

# College Broadcaster

March, 1990

A Publication of the National Association of College Broadcasters

## *Regional Conferences*



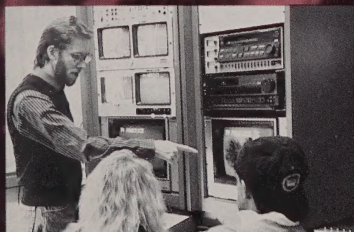
*Rocky Mountain Conference*

*Black College Radio*

*NBC's Brian Ross*

*Computer Graphics  
for College TV*

*New U•NET Program  
Profile Column*



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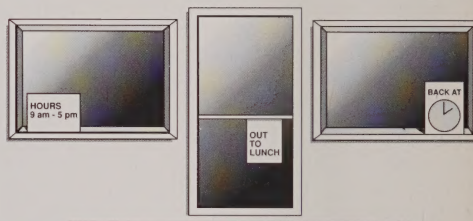
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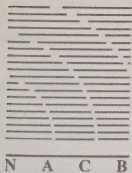
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# College Broadcaster

Vol. 2, No. 6, March 1990



## Rocky Mountain Broadcasting ..... 6

With last month's successful NACB Rocky Mountain Regional Conference, Colorado may become as famous for college broadcasting as it is for skiing. A photo spread is also included with the keynote speech (see below).



## Brian Ross' Keynote Speech. .... 6

NBC News' Chief Investigative Correspondent addresses NACB's Rocky Mountain Regional Conference and shows why he's regarded as the best in the business.



## Black College Radio. .... 8

A thought-provoking analysis of the only organization and convention devoted to Black college broadcasting. But is it in trouble?

## Double-Feature on Computer Graphics:

Two articles explain how ICB-TV's Amiga-based system helped students leap into modern broadcast computer graphics . . .



## A Graphic Evolution ..... 24

Ithaca College's Manager of Television Operations discusses the components of the changeover.



## The Amiga and I. .... 25

One student's experience proves that broadcast-quality computer graphics can be a reality on college TV.

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Center cover photo from the National Association of Broadcasters 1989 Convention, Las Vegas, NV. Courtesy NAB. Other cover photos from the First Annual NACB Rocky Mountain Conference of College Broadcasters by Jay Hirschson. Inner magazine graphics by Eric Olson.

Other photo credits: p.3-(t. to b.) Jay Hirschson (top 2), Glenn Gutmacher, Tom Inman (btm. 2), p.8-Glenn Gutmacher, p.15-courtesy NYU Today; p.16,17-Jay Hirschson; p.24,25-Tom Inman; p.28,29-Glenn Gutmacher.

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## Saving Musical Diversity

I don't like what I'm seeing on music video shows on college TV and music playlists for college radio stations. The musical diversity they could encompass (and which college radio has traditionally been famous for) is not being realized, and listeners desiring to expand their musical horizons are the victims.

The blame falls on both sides: music suppliers and college broadcasters. First, a brief history: Over the last decade, "alternative" music has become hot product. This genre, which descended from the progressive music tradition of the late '60s and '70s, is now being embraced by both the major and independent recording labels. In 1980, no major label had a college/alternative department; in 1990, they all do. In addition, there are more new indie releases today than ever in history. So why should there be a problem with college TV and radio's musical diversity?

### Majors Have Edge Over Indies

One part of the equation is the indie labels. As one *Wax Trax!* label employee put it, "The indie rock labels have no sense of community. There's too much unhealthy rivalry...and...far too many of them releasing far too many records. Indies should learn to think with their ears and not with



Glenn Gutmacher

their egos." A second indie problem: "We're in a tough marketplace; we compete with multi-million dollar companies for artists, media exposure, access to retailers and access to potential customers," said a rep from Restless Records. Third, videotapes and CDs are still more expensive than vinyl to produce, so tight-budgeted indies can't circulate those releases as widely to college TV and radio. What results is that the vast range of musical offerings from indies don't get broadly distributed.

This is not to say the indies are ignoring college radio and TV with their diverse releases, but the economics are almost forcing them to. Two things we've noticed here at *College Broadcaster*:

(1) The majority of indie labels in our "Record Service Column" report they cannot service stations below a certain wattage or audience size because they can only afford to concentrate on "important" college stations, whereas the major labels service virtually all college stations...

(2) The indies rarely have videos to offer to college TV, and when they do, only to a handful, whereas the major labels offer much more comprehensive video service programs to college TV stations.

The result is major label domination of college music video and radio airplay, and, according to WXYC-FM/University of North Carolina-Chapel Hill's Glenn Boothe, "you hear a lot of the same bands now across the U.S." If you doubt that, check out the top 100 charts for the two premier college/alternative trade magazines, *CMJ New Music Report* and *Rockpool*. They're virtually identical, month after month. The college stations see these charts, and that reinforces the need to conform to "stay cool" with what's "in."

### Pressure on College Broadcasters

How does some music get labelled "in" while other music is "out"? One important factor is the major labels—the ones who do have sufficient resources in money, staff and time to contact and supply college TV and radio stations on a regular basis. Of course, they push their own releases as the "happening" product that college stations must play if they want to stay "cutting edge." Major labels deny this, at least outwardly. At a music convention last year, Columbia/CBS Records' Steve Tipp commented, "DJs should have fun doing radio shows; they shouldn't feel pressured" to play any particular music.

But when veteran reps from the big prestigious labels that college stations depend on for new music call, it can intimidate a 19 year-old college music video producer or radio music director to do so—especially if s/he wants a job with a label after graduation. As Dave Reynolds, drummer for the alternative rock band *Spiral Jetty* commented, "everyone who works in college radio in the northeast or the west coast, the main thing they're concerned about is...to get a nice, cushy job at some label...And they pretty much set the example for the rest of the country." Whether or not it's that pervasive, the fact is that many of today's record label reps graduated from music departments at college stations, so the connection exists.

### It's Up to the Stations

I doubt the economics that let majors dominate the indies will change for a while, so the opportunity to restore diversity to college music video and radio rests with you—the stations themselves. It may be an easier thing to change than you think. "MDs [music directors] aren't being aggressive enough," said Chris Washington, General Manager of WHBC-AM/Howard University, a campus-limited station. "I...wrote all the little R&B labels and I got a lot of music," he said. He feels music directors are too cautious, checking out other charts before adding something to their rotation.

Maybe your station likes having a limited format and tight playlist. After all, if you're training for a professional DJ job, that's what you'll face. But if your station is interested in increasing the musical diversity of its shows, you might take Chris' advice and start making calls, sending out service requests to indie labels, and distributing a playlist regularly. Yes, it's going to take time—probably more than one full-time student acting as music director can spend. But if the staff works together, you'll probably start getting a more diverse array of videos and discs.

### Corrections

The call letters of Morris College/Sumter, S.C.'s new commercial AM broadcast station are WQMC. It was mislabelled in the February issue's "Government and Industry News" section as WQMX.

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is published in part thanks  
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To the  
Editor...

# Letters

...And to  
NACB

Dear NACB:

I have found *College Broadcaster* to be an invaluable source for college radio. I am the student manager at KSAU. I have learned more from your magazine than from any other source. You touch on issues that are important to student broadcasters. Thank you for the fine job you are doing.

I have a problem that needs to be addressed at my station: the indecency rules that are in such controversy. I notice that you have dedicated yourselves to informing college broadcasters as to what might affect them without trying to "cramp their style" as far as walking the edge.

I have a program on my station that "walks the edge" of indecency. As a matter of fact, we have had to take some punitive actions when those borders were crossed.

I am requesting that you send a copy of your indecency file that you have maintained, so that my station can set down some guidelines to address that problem.

Thank you for supplying your service. It is much appreciated on my end.

Kevin W. Harris  
KSAU-AM 57  
Southern Arkansas University  
Magnolia, AR

*Kevin, we always appreciate letters like*

*yours. NACB's indecency file materials are in the mail to you.*

*--NACB Management*

Dear NACB:

Thank you so much for the wonderful article that appeared in the [January] edition of your magazine ["Battling Campus Racism"]. The response has been incredible!!!! We have received contacts from everywhere from Tufts to the University of Michigan. We are all firmly convinced that none of this could have happened without your support....Again, thanks for all you have done.

Ria Spencer  
Wellesley College  
Organization for a New Equality  
(O•N•E)  
Wellesley, MA

*Editor's Note: For more information about O•N•E's public service announcement campaign for college stations to help eliminate campus racism, call 1-800-766-6631.*

Dear Friends:

I and several other students here at Prescott College are looking into the possibility of building an FM radio station. We'd like to broadcast over the air, possibly to a radius of 15 miles or so, but

for financial reasons we may have to start out broadcasting only on campus.

If you have, or know of, any resource materials that might be available to us and that might help us in planning the construction of this station, we'd be grateful for your assistance. We'd also like to see any literature you can provide us regarding your organization.

Thank you for your time. We're looking forward to hearing from you.

