et al. is audience size; they are not interested in carrier current stations which are not heard off campus.

Delmark Records, 4243 N. Lincoln, Chicago, IL 60618
Contact: Steve Wagner, 312/528-8834. Format: Audio only

Releases appear under the "Delmark & Pearl" name. Stations must be broadcast FM or AM for servicing, no c-c or cable and must have specific jazz or blues show. No official requirements for wattage, audience size or trade reporting. Generally, Delmark pre-determines a number of promo copies for each individual release and sends out to all stations, though a 10-watter might be bumped if they're running out in favor of a larger reach station. Some artists include Junior Wells, Magic Sam, and Big Joe Williams in blues, and Sun Ra and Jimmy Forrest in jazz. Currently over 600 college stations on file. Call or write though they prefer written requests for servicing on station letterhead with wattage, potential audience, etc.

Kaleidoscope Records, P.O. Box O, El Cerrito, CA 94530
Contact: Eric Froyd, 415/845-9200. Format: Audio & some video

No set policy on who gets serviced. They don't do it "by numbers," but rather by "feel"—which is greatly shaped by the following station info: playlist, where station is located, what type of audience station reaches ("important" to them), strength of signal, past cooperation with their label. No rules about trades, though they mentioned CMJ as helpful. Videos not produced as a policy, but will occasionally work with a band that is already planning to produce one (e.g., The Sun Dogs, a cajun rock band). Genres are varied, including: Kate Wolfe, David Grisman, Good Ole Persons (bluegrass), Carol McComb, and reissues of Bob Wills' western swing records.

Link Records, 277 Church Street, 3rd Floor, New York, NY 10013
Contact: John Hudson, 212/334-9556, Fax: 212/219-8713. Format: Audio & some Video

Stations wishing to be serviced by Link should write to Mr. Hudson and tell him their broadcast power, locale, market size, the impact their playlist has on that market and, more importantly,

whether they report to the Gavin Report. They prefer to service over-the-air stations rather than carrier-current ones: i.e., those that reach more than just the cafeteria. Link will send a disc to stations who are not on their full-time service list if they request a specific release. Historically, Link carried bands like The Godfathers and Winter Hours before they were signed by major labels. They currently carry such bands as Voodoo Gearshift and Full Fathom Five.

Rivera Records, PO Box 1848, Orange, CA 92668
Contact: Bob Rivera, 714/639-0400, 8a-6p Pacific Time. Format: Audio only.

"We're a real small blues label," says Bob Rivera. Rivera has released five records to date, averaging two to three releases yearly. Rivera sends mostly to college stations because it finds they play much more blues than commercial radio. A station's Blues show need only be an hour or two a week to get serviced, though reporting to *Living Blues* magazine is required, and other trade reporting is encouraged. Bob also likes getting playlists. Because of limited resources, for now Rivera is only servicing college stations broadcasting off-campus, but you could try to convince him otherwise. Among his acts are the James Harmon Band and William Clark Band, who perform all over the world. Past records have been on LP and cassette only, though all future releases will also be on CD.

Twin Tone, 2541 Nicolet Ave. South, Minneapolis, MN 55404
Contact: Karen Booth, 612/872-0646, Fax: 612/872-9326. Format: Audio & Video.

There are no stringent rules at Twin Tone. They have a survey form that asks about trade reporting (particularly to Gavin), wattage, playlist genre, and the nature of their marketplace which a station needs to fill out in order to be eligible to receive service. Interested stations should call or write so that Twin Tone can send them the form. The label has a tight list and is particularly interested in stations which show an awareness of alternative music and indie labels; they must be willing to both play and support the records. Persistence, especially if a service request is denied, is seen by Twin Tone as a very positive sign. Bands include the Mekons, Soul Asylum, Magnolias, Jayhawks, and Robin Hitchcock. Videos are available for the Dust Almonds and the Magnolias.

Wild Pitch Records, Ltd., 231 W. 29th Street, New York, NY 10001
Contact: Jeffrey Sledge, 212/594-5050. Format: Audio & Video.

Rap, BeBop, and Hip Hop are available at Wild Pitch. To receive their cuts, a station must be a Beat Box reporter to CMJ. The music here is not mainstream rap, but videos for Chill Rock G and Gang Star are featured on *Yo! MTV Raps!* Other artists include Lloyd Finesse & DJ Mike Smoothie and Jamose. Wild Pitch is interested in stations whose rap format or show has an impact on the area's rap market. Stations who want these records should send Mr. Sledge a letter telling him the station format or time/day of rap shows and DJ's name(s) so he can personally ask them what they are able to play.

STATION PROFILES

by Tracey Moore
Asst. Operations Mgr.

Cable Channel 33 is Middle Tennessee State University's community access station on Murfreesboro, Tennessee's cable system. The programs on Channel 33 can be seen by any Murfreesboro resident or MTSU student paying for cable. MTSU's department chairman of radio, TV and photography, Dr. Elliot Pood, and Communications professor, Dr. Bob Spires, both serve as advisors to the staff of Channel 33, though all hands-on work is saved for MTSU students. Students run all aspects of the station and make all decisions, including those concerning budgets, day-to-day operations, hiring and—when required—firing.

The station receives its operating capital from a student activity fund. The only paid positions are the master control operators, though each management staffer receives a small scholarship which is part of the budget. Channel 33 is maintained by a management staff of students who have submitted resumes and participated in an interview. Those positions include: Operations Manager, Production Manager, Promotions Manager, Programming Manager and News Director. Office holder are responsible for maintaining their respective departments. The rest of

the students working at Channel 33 are volunteers. Thanks to their

hard work, creativity, countless hours and determination, Channel 33 is able to operate in a manner similar to a commercial television station.

About 50 students work with Channel 33 on a regular basis throughout a semester. Indirectly, about 200 students benefit and work with Channel 33 as an extracurricu-

The mass comm department updated Channel 33's studio with some of the latest equipment...

lar activity. Not all of these students are mass communications majors. In fact, Channel 33 is open to anyone who wants to learn and grow. The station provides great opportunities not only for learning, but for teaching as well. Students are prepared for various fields in the world of mass communications whether it be at the level of commercial TV, corporate video or teaching, to name a few areas.

Thanks to a grant from the university, the mass communications department was able to update Channel 33's studio with some of the latest equipment, completing a hardware setup worthy of a full-fledged broadcast facility. A crew of producers have brought Channel 33 to its present operating capacity of 6-1/2 hours

This profile was culled from materials supplied by the station.

WXPL-FM is a nonprofit, educational/alternative student-run radio station in Fitchburg, Massachusetts, serving Fitchburg State College and the surrounding community. The purpose of WXPL is to educate, inform and entertain listeners as well as the radio station personnel.

WXPL began simply as the FSC Radio Club and later became WFRC, which broadcasted through the campus public address system to the campus center lobby and restrooms. Eventually, thanks to a substantial Challenge Grant from the college's president and funding from the Student Government Association (the latter continues to be its main funding source), FSC's student-run closed-circuit facility was able to begin the process of becoming a licensed FM broadcast station.

In August of 1985, after six years of hard work, waiting, hoping and dreaming, WXPL christened its newly-acquired FM equipment with the song, "Promised You a Miracle."

The bulk of WXPL's schedule is non-commercial music. However,



news is also an important part of the programming mix, including computerized news service, live sports broadcasts, complete concert information and immediate notification of school cancellations.

Though the programming has retained the spirit of non-commercial radio over the years, FSC students have turned the radio club into a radio business. Students take full responsibility for managing the station, handling finances, organizing records, producing news and sports, as well as selling radio underwriting and publication advertising.

Promotions are strong at the station, including giveaways of music club tickets, locally-sponsored WXPL frisbees thrown into campus concert audiences, t-shirt sales, live broadcasts from the student center, and Valentine's Day radio personal messages.

The station's program guide-magazine, *XPlosion*, is usually produced once each semester. It's an impressive publication filled with articles on the music scene and former interviews, WXPL news and staff profiles, a decent amount of advertising and—of course—the

of student-produced programming daily. Producers submit ideas for shows to the management staff. The proposals are approved, rejected or revised and sent back to the producer. The producer gets a crew together and sets up a time to tape the program.

Channel 33 has progressed significantly since the first day of operation in the fall of 1987. The news department is a good illustration of the station's growth. It began by producing two five-minute taped newscasts twice a week—the station's entire program schedule. Now four 30-minute newscasts go on live four days a week and feature news both from campus and from the greater Murfreesboro community, and is only a part of the station's overall schedule.

In addition to news, program features this spring include several half-hour weekly shows such as: "Visiting Hours," a comedy talk show; "Entertainment Etc.," a lifestyles show; "Pick of the Flicks," movie review show; "The Exchange," exploring campus and community issues; "Sportstalk," discussing campus and greater Murfreesboro sports; and "Country Music Videos." In addition, campus organizations get involved on two TV game shows: "The Dating Game" matches couples from different campus groups, while "I've Got a Line for You" pits the wits of one organization against another to match film dialogue with the correct movie. A radio/TV class also produces a 30-minute magazine show three times a week. This program is produced each semester under different names and is included in Channel 33 programming.

program schedule.

WXPL also hosted "Stepping Stones into the 1990s" last month, a New England College Radio conference, featuring panels on subjects including: radio music formats, news and talk radio, engineering, station

WXPL also hosted "Stepping Stones Into the 1990s," a New England College Radio conference covering all areas of station operations

management, trainee recruitment and continuity, FCC Rules & Regs, Underwriting, and the featured metal music forum. Station representatives from virtually all the states in the region attended. In addition, speakers from past NACB conferences participated along with representatives of other organizations involved in college broadcasting.

Engineering

Tips Given...Questions Answered

Carrier-current radio has been in use on college campuses for a bit over 50 years. It has provided a valuable medium for radio on campus—non-licensed, easy-entry—even while broad technical changes have swept the broadcast industry. For example, when the FCC made 10-watt FM available in the late 1940s, its public expectation was that carrier-current would become obsolete. To some degree, that was true: a few stations gave up their c-c operations for low-power FM. In the '70s, the Corporation for Public Broadcasting persuaded the FCC in the Docket #14185 case to forbid new 10-watt FM stations. Today, low-power FM is very scarce, new high-power FMs are unknown in populous areas, yet c-c is not doing too badly.

Cable FM is the other "new" way to establish a station simply and informally. It's moving along nicely, but a great many CAFM operations provide coverage only to off-campus residences served by the local cable company, relying on a complementary c-c system to cover the campus.