Rick Taylor  
Prescott College Radio Advocates  
Prescott, AZ

*Editor's Note: We receive many letters like Rick's and are happy to send materials and recommend consultants to help start college stations. If you know of a college looking to start a cable or broadcast radio or TV station, tell the organizers to call NACB at 401/863-2225.*

Dear NACB:

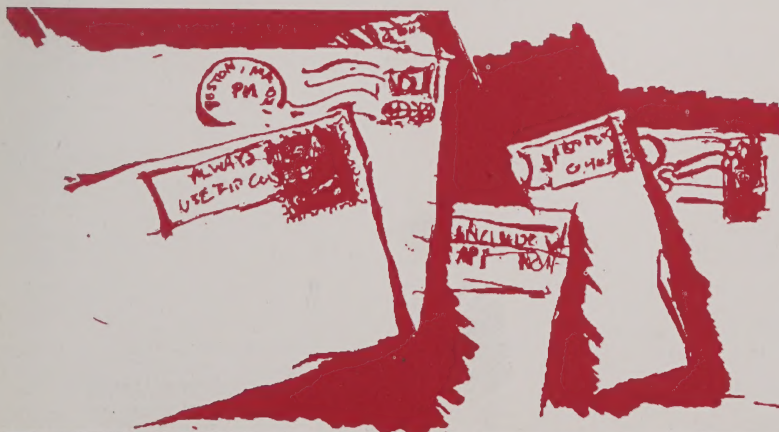
Thank you for your letter of February 6 mentioning our omission of [U•NET TV] in the January [LPTV] programming directory...I apologize. Thank you for sending information on NACB. I'll include it in the March (NAB) issue. And I'll make sure we don't miss you [in] next year['s directory].

Jacquelyn Biel  
Editor  
The LPTV Report  
Milwaukee, WI

*Ms. Biel was referring to The LPTV Report's annual directory of program suppliers to low-power TV stations. U•NET is already carried on several LPTV stations in addition to many college cable TV stations.*

*College Broadcaster appreciates your comments--both praise and constructive criticism--about College Broadcaster magazine and NACB projects.*

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



# Rocky Mountain Broadcasting

## Brian Ross' Keynote Address

at the NACB Rocky Mountain  
Regional Conference

Western State College, Gunnison, CO  
February 2, 1990

An edited and abridged transcript  
Transcribed by Tim Murphy

*...With our conferences, we are out to bring together students and faculty from college radio and TV stations throughout the region, to learn about college broadcasting, professional media, and to help in terms of careers in the field as they graduate. With those goals in mind, I don't think we could have gotten a better keynote speaker than the gentleman who's here tonight. Brian Ross is the Chief Investigative Correspondent for NBC News. During his time there, he's been responsible for [breaking] some of the major stories over the past decade. You may remember the ABCA Congressional scandal in 1980, the hijacking of the airplane in Honduras in 1982 in which he helped to save 30 hostages' lives, and in the mid-'80s, the "new payola" scandal of DJs in top 40 radio. These are all stories he's broken, only a few among many. It's been a highly distinguished career for him and I know that we're looking forward to hearing from him not only tonight, but in his seminar tomorrow morning on "Broadcast Reporting and Responsible Journalism." So without any further ado, I'd like to introduce our keynote speaker, Mr. Brian Ross. [Applause]*

Thank you very much. I'm glad to be here tonight. I'm advised the podium is down here instead of up [t]here because if it were up there the lighting is such that you wouldn't see my face. I've put people on the air in silhouette but I have never myself appeared in silhouette. [Laughter] The prospect of that in Gunnison, Colorado!

I'm going to talk tonight a little about what I do for a living and why I think it's important. Hopefully it relates to what you'll be doing for a living yourselves, those of you that are broadcasters. It's nice to be able to talk for more than a minute and twenty-five seconds as we're often held to on the Nightly News. David Brinkley often joked that if the Ten Commandments were handed down to Moses in this day and age, the lead story would be something like "Good evening. God today handed down the Ten Commandments to Moses. Here are reports on the two most important." [Laughter]

### Broadcasters' Power

Last night I stood on the border of Mexico in San Diego and did a report about the Mexican officials who are implicated in the murder of the American D.B.A. agent, P.T. Camarena, and their involvement in it. One week from tonight—at this very time—I'll be on a plane probably about to touch down in Bogota. I'm going down there to cover the summit [meeting] of drug-

producing countries that President Bush will attend on February 15th. The White House, by the way, has advised the networks and the other reporters who cover the President, that while they will be able to protect the President for the full hour and a half he plans to spend in Cartagena, they have no plans and cannot, in fact, provide protection for the press traveling with him.

In Columbia—and in Mexico as well—reporters are really the...favorite targets right now. They have a saying in Mexico and in Columbia—particularly in Columbia—if you're a reporter, a judge or a police official, you can choose your metal. How do you like the silver [monetary payoffs] from the drug bosses or would you like the lead [bullets] from the drug bosses' guns? The best-known broadcasters in Bogota travel around in armor-plated cars with seven or eight bodyguards wherever they go. Their lives are constantly in danger because of what they have reported on the air. And they don't even report that much, frankly. They admit that they don't say all they know but they do say quite a bit. And their lives are in danger. Some forty-five journalists in Columbia have been killed in the last few

### A BRIEF RECAP

They flew into the heart of one of Colorado's favorite skiers' paradises, Gunnison Valley. But unlike the thousands of parka-clad snow fanatics, a smaller group of visitors was there for another reason: NACB's First Annual Rocky Mountain Regional Conference.

Hosted by Western State College and its student-run stations, KWSB-FM and WSC-TV 35, the Conference began on a Friday with station tours during the day, followed that evening by a captivating keynote speech by NBC News' Chief Investigative Correspondent, Brian Ross (the transcript is reprinted in this issue). He held the crowd with stories of his difficult yet rewarding work as one of journalism's top broadcast reporters, and shared his opinions on tough issues facing TV news today during a no-holds-barred question-and-answer session. It was followed by an informal reception at a nearby pub, providing a fun atmosphere for students and professionals to mingle and get to know each other one-on-one before the official conference sessions began.

### Saturday Panels for Everyone

On Saturday, students were informed and motivated by a full day of seminars, panels and workshops specifically geared to college broadcasters. Although all sessions were moderated by student staff of KWSB-FM or WSC-TV, guest panelists represented the top of the media profession in the region. Nevertheless, students became the focus as the sessions were highly interactive with the audience. Following breakfast, the participants lunged right into hard-hitting panels and never looked back:

The panel of "Women in Broadcasting" fea-

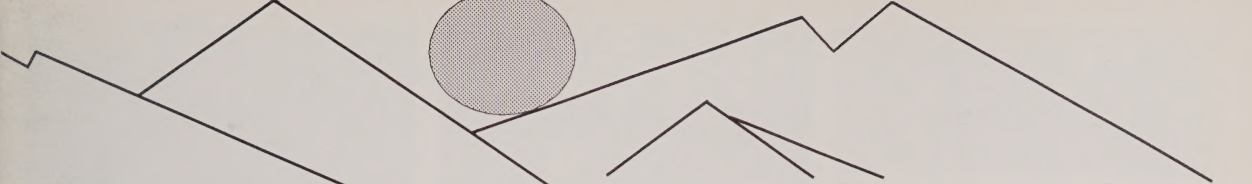
tures three successful women working in the media—agency representation, radio, and TV, respectively—who broke some stereotypes about broadcasting being an "old boys' network," though they relayed evidence and experiences that revealed there's still a long way to go in some areas.

Brian Ross provided an encore by hosting a solo session on "Broadcast Reporting and Responsible Journalism." Picking up from where he left off at the keynote, he left virtually the entire session open to audience questions—who picked his brains on everything from the steps involved in investigating a story to ethical questions on limits in reporting.

Two workshops—one radio and one TV—provided the hands-on opportunities often lacking at both professional and student conferences. The radio workshop concentrated on sound checks, giving students an opportunity to find out on the spot if they had what it takes to get an on-air job. Three experts from commercial radio listened to tapes and commented on the "rights" and "wrongs" of air checks and DJ style. The "Techniques and Edits" TV session combined a workshop and seminar to describe how best to utilize video and sound editing techniques to get your message across.

### TV Sessions

"Structuring a TV News Program" got into the nuts and bolts of making such a show a reality, applied to the unique budget and staff situations typical of college broadcasting by two news staff from Denver's ABC affiliate, KUSA-TV. With the revolution that cable and satellite technology has brought upon the television industry, "TV Programming Decisions in the 90's" explained how that's affected programmers' choices on a



ance business or the food business. It's more than just another business. Broadcasting gives us the potential to be a force for a wonderful good in the society we live in.

The other side of that coin is the incredible waste that some segments of the American broadcasting industry put to that power. The game shows, the pandering to the lowest possible common denominator—these are the terrible, terrible squanderings of the resource that we have in an industry of which you will soon be becoming a full-time part of if you go on into the broadcasting business.

### Ross' Start in Broadcasting

I started myself as a college broadcaster. I went to a number of schools. I'd like to say that I investigated a lot of things as a student reporter. However, among them was not my classrooms, for the most part. [Laughter] I went finally to the University of Iowa. I worked at the radio station there, WSUI, and I learned there—I'm not really clear how it came together, but there was a group of us at this station...we had a belief that what we were doing was for the public good and that it was

important to get to the truth, to tell it without fear of anything happening to us. And just a few months after I had graduated from the University of Iowa and had landed a job with one of the big television stations in that area—KWWL in Waterloo, Iowa—my principles about reporting were put to the immediate test.

The owner of that station, the NBC station in Waterloo, was also the president of the Chamber of Commerce and he very much wanted a new highway built through some community there. And he ruled to the news department that in fact there was no opposition to this and it was a foregone conclusion. And the referendum that was on the ballot in November was accepted by everyone and there was no reason to do a story about those residents who had complained that "we don't really want an eight-lane interstate highway built through our neighborhood." The young turks in the newroom, including myself, decided that there was a story there and it was important to tell both sides. We did the story. We called his bluff. And we got fired. [Laughter]

I like to tell that story because it was an important test for me and one I'm proud I stood up

plethora of channels serving an increasingly fragmented audience.

NACB's own Publications Director, Glenn Gutmacher, participated in three sessions as well. As a panelist on "A Decision to Fundraise: Now What?," he revealed proven techniques for choosing effective fundraisers and making them work at a college station, along with KWSB's veteran General Manager and communications professor, Jim Gelwicks, and Western State College's Public Relations Director, Don Kassing. Gutmacher joined Gelwicks again on "Students vs. Professionals," where the debate raged about whether or not student managers could effectively run a station year after year, and what organizational structure maximizes student participation while maintaining a smooth operation. Finally, in "Selling Yourself in a New Decade," Gutmacher joined the General Manager of commercial independent KTVD-TV/Denver, Jack Moffitt, to describe the hot areas for media careers in the 1990's and provide inside tips to job-seekers. It surprised many in the audience that many of the more lucrative and exciting opportunities in electronic media were outside of traditional radio and TV broadcasting.

### Radio Sessions

Though Brian Ross showed how exciting TV reporting can be, news on radio can be just as dynamic—especially when it's live. That was covered by the News Directors of KZYR-FM and KWSB-FM in "Learn to Be Live: Radio News."

An ongoing problem for many college stations is record label servicing and promotions. How can stations improve those relations? Representatives from CBS and RAS Records as well as music directors from professional and college

stations traded their sides of the story and shared problems and solutions with the audience.

Radio programming has come a long way since AOR became a top format in the 1970s. What formats will dominate the airwaves in the 1990s? A panel of top radio formatting consultants and programmers told the audience.

### Time to Party

Of course, a conference in the Rockies would not be complete without skiing. Professional panelists and students alike took the slopes at Crested Butte, one of the area's top ski resorts, on the closing Sunday and even before the conference began on Friday.

In addition, a gala dinner on Saturday night was sponsored by Western State College with all the media professionals and student organizers from KWSB-FM, WSC-TV and the school present. Communications Department instructor and KWSB General Manager, Jim Gelwicks, gave a short speech individually honoring the organizers of the event and NACB. Indeed, throughout the conference, the hospitality the guests were shown was rivaled only by the scenic Rocky Mountain views from the ski slopes.

A sizable group of the professionals and students continued on after the dinner to downtown Crested Butte where the visitors explored the bar scene first-hand. The first place was fine—including a band that played highly danceable, funky bluegrass versions of hard rock songs—but midway through the evening, the group was forced to leave when a fire broke out in the club. Undaunted, most of the group remained intact and walked down the street in bitter cold to other places—and received with more warm, Rocky Mountain hospitality.

for. It's also nice to know that...one of that station's featured promos likes to say "this is the station that produced Brian Ross, the award-winning NBC correspondent." [Laughter] I always tell the story wherever I go and I always get the call-letters very clear: KWWL. [Laughter] But that tough stand that I took then is the kind that you may face yourself. And it was tough. I was out of college two months and this was no way to start a career by being fired from your first job. How will that look on a resume? What will the next station say? They'll never believe you. They'll think you're a drug dealer or a terror who won't show up for work on time! [Laughter]

But that tough stand at that time held me in good stead because I've gone through now almost 20 years of commercial broadcasting. And I've been shot at, hijacked, held hostage, arrested, denounced, and, of course, like any good reporter, burned in effigy—this time in the Bahamas by the followers of a corrupt Prime Minister on whom we've done some stories.

Since 1976, I've been a correspondent for NBC news, working primarily for the NBC Nightly News. When I first started the anchorman was John Chancellor and David Brinkley—and then it was Roger Mudd and Tom Brokaw—and now it's just Tom Brokaw. In that time—working with a producer, Ira Silverman, who is my full-time partner and colleague—we have recorded corruption from major unions, including the Teamsters, the activities of the KGB in this country, the activities of the CIA overseas, General Noriega, drugs, corruption, wrongdoing wherever we can find it—and whenever we can find it.

### The Top-40 Payola Scandal

In some cases we found wrongdoing and corruption in our own business—in the broadcast business. We did a story about payola. Do all of you here know what payola is? Anybody here even been offered payola? [Silence] Well, sex, drugs, rock and roll have a lot to do with the American music business—or they did—and the American radio business as well.

We conducted an intensive four-month investigation based on leads we received from people who worked in radio stations, who were in the music business. And here's what we found: That for certain key stations, the ones that report the songs on the Top 40 they've added that week—the new hot songs—the ones that report to a certain magazine called *Radio and Records*—and there are stations of all sizes and markets that report these playlists—the program directors of those stations could triple, quadruple, their salaries if they were prepared to accept payments of cash, cocaine, women or boys from various record company promoters who work for a record

BRIAN ROSS  
Continued on page 16

Photos 1. to r.:

Black College Radio Convention Chairman and founder, Lo Jelks, makes some remarks at last year's convention; keynote speaker (and BCR's "Broadcaster of the Year" award winner) Nelson George delivers his address

# Black College

by Glenn Gutmacher

*Editor's Note: We have timed this piece to appear as a preview to the Black College Radio Convention, to occur in Atlanta, GA, on April 13-14.*

Seventeen years ago, a newspaper for the predominantly Black colleges in the central Atlanta, Georgia, area was founded by Mr. Lo Jelks, an educator there. Called *AUC Digest* (referring to the Atlanta University Center), the publication's purpose was to link the Black communities of those schools.

While running this operation, Mr. Jelks noticed radio broadcasting's growth in the Black community and wanted to establish a link similar to the one *AUC Digest* provided, this time for Black college radio stations throughout the region, whose students would eventually contribute to minority participation in the professional broadcasting industry. With some seed money from the Southern Education Foundation (which renewed the grant for one more year), the first annual Black College Radio Convention was held in 1979.

## Convention Unique in Minority Broadcasting

Today, Black College Radio (hereafter, BCR) is officially a division of Mr. Jelks' Collegiate Broadcasting Group, Inc., one of an increasing handful of broadcasting organizations geared to the needs of minority populations, such as NABOB (National Association of Black Owned Broadcasters), the National Association of Hispanic Journalists, the National Association of Minority Broadcasting, the National Black Media Coalition, and ICBO (Interracial Council for Business Opportunity). Even the FCC may be turning around: they have a Minority Enterprise Program now, and have issued a record amount in fines over the past six months against commercial stations violating Equal Employment Opportunity Act



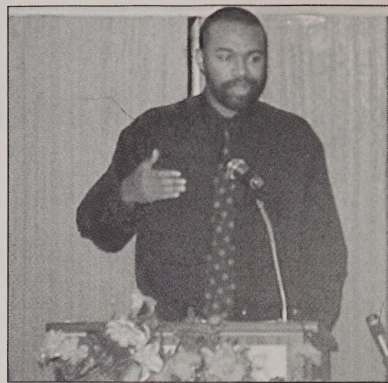
guidelines by insufficient minority recruitment searches and hires of minority staff.

Nevertheless, BCR remains the only one of these specifically devoted to minority college broadcasting. In panels and workshops, virtually all Black professionals share the stage with student panelists, covering such topics last year as: how to get into radio management, Gospel programming on college radio, the future for Blacks in sports broadcasting, record company relations, fundraising techniques, FCC questions, and the future for college radio, as well as a creative problem solving workshop.

BCR '89 featured three prominent Black speakers over the two-day conference: Adam Clayton Powell, III, NPR's (now former) Vice President of News and Information, and Larry Davis, Director of National Black Music Promotion for CBS Records' Epic/Portrait/Associated labels, were the two luncheon speakers, while Nelson George, author of *The Death of Rhythm and Blues*, music critic for *Billboard* and *Playboy* magazines, and a frequent music industry conference speaker, did the keynote.

BCR's awards banquet, sponsored by Annheuser-Busch and MCA Records, included seven categories: the most popular established—and new—male, female, and duo/group, and most popular Gospel artist/group. It's obvious that Black pride runs high here: The convention's only audible groans erupted from the audience when George Michael was announced as the winner in the popular new male category.

Attendees this year should be honored that one of the new FCC Commissioners, Andrew Barrett (and the only Black Commissioner), has accepted the invitation as keynote speaker. This year will also mark the debut of a cash grant to the BCR "Station of the Year," sponsored by an unnamed record label. The Station of the Year award goes to an outstanding Black college radio facility, though "outstanding" can be for potential just as easily as for reality. Last year's winner was WAUG at St. Augustine's College in Raleigh, North Carolina. At the time, the school was in the process of constructing a new \$1.2 million broadcast facility for its commercial AM radio station and



# Radio

pending application on a broadcast commercial TV station, which is a first for a Black college in the U.S. Though managed by professional staff, the operation uses students to a large extent, which undoubtedly helped in garnering them the award.

So there's a lot going on there, but what exactly is the BCR convention trying to accomplish? The stated purpose of the BCR Convention is "to provide an annual forum for black college broadcasters, professional broadcasters and members of the music industry to meet and discuss ways and means to increase minority participation in the broadcasting industry." The "Conference Mission" statement spells out that purpose in more detail, with general goals:

01) To create and maintain a vehicle for black colleges and universities to acquire information for the construction and maintaining of college radio and television stations.

02) To organize a Board of Advisors consisting of college and professional broadcasters.

03) To assist black colleges and universities in raising funds for communications programs at the various institutions.

04) To provide for employers a pool of applicants for possible employment in the industry.

05) To provide services for black colleges and universities in engineering and technical assistance.

06) To provide for record companies an up-to-date listing of black college stations and personnel.

07) To distribute a monthly newspaper to black college stations, record companies and other industry representatives.

08) To organize a service whereby professional broadcasters may spend periods of time on black college campuses as advisors to college station personnel in a role similar to that of "visiting professor."

09) To communicate with the Federal Communications Commission (FCC) as

representatives of black college broadcasters.

10) To engage in other activities for the advancement of black college radio.

From this, it would sound like BCR is a heavyweight in the educational broadcasting industry. Unfortunately, it isn't.