C-C Is Tricky

Technically, c-c radio is bit tricky. It is a specialized art, not widely understood by professional radio engineers (who themselves are scarce) or by the student staffs of college stations. As a result, the technical performance of c-c systems ranges from pretty good to pretty awful. The manufacturers of c-c systems have great expertise in this area. However, their people are few, are usually far away, and need a fair wage to cover their expenses if you want them to inspect your system. However, one of them publishes a good book on c-c engineering, of substantial value in planning or rehabilitating a station. Beyond that, publicly available literature is hard to find. I had the school library run a database search for c-c publications a couple of years ago. It turned up only one usable reference (in the September, 1981 issue of *Transactions on Broadcasting* by the Institute of Electrical and Electronics Engineers).

The FCC has recently made substantial changes in Part 15 of its Rules, the section that limits the unwanted radiation from radio interference sources like computers and the desired radiation from a myriad of other devices such as c-c transmitters. The result is a mixed blessing: carrier-current is officially recognized and receives specific rules. Those rules now govern the radiation level at the campus boundary, not at a distance from the power line. In effect, the rules represent a significant relaxation of restrictions for c-c stations on large campuses and a significant burden on stations in downtown locations. (However, note the good news under the "Carrier Current" item in this issue's *Government and Industry News* section.)

C-C System Repair Checklist

For station staffs who have inherited a c-c system in less than perfect condition, the steps to take in fixing the system up can be summarized as follows: (1) If an audio processor (limiter-compressor) is not used, add one. (2) Check and record the DC loop resistances of the audio lines that feed the transmitters as a benchmark for future troubleshooting. (3) A spare transmitter is not a "dead" investment; it is a valuable aid in quick restoration of service when a technician's availability is limited. (4) Incidental damage and vandalism occur to RF distribution systems, so a yearly inspection is a wise policy; (5) Replacement of first-generation power-line cou-

Notes on Carrier-Current Transmission
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

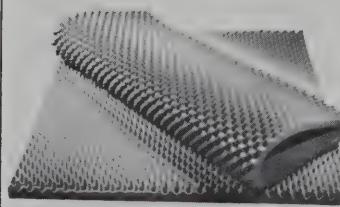
plers (those lacking test meters) is good policy in clustered RF distribution systems with multiple feed points on a single transmitter, but is not particularly important in single-feedpoint cases. (6) Where RF power is fed to two or more RF lines, be sure the installer used a genuine power splitter, not a simple splice in the coax line. (7) Where a particular dormitory experiences poor coverage or a noisy signal, the remedies are (in order of increasing effort): (a) to retune the couplers; (b) to check for an open fuse in the coupler or an AC phase wire that is not connected; (c) to try "neutral loading" by feeding the neutral wire against ground; (d) to reduce power, or (e) to move the RF feed point to a different location. (8) Reset the transmitters for 100% modulation with a given audio level from the studio and a known level of limiting.

Two other hints may be useful: When setting the equipment budget for the year, don't spend it all on studio gear—reserve some funds for RF system upgrades (e.g., modern couplers, solid-state transmitters). For stations with old-style tube transmitters and limited budgets, tubes are still available at reasonable prices.

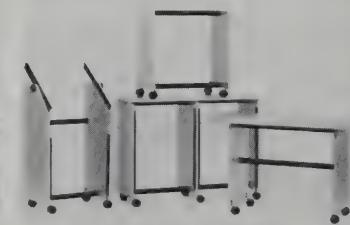
The above is a large message in a few words. For a much more comprehensive write-up, you are welcome to send a large self-addressed stamped envelope with 85 cents' postage to the writer at: 44 E. Main Street, Flemington, NJ 08822.

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LETTERS

Continued from p. 7

chance to hear something they haven't been exposed to yet.

Music is a very strange thing. Who would have thought that *Guns 'N' Roses* would be at the top of the CHR charts at the same time that *Steve Winwood* was number one on the AOR charts?

I don't have the answers, at least not yet, only opinions. Veteran college broadcasters must impress upon incoming students what they have learned. Record labels must understand how they can help.

Keep up the good work with NACB (KWSC is proud to be a part of it) and I look forward to the next issue.

Mike Duarte
General Manager
KWSC-FM
Wayne State College
Wayne, NE

Mike is happy to talk with anyone about K92 and its operations. Contact him at 402/375-2200.

Dear NACB,

I attended the opening night speeches at your annual conference and I'd like to make some comments on the speakers.

You don't have to like him but you can't help but respect Ted Turner's candor. As usual, he managed to offend some and amuse others, but his speech was thought-provoking as he offered up his personal vision for responsible broadcasting. The emphasis on environmental issues is not without merit.

In contrast, Lee Abrams' speech was a rambling, egocentric tour of his career history. He applauds himself when in fact he has a lot to answer for. What he calls "science and emotion" is merely a Madison Avenue-style slogan thinly veiling what is wrong with radio today. His brand of radio is the homogenized, mindless drivel we've come to know as AOR and classic rock radio. It is boring, safe and commercial, yet he calls it progressive. It exposes us to nothing new or challenging and has in fact influenced many bands to produce music that fits into this type of sterile format. Elvis Costello put it best when he wrote, "Radio is in the hand of such a load of fools trying to anesthetize the way that you feel."

There is plenty of accessible yet progressive music that could fit into FM programming with careful planning. Unfortunately, Mr. Abrams dismisses it all as "kill your parents" and "let's drink blood" music. Blanket generalizations like that show how old and in the way he really is. He groups punks with swastika'd skinheads as all the same when in fact they are as different as

hippies and yippies were during his youth. The bands he doesn't bother to listen to are the Creams, Santanas and Claptons of today. Because he is so out of touch we are force-fed the kind of bland crap he had to listen to when he was young. For many of us, listening to CSN&Y, the Doors and ELP is as interesting as Gary Puckett and Paul Revere songs were to him. Why do these narcissistic children of the sixties think that worthwhile rock 'n' roll music stopped when they graduated college? The music continues to progress while it is they that stagnate.

It's people like Lee Abrams who illustrate how important college radio is. Without it there is no media vehicle to showcase challenging and adventurous new bands. For that reason alone it is important that college radio must be kept strong and free from restriction, and your organization is helping to do just that.

Larry Pierce
Conference Attendee
Colorlith Corp.
Johnston, RI

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

CAN

Continued from p. 11

dynamic figures as Jah Wobble and David Sylvian. It's about time that he and his home band receive more credit on this side of the Atlantic.

In short, *Rite Time* does something right, well deserving of a "new and exciting" label that transcends the temporal.

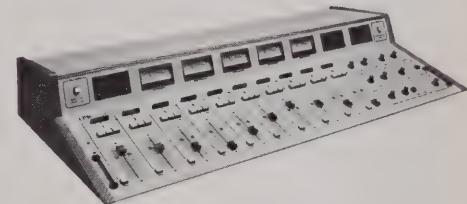
HART

Continued from p. 11

themes. Highly personal songs such as "2541" and "You're the Victim" prove to be the album's highlights, depicting provocative tales of Hart's despair. The former tune, relating to the address of a house that Hart shared with a previous lover, is more attractively presented acoustically on the EP of the same title released last year. The latter song is my personal favorite, a song emotionally charged by Hart's current fascination with self-criticism.

A serene addition to SST's typically raunchy catalog, *Intolerance* does take Hart well away from any parallel paths of Bob Mould's solo work or Husker Du. Hart exposes himself as a musician who needs too much control over his work, perhaps revealing the real reason behind Husker Du's breakup. Maybe better things will come of Hart's career when his insistence on intolerance ends, and more optimistic trends begin.

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.

Where can you find a rugged, reliable "workhorse" console? At LPB. Our Signature III audio console is available in 6,8, 10 and 12 channel stereo or 6,8 and 10 channel mono versions. All feature 3 inputs per channel and two identical output busses. Compare our easy-to-learn, easy-to-service designs, and you'll see why more college and university stations use LPB audio consoles.

Who has the best way to play CDs? LPB again. The new Denon DN-950FA CD Cart Player from LPB protects your valuable library and makes playing CDs as easy as slapping in a cart—even for inexperienced operators.

LPB is the answer to all your broadcast needs. We're the college broadcast specialist with over thirty years of experience. LPB provides AM Carrier Current Systems, Consulting Services evaluations and systems design, studio furniture and audio equipment. For more information, please call us at 215-644-1123.

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by Glenn Gutmacher

TV News: Building a Career in Broadcast Journalism by Ray White. 1990: *Focal Press*, 80 Montvale Av., Stoneham, MA 02180. List \$14.95.

Focal Press has done something great for aspiring broadcasters. The publisher is in the midst of producing a "Broadcast Basics" books series targeted to this market. Comprised of reasonably-priced titles written short-and-sweet, the topics range from *Basic TV Technology* to the yet-to-be-released *College Radio Operations*.

One of the books I like is Ray White's *TV News: Building a Career in Broadcast Journalism*. Written by a veteran TV newsman, the insights are up-to-date and realistic. White neither patronizes nor overshoots his readers, but he is well aware of their unfamiliarity with the inner workings of TV news. He thus carefully explains the basic concepts and successfully reveals that world to them. It is exceedingly well-organized in bite-size chapters.

After a generic mini-chapter introduction, Chapter Two gets right to the heart of news equipment and technology, discussing ENG gear, Betacam, live vans, satellite news vehicles and what comprises a computerized newsroom. It's a nice balance: unburdened by technical intricacy yet still leaving you feeling like you haven't missed anything.

The chapter on TV newsroom terms should prove most helpful to aspiring newsies. (Italicized terms appear throughout the book, of course, and are all defined again in a clearly-written glossary just before the index along with a handy 23-book suggested reading list.)

Especially helpful are the diagrams taken right out of actual news scripts and newscast rundowns, which are annotated to explain the differences between, say, a sound bite and a VO-bite. White does a particularly nice job in the section on news story types, clearly distinguishing between closely related terms.

White's chapter on newsroom jobs is basic but covers the ground adequately, throwing in some seasoned insights along the way. He explains, for example, why an anchor in one market may have a greater number of job responsibilities than one in another market. But he doesn't just describe the on-camera jobs. The distinctions (and often overlapping responsibilities) between producers, assistant producers, news directors, assign-

ment editors, reporters, photographers, P.A.'s, each get 1/2 to 1-1/2 pages. White also includes positions that many newcomers will be unaware of, such as video archivist and newscast director.

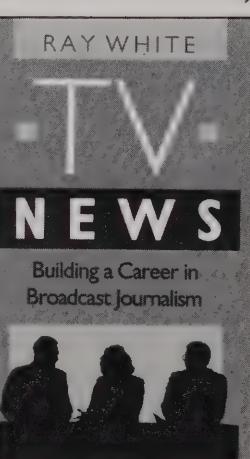
But the chapters on newsroom organization and a typical newsroom day are where White best reveals his inside knowledge of the business. In the latter chapter, working with five- to fifteen-minute intervals, White explains what a newsroom's key players are doing at any given moment. His editorial comments make the diary-style entries come alive: "[Anchors] will probably rewrite a number of stories the reporters have already finished...as it gives a continuity of writing style to the newscast," or "Packages are the major stories; if a reporter does two [of them], it appears to viewers that the news department doesn't have enough people to cover everything properly..." White explains how a story on the 6 p.m. news is freshened for the 11 p.m. broadcast. He also shows how a real-life calamity is handled.

Of course, TV news is not just what it takes to get the editorial content of the broadcast done. White explains the "Business Aspects of TV News" (part III), including a chapter each on markets, ratings and news consultants. Without getting too drawn out or loaded down with jargon, White explains some important behind-the-scenes events, such as what's involved in revamping a newscast, and how market size affects one's career.

The section you'll probably be most interested in, however, is part IV—"Starting Your Career in TV News." Chapter 10 briefly considers the "basic skills and attributes that every successful TV journalist possesses." White also stresses "getting as much training, exposure, and experience in TV news as possible before you graduate from college." Good advice, and nicely amplified in chapters 11-12: "Educational Training" and "Interning." He describes where and whom you should target first, the role of informational interviews, and tips to avoid bad first impressions: "try to make an appointment by calling around 2:30 in the afternoon (this person will be very busy after 3 P.M.). You may be asked to come by the newsroom after the six o'clock newscast...You'll be able to talk with fewer interruptions then."

White suggests a few organizations to help journalism students, though he mentions

neither Alpha Epsilon Rho nor NACB and its conferences. Among his practical suggestions under "What Can I Do While in College?" in the same section, he suggests working at the college newspaper for interviewing and writing experience or at the radio station "to learn to deal with various daily deadlines." However, the hundreds of full-fledged college cable TV stations in the United States—most of which air a regular newscast—are ignored.



otape and listing sources of jobs. He also compares the relative job stability of different newsroom positions and describes various jobs outside the newsroom (e.g., public relations, TV sales, press secretary) that one would be qualified for after having amassed some TV newsroom experience. This, he honestly explains, is because many find the newsroom does not turn out to be as satisfying a career environment as they had hoped for, and because even for those who do love it, only a few can continue to move up the job pyramid, so odds are that you either have to stagnate on the career ladder and be satisfied, or leave.

As White says up front in the preface, this book does not assume the college's role of teaching journalism, but rather provides "a practical understanding of the industry—an understanding usually gained only through on-the-job experience." He's achieved that, and more.

Publishers with books relevant to College Broadcaster's readership may send them for possible review to: NACB, Corner of Thayer and Waterman Streets, 12th fl., Providence, RI 02912.

MEMBERSHIP APPLICATION

MEMBERSHIP TYPES

Station Membership \$50/year
Stations must submit the station survey and be accepted. This membership is only open to television and radio stations and radio and television clubs affiliated with a college, university, junior college or high school. Station Membership entitles the station to:

- Two subscriptions to *College Broadcaster* magazine
- NACB Station Handbook, with periodic updates throughout the year
- Access for the entire staff of a school to NACB's services
- Affiliation with U•NET to receive and submit programming
- Send two representatives to national conferences, and at least one representative to other national meetings
- One vote in the affairs of NACB
- Can have one representative run for office on NACB's Board of Directors

General Membership \$15/year
General members must submit an application but will be automatically accepted. Students and faculty only. General membership entitles you to the following:

- One year subscription to *College Broadcaster* magazine
- Access to all general services of NACB including the question & answer hotline and updates about NACB chapter activities and national projects

Associate Membership \$20/year
For representatives of professional companies and societies related to the media industry. Associate Membership entitles you to all General Membership services plus the option to attend NACB national conferences and trade shows.

National Individual Membership \$25/year
National members must submit an application and be accepted. National Membership entitles you to all General Membership services plus:

- The option to attend national conferences and meetings
- One vote in the affairs of NACB. (NACB is run by its members.)
- The option to run for office on NACB's Board of Directors
- Access to special services

Application Procedure

Fill out the appropriate portion of application form. Only one application per form. You may photocopy the form. Enclose payment or indicate payment will be forthcoming. You will hear from us within four weeks.

MEMBERSHIP TYPE

STATION GENERAL or ASSOC. NATIONAL INDIVIDUAL

Fill out:
SECTION 3

Fill out:
SECTION 1

Fill out:
SECTION 1
SECTION 2

Comments or questions to NACB:

SECTION 1: GENERAL, ASSOCIATE AND NATIONAL MEMBERSHIP APPLICANTS ONLY. PLEASE ANSWER APPLICABLE QUESTIONS.

Name _____ Date of graduation _____

Address _____

For all categories other than Station Membership, materials will be sent to the above address.

School _____ Type of school _____

Interest: RADIO, TV (circle one or both). Do you belong to a station? _____

If YES, please fill out name of station, school and address on survey.

Payment enclosed _____ Bill me _____

Checks or purchase orders only. Make checks payable to NACB.

SECTION 2: NATIONAL MEMBERSHIP APPLICANTS ONLY

If you have a resume, please enclose it. Resumes are not required.

List jobs held at school station or broadcast club and dates held:

Job: _____ Station: _____ Dates: _____

Job: _____ Station: _____ Dates: _____

Job: _____ Station: _____ Dates: _____

List applicable internships outside of school:

Company _____ Job _____ Dates: _____

Company _____ Job _____ Dates: _____

Company _____ Job _____ Dates: _____

List other activities in broadcasting:

SECTION 3: STATION MEMBERSHIP APPLICANTS ONLY

Name, title and date of graduation (d.o.g.) of two station representatives:

name _____ position _____ d.o.g. _____

name _____ position _____ d.o.g. _____

STATION SURVEY

If you wish to join NACB, you must fill this out.
Even if you don't wish to join, please fill this out to aid our research
which will benefit college broadcasters across the nation.

Please send us any additional relevant materials from your station.

STATION INFORMATION

Station name/call letters _____

Address _____

School _____

Radio TV (check one) Phone _____

Fax _____ Frequency _____ Hours on air/day _____

Does your school have an FCC license: _____ If NO, are you waiting for approval or is an approved station not yet constructed: _____ How long has the process lasted: _____

Classify your station (check all those that apply):

- Non-commercial or Educational FM (circle one or both)
- Carrier current AM
- Commercial FM and/or AM (circle)
- Closed circuit cable
- Broadcast TV channel # _____
- Carried on local cable outside campus. Cable operator: _____
- Other (explain) _____

Is station capable of receiving a satellite signal: _____ Band: **C, Ku** (circle)
If TV, what video formats does your station use: _____

Is station incorporated as an entity officially separate from school: _____
Year station was incorporated: _____ Explain relationship between station and school: _____

Indicate the organizational structure which best describes station:

- Executive board: Several elected managerial positions to cover day-to-day operations- composed of students. Includes faculty position: **YES, NO**
- Board of governors: appointed or elected positions of broader station policy, large expenditures. Includes **Students Faculty Alumni.** (circle)
- Departments. List departments (Production, News, etc.) _____

Other structure: _____

What months of year does station broadcast: _____

Does station allow non-student participation: _____ Policy: _____

Does your school have communications courses / department? (circle)

Is station part of academic program: _____ Is course credit given: _____

Do you receive programming from an outside source?: _____

What programs?: _____

Is station interested in participating in the following projects?: _____

U•NET Satellite network: Broadcast insurance coop.

Receive programming, Submit programming (circle)

APPLICANT INSTRUCTIONS

Station Membership: Fill out Survey and Section 3 on other side.

General or Associate Membership: Fill out section 1 on the other side.

National Membership Fill out sections 1 and 2 on other side.

PERSONAL INFORMATION

Do not fill out if you are filling out section 3 on the other side.

Your name: _____

Position: _____

STATION INFORMATION

Financial Matters

Please estimate if you cannot give exact figures

Does station have paid staff? List total number next to each type.

- Professional managers List positions: _____
- Student managers
- Student interns (school year)
- Student interns (summer)
- Sales/advertising
- Support staff (e.g. receptionist)
- Use of paid staff in other depts

How is station funded? Give percentage of whole budget:

- On-air fundraising: _____ %
- Alumni solicitation: _____ %
- Community fundraising: _____ %
- Underwriting/advertising: _____ %
- Benefit events: _____ %

- List: _____
- Sales of programming: _____ %
- Grants(state): _____ %
- Grants(federal): _____ %
- Grants(corporate): _____ %

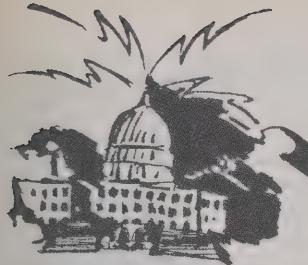
Annual budget: \$ _____

Audience (actual): _____

Audience (potential): _____

Please send to:

NACB
Box 1955
Brown University
Providence, RI 02912
(401) 863-2225



Government & Industry NEWS



FCC Vindication Expected for Enhanced Underwriting: The FCC citation against Xavier University's WVXU-FM in Cincinnati, Ohio, for exceeding underwriting spot guidelines is expected to be reversed by the Commission. FCC Commissioner James Quello stated that he had "no doubt" that WVXU would be at least partially vindicated. "I have the commission as a whole behind me on this," he said.

WVXU, an NPR affiliate, was cited for six underwriting credits that went beyond what the FCC's Enforcement division felt the comparative adjective/self-promotion claims. WVXU felt obligated to pull those and other underwriting spots for reevaluation after the November ruling and has lost much revenue because of that.

The FCC's action was instigated by a complaint received from the community advisory board chairman for WGUC-FM, a competing public radio station in the city, about the "alarming rise of advertising material" on WVXU.