### Lack of Organization

BCR isn't quite an organization. Outside of what relates to the annual conference, there are no official activities coordinated by BCR. That may explain why few if any of their mission goals have been achieved.

Each year at the conference, many ideas for projects are tossed about to bring BCR closer to being a networked organization, offering services throughout the year. "There had been talk of establishing a Black College Radio news network so news could be exchanged, a whole flow of information between schools," said Sonja Williams, faculty advisor to WHBC at Howard University, and former General Manager/faculty advisor to WSNF-FM at Winston-Salem State University in North Carolina. "But a lot of organization is needed for that, and technology, which [requires] a lot of money. But the first thing needed is organization."

And that's going to be a problem, at least in the short term, because BCR is still basically a one-man band. The staff consists of BCR Chairman Lo Jelks, and one part-time coordinator he has hired "to help with the convention and other future projects," Jelks said. What other projects? "It's no secret we have been talking for a couple of years about doing a film on Black college radio," Jelks said. "That's one of the projects."

"As a segment of the industry, I think it's [Black college radio] going to definitely have to become more organized," Williams said. "The contacts [at the conference] will have to be maintained....If you're at Virginia State and someone's at Norfolk State, you don't necessarily know what they're doing unless you have a personal contact there."

The monthly newspaper to Black college stations mentioned in the "Conference Mission" would go far in helping to solve that, but it is nowhere near a reality. Publishing *AUC Digest* has Jelks' hands tied up currently.

Given the lack of resources at BCR headquarters at present, the interim solution would seem to be involving the Black college stations more, farming out projects to them to undertake. However, some individuals close to the situation say that Jelks does not want to decentralize BCR, even though it could allow for the development of the organization that convention attendees seem to want. On the other hand, decentralization would doom BCR if ongoing interest from

Black colleges is lacking. Regarding the aftermath of conventions, Lo Jelks said, "We get some feedback [from faculty attendees], seldom from students." Such a response is shaky ground upon which to found an association.

Nevertheless, the annual convention attracts a moderate crowd, with some 200 attendees last year. Perhaps more enthusiasm could be generated if the base pool were larger. And it's one of the many subjects BCR attendees have discussed at conventions before.

### Recruiting More Widely?

Though representatives from some 100 Black colleges are expected to attend the 12th Annual Conference next month in Atlanta, minority-oriented programming is certainly much more extensive in college radio. Virtually all college stations today offer some amount of reggae, jazz, rap, house, hip hop, R&B and other urban music genres typically embraced by the Black community. Indeed, the popularity of the programming often transcends the Black audience, which may help explain why many White-majority college radio stations offer such music. Both Blacks and Whites at such stations are found programming this music, both in the predominant format's music mix and in specialty shows. However, BCR is far better known in the Southeastern U.S.—where the majority of Black colleges are—than else-

where in the country. Colleges in northeastern cities, which also contain dense pockets of minority residents, thus represent another prime target for BCR.

What effort has been

made to reach that segment of the Black college radio population and recruit them for the convention?

"We have done some of that. We'll be doing that more than we've been," said Jelks. "We're going to put them on our mailing list and let them know they're certainly welcome. We're going to make a special effort to start doing that."

Chris Washington, the student manager of WHBC/Howard University, remembered that at last year's convention "we talked about expanding it to White schools that have Black formats, urban, rap or house shows in their programming." But he didn't know what BCR had done to implement it.

Whether due to inadequate staff, money or something else, BCR's expanded recruitment effort has been lackluster. Though some school stations with strong minority input were notified (e.g., the Amherst, Massachusetts-area colleges), many others were not.

One outstanding omission is WYBC-FM, the commercially-licensed station at Yale University in New Haven, Connecticut. The

station maintains a block format staffed by students for most of the day. However, the station's highest ratings (and greatest single portion of advertising revenue) come from "Spectrum," the urban-oriented music show aired each afternoon into early evening. The show is staffed by a mix of community residents and Yale students who are mostly Black. Thanks to its programming and promotional events held around the city, "Spectrum" is generally recognized as a major cultural force in the greater New Haven community, which has a large proportion of Black residents. However, neither WYBC nor "Spectrum" were invited to BCR.

### Convention Evaluations

Though opinions vary just as people do, evaluations of the BCR Convention generally split into two camps: students-pro; faculty-con. And even the faculty know why students like it more than they do. "I think for the students it's real good," said Howard University's Sonja Williams. "I know my students were really excited about being there." For students, it's always new, since they may attend only one or two BCR conventions in their entire college career. Basic sessions on basic topics in college radio and media careers don't seem basic to first-time, teenage attendees. In fact, Hampton University's WHOV-FM in Virginia broadcast 20 students to BCR in Atlanta last year.

But for the advisors, "those of us who have been in the business a while," Williams said, "it's not real exciting for us." She got a lot out of some sessions, while others were "real sleepers." That's typical of most college broadcasting conferences. To improve it this year, however, rather than traditional panels, Williams hopes the convention will include more practical workshops. She offered examples: "Different ways to do a program log better, how do you really train and maintain a viable news staff." Though she felt the two-day duration was short, she still supports the convention for Black college radio faculty: "It's a great networking source. [You] find out what they're [other stations] doing successfully," she said. But she'd like more sessions geared to faculty-level attendees.

Other college radio veterans generally agreed but expressed their feelings more strongly. "I'm not impressed with the Black College Radio conference at all," said Cathis Hall, General Manager of WVST-FM at Virginia State University-Petersburg. "It just doesn't provide what we need. It should have elevated to another level by now." But she stays with it because of her students. "It's a good networking opportunity for students, so I keep going and bringing students," Hall said.

Though the schism between faculty and student evaluations of BCR exists, there is still a chance to salvage the convention and make it more worthwhile to everyone by modifying the format, such as including

BCR

Continued on page 28

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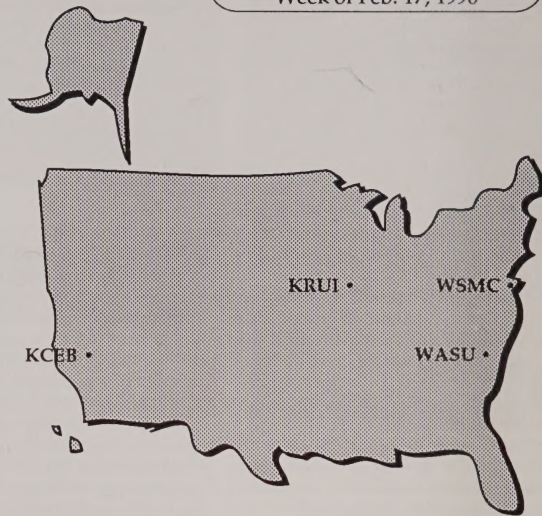


1. Sachar Musak, "Gorba," Nettwerk
2. They Might Be Giants, "Birdhouse," Elektra
3. Camper van Beethoven, "Laundromat," Virgin
4. Rave-Ups, "King of Rain," Epic
5. Mission UK, "Deliverance," Polygram
6. Wonderstuff, "Let Me Down," Polygram
7. Questionnaires, "Window," EMI
8. Midnight Oil, "Blue Sky Mine," CBS
9. Thin White Rope, "Hidden Land," Frontier/RCA
10. The Beloved, "Hello," Atlantic
11. Blue Aeroplanes, "Jacket Hangs," Chrysalis
12. Lilac Time, "American Eyes," Polygram
13. Beautiful South, "Keep It In," Elektra

Week of March 8

## Station Sampler

Week of Feb. 17, 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!

### KCEB-AM

Cerritos College  
Norwalk, CA; 213/860-2451, x330

1. UB40, *Labour of Love II*, Virgin
2. Terence Trent D'Arby, *Neither Fish Nor Flesh*, CBS
3. Stone Roses, *The Stone Roses*, Silvertone/RCA
4. De La Soul, *Buddy*, Tommy Boy
5. The Front, *The Front*, Columbia/CBS
6. Nuclear Valdez, *Summer*, Epic
7. The Adventures, *Trading Secrets With the Moon*, Elektra
8. Eleventh Dream Day, *Beet*, Atlantic
9. Lenny Kravitz, *Let Love Rule*, Virgin
10. Ministry, *A Mind Is A Terrible Thing To Taste*, Sire
11. Various Artists, *Flashback (soundtrack)*, SDTRK/WTG
12. Michelle Shocked, *Captain Swing*, Polygram
13. Smitherens, *11*, Enigma/Capitol

### KRUI-FM

University of Iowa  
Iowa City, IA; 319/335-3041

1. They Might Be Giants, *Flood*, Elektra
2. Various Artists, *Certain Damage #25*, CMJ
3. Ministry, *A Mind Is A Terrible Thing To Taste*, Sire/Warner Brothers
4. Blue Nile, *Hats*, A&M
5. Michael Penn, *March*, RCA
6. Sinead O'Connor, *Nothing Compares 2 U*, Chrysalis
7. Beastie Boys, *Paul's Boutique*, Capitol
8. Peter Murphy, *The Line Between...*, Beggars Banquet/RCA
9. De La Soul, *Buddy*, Tommy Boy
10. Blake Babies, *Earwig*, Mammoth
11. Butthole Surfers, *Widowmaker*, Touch & Go
12. Skinny Puppy, *Rabies*, Nettwerk/Capitol
13. Creatures, *Boomerang*, Geffen