A new ruling following Quello's views would be good news for financers of non-commercial radio. The only WVXU underwriting spot likely to remain in violation was one for a car care company mentioning a "discount" for services, which WVXU agreed should be pulled. (Partial source: *Current*)

FCC Rules Likely To Be Rewritten in Carrier-Current's Favor: Carrier-current engineering specialist Dick Crompton and attorney Bill Malone, representing LPB, Inc., visited with staff assistants of the three new FCC commissioners and the FCC Engineering and Technology branch late last fall. They are the leading petitioners on FCC Docket #87-389, which spelled trouble for urban-based carrier current stations. As reported in the September, 1989 issue of *College Broadcaster*, this ruling determined that the field strength (power) of carrier current stations causing interference to broadcast AM and other signals had to be reduced. LPB's petitioners "made a direct pitch for the points in the [written] petition" they had submitted earlier, said LPB owner Ed Devecka. They explained what problems would be caused to college and other types of carrier-current stations. "It was very well received," Devecka said. He expects FCC action by "the middle of the summer for a rewrite" of the regulations, at least regard-

ing the bottom of the AM band—hopefully a return to the old Part 15 Rules.

According to Devecka, two points beneficial to c-c stations came out during LPB's discussions with the FCC that are not public knowledge: (1) All existing c-c stations that comply with the old Part 15 are grandfathered (i.e., they are not affected by later rulings, including 87-389), so these stations need not worry about compliance; (2) New c-c systems, contrary to what it says in the regu-

FCC NEWS

Continued on page 26

Conferences and Events

FEBRUARY

1-3: INFOCOMM '90. Anaheim, CA. Exhibits of video, A/V and video computer products. 703/273-7200.

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

12-13: Federal Publications annual course on investing in broadcast stations. Coronado, CA. Ms. Van Wycks: 202/337-7000. \$800 fee.

Speakers: Anthony Hoffman, Hoffman/Schultz Media; Richard Geismar, Broad Street Ventures; Victor Farrell, Jr., Crowell & Moring; Lester Droller, Jones, Day, Revis & Pogue.

15-17: Annual Gavin Seminar. Sponsored by The Gavin Report. San Francisco, CA. 415/495-1990.

19-23: North Amer. TV Institute conference/Video Expo/CAMMP show. San Francisco, CA. 914/328-9157.

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.

24: NAB Roundtable: Small Market GM/SMs Conference. Nashville, TN. Interactive workshops with ideas for management, budgeting, employee recruiting and retention, sales, promotion, marketing, FCC issues, station upgrades, new technology. \$125 (NAB member rate to NACB members). 202/429-5402.

28-Mar. 3: Annual Country Radio Broadcasters Seminar. Nashville, TN. Exhibition hall. Fee \$329 until 2/18, \$399 thereafter. Frank Mull: 615/327-4488.

MARCH

2-4: IBS National Conference. New York City. Jeff Tellis: 914/565-6710.

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

13-16: Audio Engineering Society International Conference. Montreux, Switzerland. 212/661-8528.

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

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

15: National Association of Black-Owned Broadcasters annual Communications Awards. Washington, DC. \$200/ticket. Ava Sanders: 202/463-8970.

19-22: National Computer Graphics Association (NCGA) convention. Anaheim, CA. Video applications. 703/698-6900.

29-31: Broadcast Education Association annual convention. Atlanta, GA. 202/429-5355.

31-Apr. 3: National Association of Broadcasters (NAB) Annual Convention. Atlanta, GA. 202/429-5350.

APRIL

6: Young Filmmakers Festival. National high school student film awards. Univ. of So. Calif. Film School. Los Angeles, CA. Daniel Rinsch: 818/705-4567.

6-8: NACB Pennsylvania-NJ-NY-OH Regional Conference. Indiana, PA. 401/863-2225.

13-14: Black College Radio Annual Conference. Atlanta, GA. Lo Jelks: 404/523-6136.

18-21: Alpha Epsilon Rho (national broadcasting society) Annual Conference. Orlando, FL. Prof. Richard Gainey: 419/772-2469.

26-29: National Federation of Community Broadcasters Annual Radio Conference. Lincoln, NE. 202/797-8911.

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

by Keith Spiegel, BTV
Brown University

Wireless Mixer

College athletic events and on-location news stories can now be covered more easily with Sennheiser's new WM 1 wireless audio mixer. The sturdy, user-friendly mixer is especially designed for portability.

The WM 1 features four channels with RF receivers as inputs for wireless mics, plus one channel with wired input. The unit can operate for as long as five hours on six alkaline "D" cells or Ni-Cads. External D.C. power can also be used. The built-in transmitter can even send the balanced output signal to the recording medium without any cables. The equipment can be tested with its 1 KHz tone generator over both transmitter and hard-wired outputs.

All of the channels' controls are conveniently located on the front panel. The channels feature bass and equalization controls, a switchable 70 Hz cut-off filter to reduce low frequency rumble, pre-fader listen, channel gain adjustment, channel on/off switch, and a LED bar graph switchable for audio level or RF field strength.

Headphones plug into the 1/4" phone connector to monitor the output signal or PFL. Two bar graphs indicate the output level and battery condition. All of the above features make the WM 1 ideal for outdoor event coverage, both on and off campus.

Camera Battery-Powered Lighting

Anton-Bauer's new Ultralight system can be powered through the camera's battery and attached to the top of the camera, giving on-location video cameras maximum flexibility. A variety of other power sources can also be used, such as the ULPA with a 12-14 V battery, the Ultralight AC power supply (ULAC), a 30

V battery belt, or an AC outlet.

The system uses a low voltage bulb, and is available in single or dual configurations. Many types of light can be used, including fill lights, spotlights, and floodlights. The lighthead module is removable, allowing changes in the field with direct handling of the bulb.

The Ultralight system is compatible with Sony, Panasonic, JVC, Hitachi, and Ikegami cameras.

Wireless Intercom System

Multi-camera shoots can be made easier with Clear-Com's "W" Series Wireless Intercom System. The WBS-6 Base Station and the WTR-1 Beltpacks can operate either together as a wireless system or separately with a hardwired intercom system. The lightweight beltpacks have a range of over 1500 feet and can last up to 10 hours on two 9 V batteries.

The "W" Series Wireless Intercom operates on either the standard duplex transmission or "half-duplex," Push-to-Talk operation. In full-duplex operation, the base station can support a maximum of six beltpacks. Each beltpack has its own "receive" frequency in this mode. In half-duplex operation, the base station can support an unlimited number of beltpacks. However, only one of them can transmit at a time since all the beltpacks are on the same frequency.

DAT Cassette

3M has recently introduced its new DAT cassette. The high-performance, compact digital audio cassette system offers greater portability than the older PCM-F1 and PCM-701 digital systems. College radio broadcasters can use DAT for: on-location recording of music and documentary material, archiving old radio record library recordings very space-efficiently to prevent further damage, and sound sampling for electronic

music. DAT can also be used to create master duplicates from compact discs and MusiCas-

smooth base film to deliver a high output and the wide bandwidth required for digital record-



settes, exceptionally clean-sounding radio commercials, and safety copies.

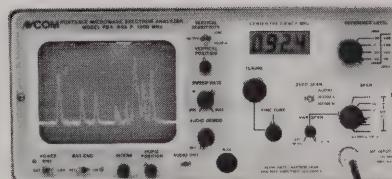
The DAT cassette uses a high-coercivity, ultra-fine metal particle coating on an extremely

ing. A durable binder handles the stresses imposed by high-speed rotary head scanning (2000

EQUIPMENT
Continued on p. 21

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 counter-measures, cable TV maintenance, cellular and production use.

\$2,855.00



AVCOM introduces a fully agile single channel per carrier demodulator, the SCPC-3000E, for versatile and economical reception of SCPC signals. The SCPC-3000E Demodulator features a high-performance synthesized 50-90 MHz tuning module for maximum system versatility. Frequencies are tunable in 800 steps of 50 KHz each. Standard expansions are 3:1 and 2:1. Deemphasis is switchable between 0, 25, 50, and 75 micro-seconds. Selectable low-pass 15, 7.5 and 5 KHz audio filters are standard.

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EQUIPMENT

Continued from p. 20

rpm) and searching at up to 200 times playing speed. A special back coating on the tape greatly reduces the amount of friction and static charges that are encountered. The 3M DAT is available in playing times of 120, 90, 60, and 45 minutes.

Camcorder Shoulder Case

Porta-Brace's shoulder case is extremely helpful in protecting camcorders from bad weather, dust, and other sources of damage. The new waterproof rain-top allows you to continue filming even in the rain and the snow. The rain-top is made of ripstop nylon and is stored in a small pocket on the side of the case.

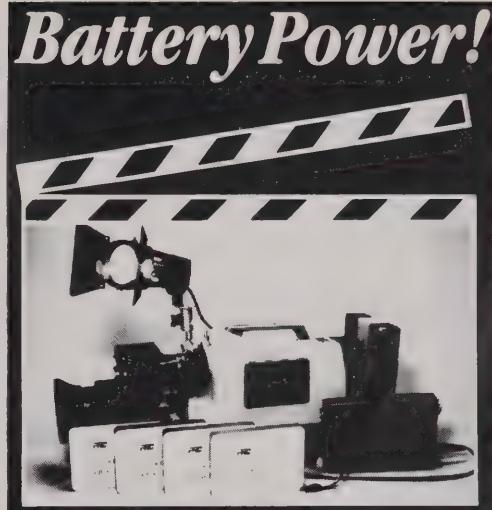
The case is lightly insulated from the cold, and should fit most current camcorders. It is

made of waterproof nylon-foam laminade and has access openings for connectors, controls, indicators, and cassettes.

Audio Console

LPB has introduced its new low-profile Citation II audio console. Designed to simplify radio broadcasting, the Citation II's most essential controls are all located directly in front of the operator. The less-used controls are grouped together off to the right. The front panel is protected by a tough Lexan overlay.

The console's ten channels all feature three inputs with lock-out switching, two stereo output busses, mix-minus capability, mono mixdown with independent VU and two user-configurable four position auxiliary selectors. The first five mixers also feature programmable monitor and cue muting.



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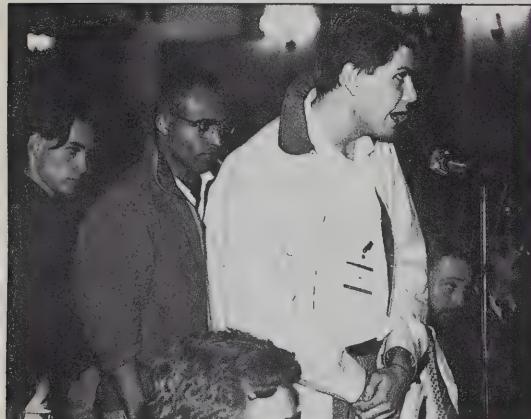
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Q&A



*Following Ted Turner's
Keynote Speech at the
NACB National Conference, 11/17/89
An Edited and Abridged Transcript*

Q: Mr. Turner, obviously you feel television is the best vehicle for getting this message [saving the earth by greater attention on solving ecological problems] across.