### WASU-FM

Appalachian State University  
Boone, NC; 704/262-3170

1. Alannah Myles, *Alannah Myles*, Atlantic
2. Tom Petty, *Full Moon Fever*, MCA
3. Midnight Oil, *Blue Sky Mining*, Columbia
4. Astorians, *Real Things*, Peg-N-Hole Wreckchords
5. Michael Penn, *March*, RCA
6. Billy Joel, *Stormfront*, Columbia
7. Hooters, *Zig Zag*, Columbia
8. Alarm, *Change*, IRS
9. Neil Young, *Freedom*, Reprise
10. Bad English, *Bad English*, Epic
11. Aerosmith, *Pump*, Geffen
12. Front, *The Front*, Columbia
13. MSG, *Save Yourself*, Capitol

### WSMC-AM

St. Mary's College of MD  
St. Mary's City, MD; 301/862-0214

1. B-52's, *Cosmic Thing*, Reprise
2. Psychedelic Furs, *Book of Days*, Columbia
3. Depeche Mode, *Personal Jesus*, Sire
4. Billy Joel, *Storm Front*, Columbia
5. Figures on a Beach, *Figures on a Beach*, Sire
6. Toad the Wet Sprocket, *Come Back Down*, Columbia
7. Ministry, *A Mind Is A Terrible Thing To Taste*, Sire
8. Morrissey, *Ouija Board*, Ouja Board, Sire
9. Nine Inch Nails, *Pretty Hate Machine*, TVT
10. Erasure, *Wild!*, Sire
11. Marcel Monroe, *Love Is Not*, Certain Records
12. Jesus And Mary Chain, *Automatic*, Warner Bros.
13. Soul II Soul, *Keep On Movin'*, Virgin

### CMJ New Music Report: College Radio

1. They Might Be Giants, *Flood*, Elektra
2. Peter Murphy, *Deep*, Beggars Banquet/RCA
3. Eleventh Dream Day, *Beet*, Atlantic
4. Jesus And Mary Chain, *Automatic*, Warner Bros.
5. Ministry, *The Mind Is A Terrible Thing To Taste*, Sire/Warner Bros.
6. Creatures, *Boomerang*, Geffen
7. Flat Duo Jets, *Flat Duo Jets*, Dog Gone
8. Skinny Puppy, *Rabies*, Nettwerk/Capitol
9. Nine Inch Nails, *Pretty Hate Machine*, TVT
10. The Blue Nile, *Hats*, A&M
11. Psychedelic Furs, *Book of Days*, Columbia
12. Midnight Oil, *Blue Sky Mine*, Columbia
13. Smitherens, *11*, Enigma/Capitol

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

### Rockpool: College Radio

1. They Might Be Giants, *Flood*, Elektra
2. Peter Murphy, *Deep*, Beggars Banquet/RCA
3. King Missile, *Mystical Shit*, Shimmy Disc
4. Eleventh Dream Day, *Beet*, Atlantic
5. Ministry, *A Mind Is A Terrible Thing To Taste*, Sire/Warner Bros.
6. Creatures, *Boomerang*, Geffen
7. Skinny Puppy, *Rabies*, Nettwerk/Capitol
8. Grant Hart, *Intolerance*, SST
9. Pale Saints, *The Comforts of Madness*, 4AD
10. Thin White Rope, *Sack Full of Silver*, Frontier/RCA
11. Wedding Present, *Bizarro*, RCA
12. Flat Duo Jets, *Flat Duo Jets*, Dog Gone
13. Jesus And Mary Chain, *Automatic*, Blanco Y Negro/Warner Bros.

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

# MUSIC REVIEWS

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

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

Unsigned Artist Release:

**John Cody**  
*Ripped Jeans*  
Contact: Jeannie Lindsey  
919/768-1298

Do you remember South Side Johnny and the Asbury Jukes? If not, go find that

back issue of *Teen Beat* magazine. If you do remember South Side Johnny, then you'll want to know John Cody and his band. They play what might be called rockabilly by some, power rock with a pop twang by others, but however you label it, the music on *Ripped Jeans* rocks and rolls the soul and makes you feel good all over.

The guitar work found here is a mix of Southern Rock *a la* 38 Special and Lynyrd Skynyrd, with a definite splash of West Coast/LA improvisation. The sound achieved by this outrageous blending of styles is new and exciting, reminding you of the feeling you got the first time you broke your curfew and got away with it, or the first time you got in a bar with a fake ID.

The lead vocals are laid down by the band's namesake on all tracks except "Show Ya Love." John's voice is not what you would expect from this group—it somehow seems a little out of place—but that only adds to the fun. His style is a little like that of Tony Lewis (sound familiar?) for *The Outfield*, and a little like that of *The Church's* dynamic vocal leader, Steve Kilbey.

The other area of interest here is my earlier mention of South Side Johnny and the Jukes. If you compare these two groups, you should detect similarities, though slight. I only mention this because South Side Johnny happens to be a great performer and quite underrated. So don't let that fate befall John Cody and his *Ripped Jeans*.

Major Label Release:

**Thin White Rope**  
*Sack Full of Silver*  
Frontier/RCA  
212/930-4000

this category have been, or are undergoing, some form of transition or transformation. This change most clearly manifests itself in a band's maturity and their sound.

While some have fallen by the wayside, others have managed to rise up and out to new heights of musical experience. One such group is no stranger (or should not be) to aficionados of the alternative genre. *Thin White Rope* has been turning out great, although somewhat underrated, music for some time now. However, their last effort—appropriately entitled *Sack full of Silver*—will not be underrated at all.

The beauty of this work is that the changes the band have undergone in their sound are apparent enough to notice, but still subtle enough to allow for unrestrained enjoyment without a bit of remorse or disdain for what went before.

TWR's focus has moved from their guitar-heavy attack on the listener to subtly drawing in listeners through the songs themselves. These songs are still packed with the same vigor and potent lyrics that have always distinguished the band. However, Guy Kyper's rough and inspiring vocals flow out over a bleak landscape of guitar chords left eerily dangling, along with silence that is used in place of the overwhelming guitars found on previous works.

The songs themselves have matured as well. "Americana," "The Ghost," and "Whirling Dervish" are but three of the gems found here with a fuller, more carefully planned sound and structure. The centerpiece of this album for the college music moguls will be "Diesel Man," with its full rise of guitars.

Other songs include "The Triangle Song," which gives the impression of a brooding storm, and the outstanding "On the Floe," which really shows off the album's true worth—at least two sacks full of silver.

Indie Label Release:

**The Lounge Lizards**  
Lagarto Productions  
*Voice of Chunk*  
c/o: Valerie Goodman  
212/460-8930

Jazz is not the type of music that immediately pops into one's head when the flow of conversation turns to

recently asked me what type of music I thought had the greatest potential at a station right now, I surprised myself by being forced to admit "Jazz."

I know most of you college radio programmers would prefer to blow your transmitters before hearing that four-letter word uttered in your station's hallowed halls, but let me explain.

The Lounge Lizards are not your typical jazz group by a long shot. This eight-member band has a superb rhythm section. A jazz rhythm section is usually comprised of a piano, drums, guitar and bass, and is the heart and soul of a group. Without a good one, a band might as well quit before they start.

As I mentioned, LL's rhythm section is flawless in executing the LP's ten songs. In addition to the rhythm section, saxophone work here is truly magical, reminding me of *Spyrogyra's* sound mixed with the mournful bluesiness of the great *Billie Holiday*.

The whole album is an acoustic and musical pleasure to listen to because there are no words here to foul up enjoying the wonderful compositions. It is rare that an album of this type will do well outside its domain of instrumental jazz, especially today when we are such a lyrically-oriented society.

However, rare or not, this album has so much good, get-down-and-groove jazz to offer that even the most discriminating college rocker will thank you for having the foresight, courage and daring to play *Voice of Chunk* for them. (You know what Depeche Mode said about music for the masses.)

By the way, that friend of mine liked the album so much that I haven't seen my CD of it for over a month. It just goes to show...you never can tell what people will like when given the opportunity to experience something new every now and again.

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college radio. So when a good friend of mine

# RECORD LABEL SERVICING

compiled by  
John Caliri



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 401/863-2225 for further information about such publications.

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

**Arista Records**, Promotions Dept., 6 W. 57th St., New York, NY 10019.  
Contact: Patrick Flynn, 212/489-7400.

**Format:** Audio & Video

Stations wanting service must at least report to CMJ. More than one is preferred. Stations reporting only to CMJ are handled by the BMG Corporation. "I do not have the time to keep track of all our college stations so we let BMG take care of them. [Such] a station should contact me, then I'll refer them to the proper BMG representative," sez Patrick.

Arista also needs to see a current playlist and know in which stores the station does retail business. As for videos, only the "more prestigious" stations are serviced. Genres of music on the Arista label include alternative, R&B, rap, metal, pop and jazz—no classical. Some bands include The Church, Box Cars, Expose, Whitney Houston and K9 Posse.

**Bar None Records**, P.O. Box 1704, Hoboken, NJ 07030.

Contact: Steve Joerg, 201/795-9424.

**Format:** Audio and limited Video  
Bar None's requirements vary, so it's handled on a case-by-case basis. If a station reports to a trade, that's definitely a good start. "Just so we can know if they're a serious station," says Steve. Stations should call Steve so he can get basic station information. There are no hard minimum wattage or audience size requirements, but Bar None needs to know what they are before servicing. Bands on the label include the Ordinaires, Glass Eye and the Miracle Room. Some videos are available for a limited number of the bands.

**CBS Records**, 51 W. 52nd St., 7th fl., New York, NY 10019.

Contact: College Dept., 212/975-5959

Epic and Columbia (CBS' video requirements were covered in the January issue of this column.) are the two big CBS labels. They need a letter on station letterhead with a statement of wattage, hours on the air, format, and who you report to—which is the most important thing (and *The Gavin Report* the most important trade). Or you can do this over the phone. If station reports to no trades, they carry less weight. "I've never heard of a radio station being turned down," CBS' rep told us, but stations are evaluated on a case-by-case basis. "We put stations in touch with [CBS'] college reps," she said, who track stations and serve as liaison to music directors.