Turner: No, that's not true.

Q: Well, let me ask for those who are going into radio careers at college or professionally, since that medium uses music as its language mostly, is there a way to get [your] message across through that?

Turner: There certainly is. A couple of songs had a great influence on me, too. One of them was *Imagine*—I think John Lennon wrote that, right? "Imagine all the people..."—and *Peace Train*. Yeah, you bet, the right kind of stuff. The right kind of songs certainly have had tremendous influence.

But I don't think just television. I think it's very important for newspapers, magazines, books, radio—when there's news—television, I mean all media can be important. There's no one star. It's just like a football team. You've got to have ends and tackles and quarterbacks, everybody working together. There is no one area of the media that can do this by itself any more than if...Let's just take the United States. We've got 240 million Americans. Let's say that half of them are Democrats and half of them are Republicans and all the Democrats want to have a clean country and the Republicans want to throw trash out the window. It

means we live in a trashy country. The only way we live in a clean country is if everybody doesn't throw trash out the window. That's the only way. And it means all the media and all the people working together.

Q: Some of my broadcast students are less than enthusiastic about their liberal arts courses—their math and their science, their history and their literature. What would you say to these students?

Turner: I'd say they're dead wrong because I never had a single course in broadcasting. All I had was liberal arts. [Applause] Does that answer it? [Laughter]

Q: Ratings have always been something big. We've always had the three major networks. But now that cable's come in, like with CNN, ESPN, Fox and all that kind of stuff...but with technology today, mostly with remote-control TV, people switching back and forth, do ratings today really mean as much as they did back then?

Turner: Yes, to a degree they do. They certainly do in the broadcast universe because all the broadcasters' revenues come from advertising. Certain cable networks get part of their revenues—like half of our [TBS' networks] revenues—come from subscription fees, like a newspaper or magazine. So we're not nearly as much enslaved to the ratings as an over-the-air station would be because that's their only source of revenue. So we're not trapped by the tyranny of ratings to the same extent. But advertising dollars are primarily spent based upon the size of the audience. We try real hard to show that the quality audience is important. And that works in some places, and I think it's increasing. Advertisers—for certain high-

ticket items like automobiles or cruise line trips and so forth—they would rather advertise on a program that had upper-income people. And those figures are available, too. Magazines work that way. Magazines sell the demographics of their audience, and so do radio stations. It's hard to make one rule. But the broadcasters I think have a real problem: They're slaves to the ratings. I think in the cable universe we have an advantage that we're not totally slaves to the ratings so we can afford to do things that the over-the-air broadcasters can't.

Q: I believe in exactly what you're saying: that it begins with the broadcasters and broadcasting the important things that you were talking about. Tell me how I walk into ABC, NBC or CBS and convince them that this is what needs to be publicized and go against what they tell me when they say "this is not what people want to hear."

Turner: That's not completely true because CBS is running several environmental specials in the near future. But that's true to a large degree. And that's just their curse that they have to bear.

Q: So do you have any advice?

Turner: If I was advising them I would advise them to spend some of the time doing what's right and not trying to squeeze the maximum dollar out of every half hour that they're on the air.

Q: How about advice to the students who are going to try to pursue this?

Turner: To do what? To go to work with them? I wouldn't go to work with them. [Laughter and applause] I really wouldn't.



with Ted Turner

If you're socially conscious I certainly wouldn't go with one of the major networks. You'd be very frustrated. Apply to me.

Q: You blame violence [on television] for much of the crime that takes place in much of the country today. Most people I'm sure would agree with you. But yet it remains that the crimes are what seems to hold the public interest on the news. Many people have made the joke if you just reported nothing happened, [only gave] the good news, that it wouldn't sell and no one would be interested. This is a problem that most journalists seem to be confronted with. Do you have an opinion?

Turner: I think we're the leading source of television journalism and we don't play by that. We don't play by that at all. We do the more thoughtful stories and we're getting stronger every day. I think the network news departments head more for sensationalism, but even worse, local news is normally [sensationalized]—not always, you can't make any blanket statements—but I just don't agree with that. And besides, just because it works and makes money doesn't make it right. The cigarette companies make a lot of money but it isn't right. I'd rather goddamned starve to death than be selling cigarettes or liquor or drugs. Drugs sell. You can make a fortune selling drugs to high school kids with a small investment. Just 'cause it's popular doesn't make it right. Does it? You do what's right. That's the way you really feel good and that's how you really succeed in the long run. [Applause] I know that goes against the conventional wisdom.

Q: When I came in here I read a sheet that boasts of your accomplishments.

Turner: Listen, it doesn't boast of them. [Laughter]

Q: And being the influential figure that you are, and talking to a college student, what charities have you contributed to, and how much? How much have you put forth? You've put forth your knowledge in CNN, but how much actual money have you actually put forth into helping these people...

Turner: Well, I'll give you an example. The Goodwill Games cost me \$26 million last

time. It'll probably cost me and my partners—now I've got some partners [laughter]—probably cost us \$20 million, so my cut will be eight million next summer. That's just a little bit. [Laughter] Probably underwriting programming at losses over the years of \$10 million a year or more.

"If you're socially conscious [you] wouldn't go [work] with one of the major [broadcast] networks. You'd be very frustrated."

ists and we know sort of the direction to help it, we have to tell the patient: "You're sick, and you have to do this, and you have to take some medication and go through some therapy. And it's not going to be nice, but you'll get better in the future. How as a broadcaster are you going to tell the world that it's sick and [it has] to do things it doesn't want to do in order to get better? How do you convince people to do things they don't want to do?

Turner: First of all, if you watch CNN, and you watch TNT and you watch TBS, you'll see how you do it, because we do it almost every day. What you do is you show that the benefits greatly outweigh the problems with it, because it's really joyous to be doing the right thing. Everyone knows what the right things are—you feel a lot better when you're doing the right thing. I know I certainly do. You sell people on it. That it's not a burden when we change the way we're doing things, that it's a joy.

Q: Well, we have a similar problem in the medical field, it's called "patient compliance." A lot of times patients know that it's good for them but they simply don't want to do it because there's an emotional factor. How do you get by that?

Turner: Do the best you can, that's all. The only way I see us winning this thing is winning together. A few of us are not going to win this one. This has got to be won by the

vast, overwhelming majority of people on this planet. To win this one is going to take 80% of the people on the planet working together. We could probably steamroll the other 20%. We might have to break a few heads. [Laughter]

Q: You talk about doing the right thing. I know as a 13 year-old when I was watching television, I didn't watch your CNN shows, I watched your WTBS. And I was able to catch "The Brady Bunch" at five and 5:30, and then your shoot-'em-up shows at six. And that's what I, as a young person growing up, gained from your cable television. And is that doing the right thing?

Turner: Sure. I'll tell you why. You didn't see "Miami Vice" or "Kojak" on there, you saw "Leave It To Beaver," "The Brady Bunch," "The Flintstones." You can't preach to people all the time. Even the churches don't have a sermon but one hour a week. You've got to have some entertainment and there's nothing wrong with that, but you've got to admit the programs we had were harmless: "The Beverly Hillbillies," "Andy Griffith." We didn't have these violent kid shows like "He-Man of the Universe" where everybody was bonking each other over the head. [Laughter/applause]

Q: Isn't it violence in that it's wasting the youth of our...?



Opposite page: Students line up to question Turner (l. photo), Turner at the mic (r. photo); Above: Dignitaries and students listening to Turner's speech

Turner: Well, sure. When I speak to college kids I tell them watch as little television as possible and when you watch, watch something good. I think generally most of us watch too much television. The average American...they spend four times as much time watching television as they do reading. And I think that's appalling myself. I don't. I spend 50% of my time reading. And I can't help that, but at least when people were watching my channels, they were seeing a minimum amount of violence compared with

TURNER
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NACB NEWS

U•NET Update

NACB has acquired new audio equipment to go with the video equipment used to compile the U•NET-TV satellite feed. The new equipment primarily serves the U•NET Radio network which debuted on February 2, allowing for a high-quality audio feed suitable for stereo broadcast.

"There's always room for new programs on U•NET," reminds U•NET Director, Dara Goodman. Even though the schedule's filling out nicely on NACB's national college radio/TV network for spring semester 1990, there's always room to try out some new programs. If you have a radio or TV program that may be of interest to a national college audience, send a screening copy (audio cassette for radio; 1/2" or 3/4" VHS for TV) to NACB, Attn: U•NET, Box 1955, Brown University, Providence, RI 02912, or call her for more information at 401/863-2225. Programs should be 28 minutes or 56 minutes in length, advises Goodman.

NACB Management

NACB has hired a new Association Director, Carolyne Allen. Allen is a 1989 graduate of Dartmouth College (NH), where she served as Program Director of WDCR, Dartmouth's commercial radio station. She will coordinate relations with NACB members, initiate new projects benefitting members and assist in handling NACB association finances, among other duties.

NACB employee Jay Hirschson's duties have been re-oriented as he becomes Promotions Director for the association, primarily focusing on promotion of U•NET, NACB's college radio and TV satellite network.

The publications division of the association is in the process of hiring two interns from the Providence, R.I., area to work at NACB's main offices on content, promotion and sponsorship for the magazine, among other projects.



Carolyne Allen, new Association Director

NACB interns are either paid or arrange for course credit at their colleges. If you would like to work for NACB and live in the Providence area this summer and can arrange for course credit, please contact NACB at 401/863-2225 as soon as possible.

NACB at NAB

NACB will have booth #1051 at the world's largest media conference, the National Association of Broadcasters Annual Convention, to be held in Atlanta, Georgia, from March 31 to April 3. NACB has some exciting ideas to promote the association at this year's convention, with attendance expected at over 60,000 people. If you plan to be in the Atlanta area during any of these dates, please contact Glenn Guttmacher at NACB at 401/863-2225 to see how you could be involved in our activities there, or to offer creative ideas of your own.

NCNS Announcement

NCNS, the National Collegiate News Syndicate, is a new organization based in Providence, R.I. Though separate from NACB, NCNS plans to supply the U•NET Radio network with a weekly newsfeed compiled from college radio stations' reports around the country, beginning March 2.

Any student journalist with access to a phone may become a bureau coordinator for college radio's first nationwide news network. NCNS invites all students with an interest in broadcast journalism to take part. "We aim to harness the rich and diverse pool of college journalists," said Andrew Susman, NCNS Director. "Our aim is to consolidate this talent into a powerful instrument serving the interests of all members, contributing journalists and the network's listening audience."

According to NCNS, students working with the syndicate will submit reports on timely campus issues with a national college focus, such as affirmative action, racism, financial aid and sports. Students will file

these reports by telephone for compilation and editing at NCNS' studios. All students will be able to contribute to the national news network and may record the broadcast feed via their radio station. Members of NCNS will be provided with a special "auto jack" device which will link them directly to the NCNS tele-network.

NCNS encourages all interested in participating in the March 2nd launch broadcast to contact the network at its headquarters as soon as possible. For more information: NCNS, 272-A Benefit Street, Providence, RI 02903 • 401/274-7105.

Regional Conferences

West Coast: To be held March 11 in Los Angeles, it will coincide with the Academy of Television Arts & Sciences (ATAS) College Television Awards ceremonies. NACB is working with ATAS to bring the award winners to the Conference. NACB's West Coast liaison and former NACB Executive Director Doug Liman has secured top music producer Quincy Jones as keynote speaker. For more information or to register, contact NACB at 401/863-2225.

*Come be a part of
NACB's booth at
the world's largest
media conference*

Rocky Mountain/Midwest: NACB Publications Director Glenn Guttmacher and Promotions Director Jay Hirschson recently attended NACB's first regional conference of the spring semester (February 2-4). Featuring NBC News' chief investiga-

tive correspondent, Brian Ross, as keynote speaker along with sessions on college and professional broadcasting, it turned out to be an exciting event. NACB will have a more detailed report on this conference in a future issue of *College Broadcaster*.

PA-NJ-NY-OH: This special four-state regional conference is being coordinated by former NACB Executive Board member Bonnie Baxter, who attends Indiana University of Pennsylvania. This conference will be held on that campus, located near Pittsburgh, PA. For more information or to register, contact NACB at 401/863-2225.

TURNER
Continued from p. 23

the other channels.

Q: But hour after hour of this mindless television cannot be good, and you're helping by providing that.

Turner: You're point's been made. Next guy.

Q: Before asking my question, I'd just personally I'd like to thank you for starting CNN, my favorite network. My question is this: what if any opposition did you feel from the three major networks getting CNN started—and before you answer this, Morley Safer is seated right here in the crowd.

Turner: That's all right. [Laughter] I didn't feel a lot of opposition from the three networks when we started CNN because we were just doing our own thing. We weren't trying to do it the way they did it. We couldn't afford to do it that way. And they all thought it wasn't going to work and poo-poohed it. And we just went on about our business. We just did our thing.

Q: Mr. Turner, as I understand it, you made the statement that you would not carry any type of simulated news on your CNN network. In a time of popular shows such as "Current Affair" and other shows that feature simulated news, will you continue not to have simulated news on CNN..?

Turner: Yes.

Q: ...and what do you think of this trend towards simulation news?

Turner: I don't watch it. I don't think it's right and I think most true journalists don't think it's right. The problem is if you knew exactly what happened then you could simulate it, but a lot of times people don't know exactly what was happening. If nobody was there to take a picture and nobody was there, it's

not news. There's no question about that in my mind, it's something else. I'm not saying they shouldn't do it, but this whole tabloid journalism is just one of these catchy little fads and they can do it if they want to, but we're not going to do it. [Applause]

Q: I'd like to direct a question towards CNN International if I might. Given the recent events in the Eastern bloc, it's clear that the effect of Western radio and TV has had has been tremendous in East Germany and Hungary and Poland. I co-produce a program every month in the Soviet Union and have the opportunity to travel to Moscow every month and spend a tremendous time at Gostelradio, the state radio and television there. And CNN International is carried within the state radio and TV center and now will be carried on the intersputnik system throughout the Soviet Union. I have had many occasion of sitting there gleefully watching CNN craving news about the United States and watching the Soviets turn away from the screen because of the bounty and plenty that we have in this country...What do you see as the role of CNN International in the next three or four years?

Turner: We seem to be expanding. The more people who watch us, the better, as far as I'm concerned. Even though internationally there's not a whole lot of money in it, but it still is important, I think.

Q: Do you have a different role than Worldnet or Voice of America do?

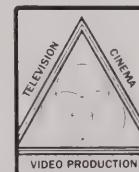
Turner: Of course we do. We're not run by the government. We're not an arm of propaganda as those two are.

Q: In terms of defeating the degradation of the environment as you see it, how can we as broadcasters defeat the difficulty [caused] by apathy of the American population and lack of intelligence to...save this environment?

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were underwriting it. I spent a week on the *Calypso*—I said, "Do you think we have a chance?" He said, "Ted, the odds are way against us. But even if I knew that we were going to lose, I'd still give it my best effort." You know, it's just like the Brown football team [laughter], you know they're going to get beat by Harvard, but you've still got to go out there and give it your best effort on Saturday afternoons, go out there and dig in. If you didn't give it your best you might get beat 69 to nothing, hell, you might hold the score to 35 to 12 if you really give it...You've got to rise to the occasion. That's what you've got to do. I know it can be done because I've done it my whole life. I didn't even graduate from Brown 'till tonight—I wasn't even a college graduate. And I made a billion and a half dollars. And I did it holding my head up the whole way. I never did one thing I was ashamed of, hardly, I mean not much. [Laughter] For a broadcaster to say that is pretty damn hard. And I tell you what—we're out of time, and I'm going home. God bless you all.

lations, have five years to meet compliance, not three years as stated in the rules. However, Devecka expects the law to be changed long before the June 24, 1994 deadline. College broadcasters should be relieved by these developments.

Canadian College Radio Drops Polygram Boycott: Members of the National Campus and Community Radio Association (NCRA/ANREC) in Canada conditionally agreed to drop their boycott of records distributed by the label. The national boycott was launched at NCRA's annual conference last August in response to Polygram's insistence that college and community stations be charged service fees. Late last year, a representative of Polygram Canada called a number of NCRA stations individually to say their service fees would be dropped. If the policy extends to all NCRA stations, the association will officially end the boycott.

The successful boycott consisted of a nationwide refusal to: pay any record service fees, interview any Polygram artists, present or sponsor Polygram events; and discourage airplay of Polygram-distributed releases. NCRA president John Stevenson described Polygram's decision to cancel fees a tribute to the boycott's effectiveness. "It's a significant victory for the association and its members," he said, "but, most of all, it's a victory for our listeners, because no service fees means that they will be able to hear a greater variety of music on community and campus radio." (Source: *Voices* newsletter)

Should Radio Broadcasters Pay U.S. for Spots on the Dial? The National Telecommunications Information Administration (NTIA) in Washington is conducting a major study in cooperation with the FCC to answer this question. The proposal was last raised over 20 years ago, to which broadcasters have always been bitterly op-

posed. NTIA head Janice Obuchowski said lotteries and the comparative renewal process are a poor way to allocate the radio spectrum, citing "terrible competitive inefficiencies" and a "disincentive to innovation." Comments may be submitted to the NTIA up to Feb. 23. Final recommendations are expected later this year. (Source: *Variety*)

Maryland High Schools Use Interactive Cable: Seven high schools in Prince George's County, Md., enjoy an interactive cable network installed last September that allows high-level students to take college-credit courses. The problem was that teachers of advanced subjects were scarce and expensive, and there weren't enough students per school to warrant the courses. However, it became possible by linking classrooms via cable and pooling the teachers. Backing came from a \$1.2 million grant from a fund set up by area cable franchises. Each classroom has two monitors: one is set to the "teaching" channel and the second is a split-screen channel showing the students in each of the other participating schools. Each classroom table has a microphone so students are heard throughout the network. An "electronic blackboard" telephone network and fax system are also used extensively. Test results are equal to the traditional learning environment. This program is one type of "distance learning network" which are popping up all over the world. For more on this topic, see the "Satellite Classroom" article elsewhere in this issue. (Partial source: *Cable World*)

Sikes Says News Not Indecent; but Beware of Young Audiences: In a recent interview, FCC Chairman Al Sikes stated that material in legitimate newscasts should be safe from indecency charges and that he would oppose actions in such cases. "[News material] is certainly an exception for me," he said. "If you are doing a legitimate news show, you should be protected,

FCC NEWS
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Sometimes We're Judged



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that's my view...In such [news-related] cases I would vote [not to take action]." Sikes refused to define "legitimate news." However heartening his comments are, lawyers and news broadcasters agree that "it really doesn't do much good unless he [makes it official FCC policy]," said Washington, D.C. First Amendment lawyer Tim Dyk. In a speech the same day commenting on radio stations cited for indecent broadcasts last fall, Sikes said "I was especially appalled to learn that some of the most egregious material was being aired on stations that had targeted the 12 to 17 years of age audience." So if your station is geared to younger folks, be particularly aware of potentially indecent non-news content. (Partial source: *Radio & Records*)

British Broadcasting up for Major Changes: The United Kingdom unveiled a major bill last December with sweeping revisions which will, among other things, open competitive bidding for all channel 3 independent TV channels, start a new national commercial TV station (ch. 5), convert ch. 4 into a public company able to sell airtime, institute a new "light touch" regulatory body to replace the current one, require at least 25% of programs to come from independent suppliers, give statutory powers to the TV sex-and-violence watchdog Broadcasting Standards Council, and allow startup of three new national radio stations and several hundred local stations with franchises allocated by auction. It will become law by summer, but amendments are expected. (Source: *Variety*)

New International Rules Facilitate Satellite News Gathering: Due to international regulations that made instant satellite transmission of breaking news events around the world difficult, new rules have been drafted to simplify the situation. They are expected to be approved by the International Telecommu-

nications Union in May, which would make them binding on all 100-plus member nations. (Source: *Electronic Media*)

Low-Power TV Stations Endangered by HDTV: If the FCC adopts a high-definition TV transmission standard that "require[s] more broadcast spectrum space, and LPTV is on the space they need, it's possible, as a secondary source, low-power TV would have to move out," said FCC Commissioner James Quello. (Source: *Electronic Media*)

Pay-per-view, touted a decade ago as a huge future revenue stream for cable TV, hasn't turned out that way. Only special events like wrestling and boxing matches bring multimillion payoffs. Strong promotion is important, but the program must engender a "must-see" quality among the public. For example, the Who's pay-TV rock concert last August lost \$1.2 million, whereas the Rolling Stones' concert last December—including heavy MTV and ABC radio affiliate promotion—pulled in millions. Nevertheless, movies will still comprise the bulk of pay-TV offerings: "The movies may not get big dollars individually, but they add up and support the industry," said Hal Richardson, vice president of pay TV at Disney. (Source: *Wall Street Journal*)