**Giant Records**, 81 N. Forest Ave., Rockville Centre, NY 11571

Contact: Jeff Pachman or Debbie Smith, 516/764-7939

**Format:** Audio, limited video

"Our servicing is to alternative radio exclusively," sez Jeff. Stations wanting service must be initiated by a phone call, followed by a letter on station letterhead explaining the station's geographic market and program formats, sez Debbie. Giant services cable and AM stations but only for specific records, she said. Stations of this kind should call and ask for the records they need. "If they'll take the time to call, we'll send it even if there's no guarantee they'll play it," Jeff said.

It isn't necessary to report to any trades or to send a playlist, but it is helpful. Giant carries only rock & roll bands on the label, including Big Wheel, Uncle Tupelo (who won best unsigned band from CMJ), Slicky Boys, and the Tater Totz.

There'll be two releases in March, up to seven in April. "We put out a burst every few months," sez Jeff. Videos are available for some of the bands with requirements being the same.

Also new is a tribute album to an obscure Japanese all-female pop band, *Shonen Knife*. Sonic Youth heard them in Japan and wanted them as an opener. Das Damen, Red Cross (West Coast), the Freaks, The Three O-Clock, Government Issue, Big Dipper, The Christmas, Pat Rhythm Smear, Chemical People, etc., are among those playing tribute.

**Island Records**, 14 E. 4th St., 3rd fl., New York, NY 10012.

Contact: Stephanie Seymour (radio), 212/995-7874; Tina Dunn (video), 212/995-7824.

**Format:** Audio and Video

Stephanie prefers stations that report to CMJ and/or *Rockpool*. However, "if they're taking chances with records, I'll send them a package" anyway, she said. "We're pretty loose around here compared to [other big labels]." Stations should send a let-

ter with station info to show they're serious. "I like to see playlists on a regular basis, too," she added.

Island offers virtually every music genre except classical and country. Alternative bands such as Drivin' n' Cryin', Buck Pets, Pogues and Heretics; rap acts including Boo-Yaa T.R.I.B.E., Young MC and Def Jef; reggae from Identity, Donovan and the whole Marley catalog; jazz artists Courtney Pine and Frank Morgan; and metal monsters Vain and Stevie Salas Colorcode are among Island's offerings.

Call the video department to receive a request form for video service: type of station (LPTV, cable, broadcast, types of shows). Show must already be on air to get service. It takes about a month to get an approval. 3/4" and 1" formats only. "If you don't return calls and I don't get tracking," Tina warns, "we cancel service." Island is basically an urban-oriented label when it comes to videos: rap, urban top 40, and a few metal and AOR acts. If a show is strictly top-10 or -40, "we will service them, but on a limited basis."



## Longhorn Radio Network

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## BOOK

# REVIEWS

by Glenn Gutmacher

**Radio Production Worktext: Studio and Equipment** by Lynne Gross and David E. Reese. 1990: Focal Press, 80 Montvale Av., Stoneham, MA 02180. Price c/o publisher.

You walk into a radio station's production studio not knowing a thing about it. What do you do first? Picking up this book wouldn't hurt.

It's targeted for the beginning radio production student, and incredibly easy to follow thanks to headlined, bite-size sections of usually 1-3 paragraphs each. Not that it's written or structured in a pandering or condescending manner, since the material covered is solid.

In fact, I learned a lot myself, and I thought I knew radio production. You "seasoned" producers may be enlightened by the information on the faults of VU meters, what is controlled by bias settings on tape, how multi-track works, and so on.

Students will learn to avoid bad habits. The book points out the dangers of blowing into microphones as a level test, how to prevent styli and record wear along with proper handling techniques, how to check the health of tape carts, the right way to bulk carts, and possible tape splicing errors, among other topics.

The descriptions of studio layout considerations and the different microphone types' response patterns managed to remain informative without getting overly technical, an ever-present danger when dealing with intro students. Students will find the explanations on the various segue types and cueing methods most useful. The chapter on digital covers all the major pieces of equipment exploding onto the field—including the elaborate and expensive ones, such as the digital audio workstation (DAW), which aren't likely to be a part of college station operations for quite a few years. Again, however, don't expect too much depth in the book's bite-size section format.

One part that did contain surprising depth was the "Steps in Splicing Technique" section in the editing chapter (which was, not surprisingly,

longer than the "bite-size" sections predominant in the rest of the book). Specifying exactly how to mark, cut, tape, smooth and remove reel-to-reel tape, with diagrams (reprinted from another source) of each step of the process and eight possible splicing errors right alongside, the authors did a fine job presenting something in printed form that usually can only be explained well by a live instructor.

The book's chapter subjects are comprised of: the production studio; microphones; turntables; audio console; digital broadcast equipment; audio tape recorders; audio tape editing; monitor speakers; connectors, cables, and accessories; signal-processing equipment; and production situations.

### The Self-Study Section

If you're a radio production class instructor or faculty advisor, you'll find the exercises in the "Self-Study" section at the end of each chapter useful, allowing you to give your students hands-on production assignments. Though the exercises are a handy feature, saving you thinking time about how to get students to apply the material, you may still need to come up with project ideas of your own. That's because there are usually only two suggested exercises per chapter, and invariably one of the two exercises is to inventory or label on a diagram all the pieces of production equipment discussed in that chapter.

To the authors' credit, however, many projects are more creative (e.g., demonstrating various hand signals used in production studios, positioning microphones in various ways to create different specific effects, record several generations of an audio signal using analog vs. digital processes, dubbing from one tape recorder to another, making two edits to remove commercials).

This chapter-closing section also includes a "Questions" portion which really helps the section live up to the name "Self-Study." Though there are only 10-12 questions, many are multi-part (i.e., matching up equipment names or terms with their characteristics), and they really do cover the respective chapter's material well. Just as important is the "Answers" portion appearing on the following non-facing page, giving some semblance of a quiz. But the authors are not trying to deceive anyone, so why print them in the back of the book? They know a self-study section can't

prevent cheating. But the feature they provide quite well is to explain briefly (1-2 lines) why the correct answer is right, and then to devote equal space to why each of the other choices is wrong, followed by telling the reader which specific section to go back and review. For example, "If you answered...4a. No. Although the lacquer coating helps protect the CD, it is far from indestructible—fingerprints, dust, and scratches have damaged CDs. Reread 5.4..."

### Book Extras

The presentation of diagrams you would expect in such a book is strong here. Beyond that, the appendix on "Sound Signals" is excellent, covering topics and terms we hear every day but if asked what they meant you probably couldn't really explain. Gross and Reese manage to continue in their

smooth, unjargonized style even in explaining such tricky technical terms as frequency response, dynamic range, noise and distortion, hiss and hum, wow and flutter, and stereo, along with all the terms relating to sound wave characteristics. I was happy to see the title of the other appendix, "Additional Production Projects," but was quickly disappointed to find it only added two to the

cumulative chapter-end total. The comprehensive glossary is invaluable, while the 24-title, suggested reading list is also a nice bonus.

### In Sum

Comparisons will invariably be drawn between this book and *Audiocraft* (2nd edition) by Randy Thom (reviewed in the October, 1989, issue). They duplicate each other to a great extent. The features I liked about *Audiocraft*, such as diagnostic tips when things go wrong and distinguishing between

producing spots, documentaries and other types of program production, this book also covers. (In the case of the latter topic, Gross and Reese devote an entire chapter.) In fact, the only thing I could find in *Audiocraft* that this book ignores is the listing of elements in a sample production budget—admittedly something an introductory

radio production student cares little about.

*Radio Production Worktext* provides a sound start (pun not intended) for students entering audio production. You won't become a production master after reading this, or even after doing all the suggested hands-on exercises. But all the authors intended is to explain the basics. And they've done that well.



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# NACB NEWS

N A C B

## U•NET Update

U•NET has picked up some new programs for the spring line-up, both on the radio and TV networks, which have been airing since last month. TV now also features *The Dan Sachoff Show* from Emerson College, an interview talk show dealing with local celebrities; *San Diego Stew* from the University of California-San Diego, an experimental magazine show of mixed segments on issues and entertainment; and *Inside Duke* from Duke University, a magazine show about campus issues with recent topics including AIDS, drinking, and visiting the Soviet Union.

The radio network also has three new shows: *A World of Music* features music you won't hear anywhere else—ethnic and popular music from Europe and beyond; *South Africa Now* provides in-depth news and information from that troubled country; and the *Peter Murphy Special*, an interview show aired on U•NET by special arrangement and hosted by J.J. Jackson, former MTV V-J. It's scheduled for March 16.

For further information on programming or to become an affiliate, call Dara Goodman at 401/863-2225.

### Tape Campus Speakers!

Many guest speakers come to your campus each year thanks to invitations and sponsorships by the school or student organizations. If your station does (or can) cover these events, consider releasing the tapes to U•NET for national broadcast. Already, Brown University's student-run BTW has recorded NACB conference speakers and other celebrities who have guest lectured. If there's an upcoming speaker who you think might be interesting for U•NET, please call Dara or Jeff at NACB to see if the event can be broadcast.

## Conferences

As we go to press, several office staff are on its way to NACB's second regional conference of the spring, this time to the campus of UCLA in sunny Los Angeles, California, for the Second Annual West Coast Regional Conference of College Broadcasters. It promises to be exciting, partly owing to a tie-in with the Academy of Television Arts and Sciences, the folks who produce the Emmy Awards. They also run the prestigious 11th

Annual Frank O'Connor Memorial College Television Awards ceremonies, which will be held the evening following NACB's conference. Many ATAS winners—all student producers from U.S. colleges—will also attend the NACB conference. U•NET Director Dara Goodman will speak to them about obtaining rights to air their winning productions on U•NET TV next season during the "From the Academy" series, a tradition on U•NET since fall, 1989.

We are also excited about this one because pre-registrants already total well over 100, more than double last year's figure at this time. A detailed recap of the West Coast Conference will appear in the next issue of *College Broadcaster*.

And yes, NACB still has a reserved booth at NAB '90, the world's largest broadcasting convention. The college station t-shirts submitted in NACB's contest last semester will be on display. This conference will

be exciting, and NACB has a lot planned.

Right after that is NACB's PA-OH-NY-NJ Regional Conference—the last regional for spring, 1990. It's still not too late to register for this one (even if you're not in one of the four states but would still like to attend), featuring veteran Associated Press White House reporter, Helen Thomas, as keynote speaker. It's scheduled for April 6-8 on the campus of Indiana University of PA, in Indiana, PA (about an hour's drive from Pittsburgh). You may register on site for \$25/person, or for more information, call 401/863-2225.

And if you're already planning for 1990-91 budgets, don't forget to include travel to the *Third Annual National Conference of College Broadcasters*. The date and place are set: **November 16-18, 1990, at Brown University, Providence, R.I.**

## Summer Internships

Speaking of Providence, NACB is looking for several students to work at the Providence, R.I., office this summer doing meaningful work for U•NET, *College Broadcaster* magazine, conference planning and other NACB services. These internships will not be paid, but can be used for course credit if arranged with your school. (They're not bad resume material, either.) And yes, Rhode Island does have sandy beaches.

Applicants should call Glenn Gutmacher at 401/863-2225.

## T-Shirts on Sale

The long-awaited, new version of the NACB t-shirt has arrived. Large and beefy, the front presents the NACB logo in bold two-color, with the logos of College Broadcaster magazine, U•NET, and "National Association of College Broadcasters" printed on the back in red. Look for the order form in the next issue. The first ones were recently sent to the winners of NACB's college station t-shirt contest, which ran last semester. And speaking of contests for t-shirts...

## Promo Contest

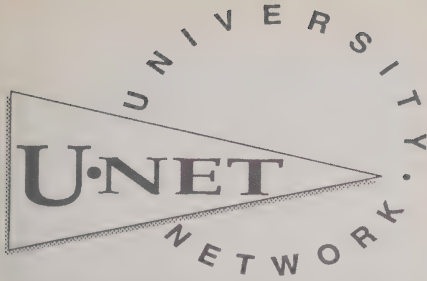
As announced last issue, NACB's newest competition is the National College Station Promo Contest: Send us your most creative station promo on audio cassette (radio) or videotape (TV). The only requirements are that the promo comes from a NACB member station and that it be easily adaptable for use by other college stations. Stations may submit more than one promo. No entry fee.

Promos may be used on U•NET, so please send a good quality version. (Low-grade formats can be submitted in the first round; however, winners may be requested to submit a second, higher-quality version for network broadcast purposes.) The first prize winner will receive 13 of the new NACB beefy t-shirts for station staff, plus a limited number for runner-ups. **Deadline: May 1.**

## Magazine Special Issue

The next issue of *College Broadcaster* will be a special, expanded Double Issue featuring *careers in the media*. Covering both April and May, it will be the last issue for the 1989-90 academic year and should be very helpful to those looking for jobs and internships in broadcasting and communications in the coming months.

Even though *College Broadcaster* will not publish again until September, NACB offices will continue to be staffed full-time over the summer as we work on projects for the coming year. So feel free to continue calling with your questions, comments and suggestions about NACB projects (and ideas for new ones!). And please continue sending in your playlists, editorials, articles, station promotions, etc., to us—we read everything we get. And we'll publish things of interest to your fellow college broadcasters. Send submissions to: *College Broadcaster*, NACB, Box 1955-B.U., Providence, RI 02912 • 401/863-2225.



THE FUTURE OF BROADCASTING

## Program Profile

"New York Windows"

A new regular column in College Broadcaster magazine, the U·NET Program Profile will feature a show currently running on NACB's satellite TV or radio network. If you are involved with one of the shows on U·NET and would like to write an article about it for this column, please contact College Broadcaster editor, Glenn Gutmacher, at 401/863-2225.

by Annette Cowart and Jay Hirschson

New York University journalism students specializing in television now have a new opportunity to broadcast their work. NYU has become a regular contributor to a U·NET, which permits student-produced programming to be exchanged among and broadcast over college radio and television stations around the country.

Since 1985, undergraduate and graduate students in "TV Reporting" and "Advanced TV News" classes have had the chance to submit two- to eight-minute documentaries to WNYC-TV 31, one of two public broadcast television stations serving the densely



Marcia Rock (center) overlooks editing by graduate student Teresa Sturley and studio supervisor Jimmy Garland

populated New York metropolitan area. The project began as a half-hour magazine show once a month on WNYC under the direction of assistant professor Marcia Rock.

Because it was "a struggle to produce," Dr. Rock recalled, the format later changed to a series of short pieces. Renamed "Ten-Minute Windows" and comprised of fewer segments, they were able to get the production schedule and consistency of the product

more in hand. "Now we can do it piece by piece," Rock says with relief. The show's concept and the number of stories produced by the students over the duration of the course haven't changed.

As an incentive for learning to do even short production pieces, Rock believes, "it's always better to have an audience than not to have an audience." Now called "New York Windows," the series has gained a wider audience through U·NET.

### The Road to NACB and U·NET

Professor Rock, two-time Emmy Award winner and co-author with Marlene Sanders of *Waiting for Prime Time: The Women in Television News*, was recently elected as the first faculty member to NACB's Board of Directors. Rock learned about NACB in 1988 when she received a newsletter and an invitation to the organization's first annual conference, led by Walter Cronkite as the inaugural keynote speaker.

By the time of NACB's second conference last November, response to U·NET had grown considerably, and the selection of student programming was becoming competitive.

However, it wasn't hard for "New York Windows." Rock recalled the process in getting the show onto U·NET. "I received a copy of *College Broadcaster* last September and learned about U·NET. We had [amassed] a lot of segments and I called asking 'would you like them?'," she said. Her timing was perfect. At its start-up, U·NET found the length of some series program segments falling short of the 30- and 60-minute slots allotted to them. "New York Windows" could fill the gaps. "U·NET had trouble rounding out

its half-hour and hour [slots], and NACB said 'we'd love to have them,' so we were on right from the beginning," said Rock.

### Producing an Award-Winning Show

Students enrolled in Rock's classes pitch their story ideas much like they would for a real television news program. They have the entire semester to work on their projects and the freedom to shoot anytime.

What's the toughest part of doing NYW? "Deciding on the story ideas. Finding a good story," Rock responded. Most of the stories come from the students, though sometimes she helps out with the ideas.

"My role is as executive producer," Rock said. "They pitch stories, we critique each other." Students meet with Rock once a week for a 2-1/2 hour editorial session to discuss ideas, scripts and approach, review rough cuts, go over transitions, and, it is hoped, applaud the final production.

"It's the most advanced class," Rock said. "The [students] have their own editing room and camera facilities. Our studio advisor helps them edit so the tapes are very professional. So it's very much like the real world," she said.

Previous "New York Windows" documentaries produced by NYU students include: "Degradable Plastics: Do They Really Work?"; "The Amato Opera"; "Central Park Foods"; "Artists Programs at Lincoln Center: Michael Scott Gregory"; "Kid Rock"; and "Adoption Rights for the Adoptees."

And they have an impact. "When these stories have aired in New York, we've gotten a lot of response from people who want to help [address the problem raised] or learn more about it," Rock said. Thanks to national distribution on U·NET affiliate college stations, the response can also be from far away. "We got a letter from a former student now in Miami, Ohio, who saw a piece on U·NET," Rock said. Though he had nothing to do with producing the piece, "he recognized our style immediately."

The programs have also been recognized in another way. "We've won several awards," Rock said. Last year her students garnered first prize in the News and Public Affairs category of the Academy of Television Arts and Sciences' College Television Awards. The piece, "Housing in Brooklyn, Two Views," was actually two stories combined into one about housing problems in the New York City area. This year another student won a second prize at ATAS for "Disabled Dilemma," which investigated the problems the disabled have in getting wheelchair maintenance. "A big problem since a

WINDOWS  
Continued on page 29

company directly or indirectly. The joke in the radio business we found was the program director deciding what new songs to add to his tight Top-40 format. He gets the record in the mail from the record company and listens to it, and as the cash falls out he says, "sounds pretty good." [Laughter]

The practice seemed to be widespread. In fact, a number of previous scandals that went back to the '50s—the days of Dick Clark—never really ended the practice. What the record companies had done to distance themselves from any possible legal problems was to set up a group of people who were called "independent promoters." They were paid by the record companies based on how many new stations added Blondie's song or Michael Jackson's song. These independent promoters travelled the country—they had distinct areas and distinct stations—promoting the records. But what they were doing was paying off to get new records put on the air.

Avenue in Lower Manhattan—had controlled, in fact, received much of the profit—a piece of the action in this payola scandal.

So our investigation began. We tracked down the Mafia boss in New York City, who is now in prison. We traced down the independent record promoters who were meeting with him...and put it all on the air. And in two days after our broadcast, every major record company in the country dropped associations with all the independent promoters. Now they of course claimed that payola was over when it really wasn't. They just found a new way to do it. But it was an example of the power of a hard-hitting, truthful broadcast.