U.S. Helps Eastern Europe Move into Modern Telecommunications: A joint venture between an American firm and Poland will bring cable TV to that country. Programming will offer a mix of native channels, western European offerings, and American favorites such as CNN, ESPN and MTV. In another development, Bell operating company US West will join the Soviet Union and seven other telecommunications firms to develop a fiber optic line linking Japan, the Soviet Union and Europe. It would be the longest such telecommunications hookup in the world. (Source: *Los Angeles Times*)

January Was "Free Television Month" thanks to stations airing the National Association of Broadcasters' four specially-produced 30-second campaign spots. The campaign is an expanded version of the one done last July, with Walter Cronkite speaking up for free TV, as an effort to combat cable's erosion of the over-the-air TV market. (Source: *Washington Post*)

"Infomercials" Profit from Syndex: Infomercials, those half-hour programs on late-night TV geared to selling a particular product, are incredibly successful. Now they'll benefit from the "syndex" ruling which forces cable systems to blackout programs on superstations for which local stations have bought market-specific rights. Quantum Marketing International, one of the biggest infomercial producers, is now feeding its programs 24 hours a day by satellite to cable systems looking to fill those blackout holes. In return for the exposure on cable, Quantum shares revenue generated from the infomercials with the system. (Source: *Washington Post*)

Radio Waves May Predict Earthquakes: Researchers at Stanford University found that Ultra-Low Frequency (0.01 to 10 Hz) background noise rose significantly in the two weeks before Northern California's earthquake last October. Radio waves below 32 Hz have been reported to precede earthquakes in other countries. Scientists are studying further to determine how earthquakes could increase electromagnetic signals. (Source: *Stanford Observer*)

U.S. Government Limits Programming: The Bush administration is working to get China to stop jamming Voice of America broadcasts and allow the Chinese to hear news from abroad, which would help revitalize Chinese political reform efforts. But the feds have blocked Turner Broadcasting from providing CNN to Vietnam at virtually no charge. Though a long-standing American trade ban on Vietnam exists, recent Congress-

ional legislation permits "information material" into Vietnam. The Treasury Department argues that TV signals do not fit under this classification. Turner has appealed.

In an unrelated development, the Treasury Department has refused to allow ABC to broadcast the 1991 Pan American Games in Cuba, claiming it would violate the federal Trading With the Enemy Act. Cuba would receive moneys for TV rights. ABC claims the restrictions are an illegal attempt to restrict news coverage. The Treasury's response is that the games are sports, not news. (Partial sources: *Washington Post* and *Wall Street Journal*)

Local Affiliates' TV News Bypasses Networks: When NBC's live feed wasn't operating properly during the California earthquake, not many NBC stations suffered. They used material from CNN or elsewhere. It's a growing trend for local stations, for which news programming is their single largest source of ad dollars, to fill out their broadcasts with regional, national and international stories that the network news can't supply. Such prepackaged stories come from any of the half dozen video news services, including CNN's partnership with broadcast stations. As local stations get more aggressive, the networks must offer affiliates something more than the day's headlines. (Source: *Time* magazine)

CBS Entertainment Has New Chief: Jeff Sagansky has left the presidency of Tri-Star, a Columbia Pictures Entertainment unit, to replace Kim LeMasters as CBS' Entertainment programming honcho. In his two years there, LeMasters had been unable to revive CBS' sagging ratings, which kept the network in third place for the last three years. Marcy Carsey and Tom Werner, co-heads of Carsey-Werner Productions and responsible for such hits as "Roseanne," "The Cosby Show" and "A Different World,"

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Georgetown

University Forum

Profile:

by Cheryl E. Branch

After thirty years in the field of communications, radio program host and producer Lillian Brown knows how to find the world's innovative, top-flight experts and get them to open up on air. She does it every week on *Georgetown University Forum*, the half-hour public affairs series distributed by the Longhorn Radio Network.

Not Your Average News Show

She and her guests take on subjects many broadcast news reporters would consider unusual for a full 29-minute program: "[Topics] that have not been talked about before...things that have not been beaten to death already in the press," described Brown. Her first show, in fact, was about killer bees, and she did one on lyme disease soon after that.

This 75-year old radio and TV veteran is an amicable host. "We bring experts in any field (usually a professor at Georgetown University and a guest of his or her choice) to a very understandable and easily-listened-to format," said Brown. *Georgetown University Forum* "is definitely slanted for the unsophisticated listener who will never attend any of our classes or step foot on our campus." The program itself is not unsophisticated, however, with innovative and engaging repartee. Says Brown: "I try to find the things that are a little bit 'gee whiz,' shall we say."

With such a task, it doesn't hurt for Brown to be located in Washington, D.C., where the program is recorded. Access to authorities in such areas as space technology, hostage crises, medicine in Southeast Asia and law is probably easier to get there than elsewhere, though the interviewer is an expert in her own right. While serving as host and producer of *G.U. Forum*, Brown also: serves as media consultant to political candidates; conducts workshops and lectures on media relations, television, and personal appearances; and teaches voice and diction to announcers. Her recently-completed "how-to" book for persons appearing in the public eye, *Your Public Best*, is a selection of two national book clubs.

Variety and innovation are characteristics Lillian Brown has displayed throughout her

career. This venerable professional of radio production and programming fell into the field by a circuitous route.

From TV Makeup to Production

She initially taught elementary school in Ohio in 1933, but later moved into cosmetology. She served as television makeup artist for CBS News personalities—Howard K. Smith, Ed Morrow, Walter Cronkite, Dan Rather and others—for nearly 25 years. She was also a personal makeup artist to five consecutive U.S. Presidents from John F. Kennedy to Jimmy Carter.

In the process, she picked up television production expertise. She later directed media programs for the Arlington (Ohio) School System for three years. Eventually she received an offer from George Washington University and became a public affairs TV producer there. She came to love Washington, D.C., and was able to stay as a TV producer at American University and ended up at Georgetown University.

Adapting to Radio

She inherited the *Georgetown University Forum* television program. However, the University eventually found the high maintenance costs of television programming untenable. "They turned it into a radio program," which, says Brown, "is more educational and reaches more people."

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were CBS' top choice to share the head programming post, but their commitments to shows running on other networks could not be straightened out satisfactorily. (Source: *Wall Street Journal*)

FCC Chairman's Views On Issues Revealed: In a detailed interview with a major trade magazine, FCC chief Al Sikes promised to follow any Congressional recommendations on cable TV regulation. Though Congress seems unconcerned about cable's vertical integration (investments controlling programming production, exhibition and distribution), legislation appears imminent because of apparent public outrage at high rates and poor service. Sikes believes cable has dra-

Brown, who "embraces every opportunity that comes," continues to bring that philosophy to the program today. In fact, when given her first opportunity to do a television show in her pre-Georgetown days, she was told to discover and present original topics because no one else could think of any. With the poise and fortitude of a seasoned veteran, Brown said, "I didn't hesitate. I said: 'I'm sure I can think of something.'" She did. And as producer of *G.U. Forum*, Brown has been "thinking of something" ever since.

Says Brown, "I enjoy people who are making the world a better place; those who have their hands on the pulse of what's going on in the world...I bring those people to a radio audience who would otherwise not have an opportunity to hear about the subjects that they [experts] discuss...and we discuss issues in lay language...easily understood by anyone of any social strata or nationality...in an honest, simple way."

Brown has some intriguing topics scheduled for upcoming shows, including: the legal rights of nursing home residents and their right to quality care; political attitudes toward the news media; global business school curricula; world population as a phenomenon; legal rights in genetic experiments; and why drug addiction is so pervasive in society. But if you don't find these topics stimulating enough, don't worry. Just keep listening to Lillian Brown—she'll "think of something."

matically increased America's programming choices and feels the migration of sports programming from free to cable TV presents no danger. He also expressed reservations about pending legislation to restrict advertising on children's TV programs. (Partial sources: *Cablevision* and *Electronic Media*)

CBS' Applewhaite Moves to WNET-TV's Top Legal Post: CBS' Associate General Counsel, Eleanor Applewhaite, has left the company after more than two decades to assume the position of General Counsel at WNET-TV, the PBS affiliate in New York City. Applewhaite also serves on NACB's Advisory Board. She will continue to do so after moving to WNET, undoubtedly becoming

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The Accessible Alternative Format

It Can Work for Your Station

by Peter Ensel

Faculty Advisor, WPLT-FM
State University of New York
Plattsburgh, NY

For years, Program Directors at college radio stations have faced a dilemma. Do they play an alternative music format and introduce a loyal few listeners to new music, or do they go mainstream in an attempt to attract more listeners and silence their critics? It's a problem that PDs are going to be confronted with for years to come. But there is a solution to the problem and it can please fans of both formats.

The 1980s were good to the alternative format. The emergence of such groups as REM, 10,000 Maniacs and U2 from college radio has in part led to the format's surge in popularity. Both independent and major record labels recognize college radio and the alternative music format as a viable marketing tool for new artists and bands. These days most major record companies have their own promotional departments that concentrate strictly and low- and medium-powered college radio stations.

Pressure on Campus

Despite the increased recognition, however, the alternative or college music format is still ignored by a large percentage of the population. A recent survey conducted at the State University of New York at Plattsburgh showed that 17% of the student population listened to the college's FM radio station on a regular basis. Without documentation, I'd say this figure represents the average listenership amongst college radio stations nationally. For most commercial radio

stations, having a 17% share in their target audience would indicate success. But many student governments and college administrators feel this figure is too small, and thus the station isn't serving the best interests of its student community.

All across the country, college radio stations are being pressured into becoming more "accessible" or mainstream. Student governments and college administrations are limiting, and in some cases, cutting back on their funding to the campus radio station. Their attitude appears to be: "Why do you need the money when nobody is listening to you?"

WPLT

According to Susan Wilson, Assistant Director of Student Affairs at the University of Vermont and advisor to the school's radio station WPLT-FM, last year the Student Association considered slashing the station's budget. "Their feeling was that the

alternative music format was not popular with the student body," said Wilson, "and reducing the funding would be one way to get the station to change."

After talking to some people at the NACB National Conference last November, WPLT's managers decided to keep the alternative format but become a little more flexible. "The changes weren't major; basically what we've done is opened our ear to the students and have promoted the station more," says Wilson.

The changes have helped. According to

Wilson, UVM students are now more familiar with the station and WPLT seems to be enjoying an increased listenership.

WPLT

WPLT in Plattsburgh, N.Y., has taken on a similar approach in silencing its critics. After the results of the aforementioned survey were released, the station's executive board decided to make a few minor changes. The adjustments included putting into the hourly rotation three availabilities for music by a recognized band or artist. The song could be anything but a top-40 hit.

"College radio is more than a toy for those

Despite college radio stations' 17% average share of their target audience, many student governments and college administrators feel this figure is too small.

who are solely interested in music," says Edward Engelbride, FCC license designee for WPLT. "By increasing the diversity of the format we have increased the listenership of the station without losing our most faithful listeners."

Adopting an accessible alternative format can work for college radio. Since most college stations are the only ones in the market playing alternative and new music, the minor format changes should not erode their base listenership. And by increasing their accessibility to the majority of the student population, stations will see an increase in popularity and listenership.

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an even better resource to NACB as she develops an intimate familiarity with the "rules and regs" relating to public broadcasting.

Cable Call Letters in Jeopardy: The Association of Independent Television Stations (INTV) has petitioned the FCC to prohibit cable systems from using call letters on their local origination (L/O) channels. The controversy stems from ATC's Rochester, NY, system upgrade of its L/O channel into WGRC, which competes with a local UHF station. INTV's petition also cites cable's preferential treatment to such enhanced L/O channels as unfair competition to broadcasters. FCC Chairman Al Sikes has previously stated he has no problems with such cable L/O upgrades. (Source: *Cablevision*)

New Broadcast Stations Approved:

88.3 FM, St. Xavier College, Chicago, IL
88.9 FM, Florida State Univ., Tallahassee, FL

Aural Intercity Relay Approved:

KDAQ-FM, Louisiana State Univ., Shreveport, LA

New or Modified Call Signs Approved:

KAWC-FM, Arizona Western College, Yuma, AZ
KDLN-FM, Louisiana State Univ., Lufkin, TX
KGHR-FM, Tuba City High School, Tuba City, AZ
KTPB-FM, Kilgore Junior College, Kilgore, TX
WQMX-AM, Morris College, Sumter, SC

Facilities Modifications Approved:

KBIB-AM, Hispanic Comm. College, Marion, TX
KLCC-FM, Lane Comm. College, Eugene, OR
KTGG-AM, Spring Arbor College, Spring Arbor, MI
WFDD-FM, Wake Forest Univ., Winston-Salem, NC
WHFS-FM, Duchossois Cmty. Coll., Annapolis, MD
WHOV-FM, Hampton Univ., Hampton, VA
WMTB-FM, Mt. St. Mary's College, Emmitsburg, MD

WUKY-FM, Univ. of Kentucky, Lexington, KY

WVTU-FM, Virginia Tech. Fndn., Charlottesville, VA

Remote Pickup Mobile System Approved:

WWCU-FM, Western Carolina Univ., Cullowhee, NC

New Translators Approved:

K204BI, Pacific Lutheran U., Bellingham, WA
K210AG, Univ. of Missouri, Osage Beach, MO
K216BV, Boise State U., Ketchum, ID

New Translators Deferred (Temporary Approval):

K201BQ, Colorado Christian College, Colorado Springs, CO
K201BS, Cedarville College, Columbus, OH

Studio-Transmitter Links (STLs) Approved:

WLE-771, Paducah Comm. College, Paducah, KY
WLO-795, Northwestern College, Minneapolis, MN

For additional FCC information, contact them directly at 202/632-7000.

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• Vision AJ
• Tape Interstitials
• Transmission/Re-
• Program/Used
• TV Advisor
• Television
• NACB
• Internships
• For Sale
• Arts and Sci-
• Delay
• Carrier
• Mass-Com
• For Sale
• Arts and Sci-
• Mass-Com
• Used Equipment
• Mass-Com
• and Science
• P.

JOBS

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. Dr. Donald Fry, Graduate Studies Coordinator: 617/578-8610.

TV 23: This 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.

Editorial Assistant: Fairchild Publications, New York City. College grad to assist editorial staff in magazine production, layout, proofreading and reporting. Sharon Thorn: 212/741-4120.

Circulation Coordinator: Fairchild Publications, New York City. College grad to help coordinate trade shows. Conduct research and perform clerical duties. Jennifer Kane: 212/741-4120.

Sales Assistant: KGO-TV, San Francisco, CA. Assist Account Executives in sales preparation and follow-through. Heavy phone contact with ad agencies & clients. 60 wpm typing minimum. Kathryn Kander: 415/954-7778.

Sales Service Assistant: KTRK-TV, Houston, TX. Clerical work, data input, typing, filing. JoAnn Crenshaw: 713/666-0713.

Research Analyst: ABC Radio Network, New York City. College statistics or marketing degree with multimedia experience/computer applications. Translate sales account executives' needs into computer terminology and generate information. Catherine Fernandez: 212/456-7582.

Secretaries: Various posts requiring typing and wordprocessing skills at ABC in Los Angeles, CA: (1)Video Enterprises; (2)Comedy Series Development; (3)Dramatic Series Development; (4)ABC Entertainment, STDU; (5)On-Air Promotions; (6)TV Contracts. Jonathan Tsuneishi: 213/557-5233.

Secretaries: New York City. (It's a way to get a foot in the door at a network.) (1)ABC Public Relations; (2)ABC Entertainment—assist Casting Director; (3)National TV Sales, ABC. Heidi Smith: 212/456-7394.

News Researcher: WABC-TV, New York

City. Work with assignment desk developing long- and short-term stories. Should have 1-3 years newsroom experience. Contact: Henry Florsheim, WABC-TV, Asst. News Dir., 7 Lincoln Square, New York, NY 10023.

Promotion Assistant: WHYT-FM, Detroit, MI. Assist Director of Marketing & Promotion. Organized person, long & irregular work hours, meet constant deadlines. Lifting and moving heavy objects required. Geralyn George: 313/871-3030.

Television Production: WTVD-11, Durham, NC. Minimum 1 year in TV production w/ strong emphasis on chyron and still store skills. Contact: Brandon Rice, Production Svcs. Mgr., WTVD-11, P.O. Box 2009, Durham, NC 27702.

Assistant to Operations Mgr.: Good Morning America, ABC, New York City. Working knowledge of WordPerfect. Production environment experience helpful. Flexible hours. Contact: Elizabeth Aloisio, Capital Cities/ABC, 77 W. 66 St., 13th fl., New York, NY 10023.

Promotions Coordinator: On-Air Promotions, ABC, Los Angeles, CA. Experience in videotape and film production. PC experience and overtime required. Jonathan Tsuneishi: 213/557-5233.

Sr. Production Associate: 20/20, ABC-TV, New York City. Significant production experience in network quality TV including long form programming. Excellent writing and research skills. BA in journalism or communications required. Jeanmarie Kean: 212/456-7569.

INTERNSHIPS

Academy of Television Arts and Sciences Internship Program: The ATAS internship chooses 24 students each summer to work in direct contact with professionals in their desired area of the television industry. The Academy pays each intern a stipend of \$1,600 plus travel. In Los Angeles. Application deadline: 3/31/90. Price Hicks or Muriel Kahn: 818/953-7575.

Arts Apprenticeship Program: New York City Dept. of Cultural Affairs. Work/study placements at over 200 non-profit mass media and fine arts organizations. 212/974-1150. (Schools wishing to participate, contact: NYC Urban Corps: 212/566-3952.)

KSDK-TV News: Multiple internships are offered by the News Department of KSDK-TV, the NBC affiliate in St. Louis, MO. Stu-

dents 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. 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.

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. Kathey Gentry: 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 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.

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

C • L • A • S • S • I • F • I • E • D • S

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.

3/15/90: MCI Scholars program awards \$3,000 over two years to finance the junior and senior years of college for future leaders in the telecommunications industry. IL, IN, MI, OH and WI residents who are full-time class of '92 undergrads at schools in those states only. For an application, send a self-addressed stamped envelope to: MCI Telecommunications Scholarship Program, c/o Citizens' Scholarship Foundation of America, 1505 Riverview Rd., P.O. Box 297, St. Peter, MN 56082.

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.

4/6/90: NAMAC's Management Assistance Program promotes non-profit media organizational development with grants of \$4,000 each to defray professional consultant expenses for long-range artistic or financial plans; fundraising; board development; public relations; marketing; or audience development. Fenton Johnson, National Alliance of Media Arts Centers: 415/861-0202.

4/16/90: Producer's Marketplace is a pre-

mier showcase of new independent documentaries and educational films and videos. Student and professional works, including works-in-progress accepted. Sponsored by the National Educational Film & Video Festival. 415/465-6885.

4/30/90: The John Bayliss Broadcast Foundation awards scholarships to U.S. college students to support and encourage the furthering of their broadcast education. Contact Ms. Kit Hunter-Frank at Paul Kagan & Associates: 408/624-1536.

5/1/90: Armstrong Awards are given to radio stations and independent producers for excellence and originality in several programming, technical and other categories. 212/854-8703.

5/1/90: The Douglas Edwards Award from St. Bonaventure University is for high ethics in broadcasting. Dr. Russ Jandoli, Mark Hellinger Award Committee: 716/375-2400.

5/31/90: The Crystal Radio Awards of the National Association of Broadcasters honors outstanding ongoing achievement in community service. 202/429-5420.

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 to Contests, Festivals & Grants*, 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.

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.

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

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Kris Elliot at 818-992-4288
or write to: **J&I Audio/Video,**
20899 Kelvin Pl., Woodland Hills, CA 91367

THE AMARC is the World Association of Community Radio Broadcasters. They put out a multi-page newsletter, *InteRadio*, three times a year with loads of interesting newsbits on alternative radio in countries around the world. Subscriptions are \$10/year. 514/982-0351.

MEDIA NETWORK provides alternative views on social, political, cultural and community issues of national importance through works by independent film and video producers. Its computerized information center lists over 3,000 titles. Other services are offered. 212/619-3455.

A 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.

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- U·NET is accepting radio and television programs for the spring '90 season;
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- For more information, contact Dara Goodman at (401) 863-2225

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



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Los Angeles, CA



PA-NJ-NY-OH
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April 6-8
Indiana U. of PA
Indiana, PA



THIRD ANNUAL
NATIONAL CONFERENCE

November 16-18
Brown U.
Providence, RI