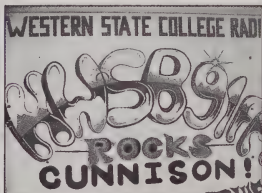
But because it was a broadcast about our own industry, there were particular problems. CBS Records launched a major campaign against me personally. And the Chairman of the Board of CBS at the time, Thomas Weyman, made calls to the Chairman of the Board of NBC, Grant Tinker, demanding that I be fired, criticized the journalism as second-class journalism. I'm proud to say

proved it.

But somehow, somebody at the corporate level of NBC—who no longer works there—saw the broadcast and demanded that the interview with Mr. Arthur be edited so that his comments about the NBC commissary were taken out. Mr. Arthur could stay in, the story could run as was, as long as the part about NBC and the commissary were



Top r.: Jovial moment during "Women in Broadcasting" seminar  
Opposite page (l.): NBC's Brian Ross, WTVU's Jack Moffit, AUTC's Ralph Hagan and NACB's Glenn Gutmacher (l. to r.) talk between sessions; Clockwise from top, this section: KWSB's current and former Station Managers Tony Molinaro (l.) and David Keefe at curtesy table; hands-on TV workshop; bold wall mural at KWSB-FM; Todd Perkins, WSC-TV Station Manager



One of the little neat features of this was that they often would tell the program director, "I know it's a bad record. You don't have to play it. All you have to do is call it in and put it on your playlist so it shows up on your charts." That's how they got paid. They called them "paper adds." Records that were never played, but would appear on the charts. There were songs that the independent promoters could guarantee to the record companies—through their contacts with radio stations around the country—they could make any song a hit. And that in fact, if you didn't hire them, they could guarantee that certain songs would not become hits.

The most notorious example of this occurred in 1981, I think it was, when a Pink Floyd album came out. Warner Brothers at the time decided that they had had enough of this payola—and they refused to hire any of these independent promoters. And the lead song from that album—it had to do with a brick wall—it was never played as a Top-40 song. It was an extremely popular song but never was on the charts.

It demonstrated the power of these independent record promoters who, it turns out—we found out—were closely tied to American Mafia bosses in New York City. And, in fact, a little 68 year-old man who worked a pastry shop on Second

that NBC ignored what Mr. Weyman had to say and the subsequent indictments and convictions and prison terms for all these people speak for themselves. A number of young program directors and disc jockeys who had fallen into this trap of easy money, sex, drugs, rock 'n' roll, cash—are now facing jail terms, banishment from the industry. And it's a sorry chapter in the history of the broadcast industry in this country.

#### TV News' Problems

Doing these kinds of stories about the broadcast business does present problems. A story we did in 1979 about the increasing use of cocaine in Hollywood led us to a man called "Mr. Arthur." Mr. Arthur's job was to deliver cocaine. And he seemed like a pizza delivery man in Hollywood. He got the phone calls. And as he told us on camera, in an interview, he said, "Well, I'd go to Universal Studios and then I'd go to Warner Brothers." The next line was the one that really caused the furor. "And of course I'd go to the NBC commissary."

Well, that was a wonderful little piece of sound. This man was admitting what he had done, fully, openly. We prepared our story to go on the air. I sent it to New York—the top people in the news department. No problem, they ap-

removed. Again, I took the Waterloo stand. I said, "If it goes out, I go out. I won't have it." And somehow, news of this was leaked to the *Washington Post*, I don't know how. [Laughter] And after a front-page story in the *Washington Post* about the internal controversies at NBC, NBC backed down. To its credit, the broadcast went on, untouched, in its original form.

The showdown, again I found interesting that—it does require a tough stand. And at that point I was putting on the line even more than I had as a young broadcaster in Iowa. Here I was, I had a big contract with NBC, good-paying job, fine reputation. It was all sort of seductive: "Just take out this little part. It won't matter. Nobody will know. It doesn't make that much difference to the story, it's still a wonderful story." And I said "no." And I'm proud that I did. It's one of the difficulties you run into, though: taking a tough stand against a boss who's afraid of losing his own license. Or offending a powerful and prominent advertiser or figure in the community.

And TV news has its own other, built-in difficulties that I'm sure those of you who have been studying the business are aware of. The minicams [recording this], they're about as small as I've seen. They're not always so mini: The ones we use are two or three times the size. They have these big monsters. They call them mini-cams. I don't know why. [Laughter] Because they're these massive things. In fact, when we go into dangerous areas we often just take one of these [cameras] and pose as tourists. The quality is the same, but mini-cams are not so mini. They do attract a lot of attention. And a lot of the work that I do involves taking pictures of people who don't want to have their pictures taken.

I've taken pictures of meetings, activities that no one expects to see a camera anywhere near. When we broke the ABSCAM story in 1980, when the FBI bought a townhouse in Washington and put some of its agents in Arab dress and they went out and bribed Congressmen. That was one sting. The second sting was the NBC sting on the FBI. We found out the location of the townhouse and the activities. So while they were doing all of this secretly, I was with a cameraman and my producer in a Winnebago van outside of the townhouse, watching them, taking pictures of the FBI stinging the Congressmen. That involves

what we often call "strong bladder journalism," because once you're in the van you're not getting out. [Laughter] And you drink Diet Coke and orange juice at your own peril. [Laughter]

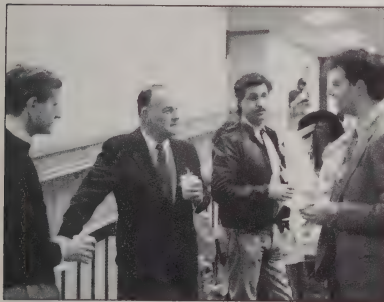
### The Honduran Hijacking

A lot of it is luck: the right place, the right time. The meeting of the payola bosses and the Mafia bosses—we just happened to be there. And also it's the venture of being in the wrong place at the wrong time.

As was alluded to, in 1982, I was in the wrong place at the wrong time. I had gone to Honduras as the first television reporter to accompany the Contras in Nicaragua. I thought that was the dangerous part of the story: We had sneaked past the Sandinista gunships that patrolled the Cocoa River where we were. There was a special snake that they said only the medicine man had a cure for: if you were bitten and he was out of town... [Laughter] There were tigers in the jungle—it was a dangerous assignment—we got our pictures, we came back out.

We arrived late in the town where there'd be a connection for the flight next morning. My clothes—I was as dirty as I've ever been. No showers were available. I did manage to get into a store and buy a new pair of underwear. I figured "well, tomorrow morning, flying back to New York, I can get some new underwear, I'll feel OK." [Laughter] Of course, Honduran sizes have no relationship to American sizes. So the next morning I put on this pair of new underwear—they were so small. [Laughter] I thought, "Well, it's just a five-hour flight. I should be able to make it."

I took off from the town of Laseba in a Honduran jet and 20 minutes into the flight, five men—



actually one man and four college students—jumped up, dynamite in hand. God knows how they got that on the plane, I'll never know. And they hijacked the plane.

In my tight underwear [laughter] I spent the next three days and three nights in a little group of American passengers—who had been separated from the rest of the passengers—and I was number two on their list to be killed because the newspapers in Honduras became aware of the fact that I was on the plane. It became quite a prominent story—it was on all the radio stations that the hijackers were listening to.

So we sat on the ground in the capital of Honduras for three days and three nights. It was the middle of summer. And the underwear was getting a little more comfortable as I lost more and more weight sweating it off. The temperature

was incredibly hot—120. When they would open the door to let the negotiator, who was from the Vatican, come and go, the winds coming in from the outside gave all of us chills because it was so warm. The temperature dropped from 110 to 91 and we thought it was cold!

After about three days and three nights, in which these hijackers—who had been trained in Cuba but still managed to be rather inept: In fact, at one point, they would cock their guns because they thought they were about to be swarmed by American troops and then they'd realize the troops weren't there and they'd have to uncock their guns, which was—well, I don't know much about guns—but I realized it was a tricky procedure. There was always a gun going off behind us blowing holes in the floor—"what in the world..." [Laughter]

Well, three days and three nights into this, it got very bad. The government of Honduras sent a message through the cockpit that we all heard

**"I decided immediately that this was never going to work....we had to escape."**

**--Brian Ross,  
on the hijacking**

through the radio: "There would be no negotiations. We don't negotiate for hostages. Your choice is to surrender or die." And the hijackers told us we would all die together.

And the older man—who wore a baseball hat that said "Coke is life" in Spanish—he was hardcore. His son had died of malnutrition, for which he blamed American foreign policy and American food companies that operate in Honduras. He was cold; he didn't care if he died. The college students who accompanied him were crying on and off; they were scared, but they were under his control.

As a last gasp, I proposed an alternative. I said: "What if, since they won't allow you to take any ransom here and they won't negotiate with you—what if you let everybody go and keep me—and as I pointed to two Lear jets. Because NBC—when they want to do it right, does it right—and they sent about half of the network down to Honduras, I guess, to watch me struggle. [Laughter] And I said "I will get word to my *compadres* there and we'll fly to Cuba in one of those jets and then you'll get out and I'll get out—and if that doesn't happen, you can do what you want with me." I was that confident.

In that moment they went back to the back of the plane to consider this new proposal. And it was the first time in the 75 hours or so that we'd been held that we'd been left unguarded. And immediately, I and my seatmate—who is, by the way, the well-known advertising creative genius, Hal Weining, who did the commercials for the wine coolers—he and I decided immediately that this was never going to work. I knew it wouldn't. And we had to escape. So we did.

All the Americans had been segregated to be killed. If anybody was to die, it would be the Americans. We were all in the front of the plane.

We popped the doors—it was mid-night now—by the emergency exit windows. And, you know, you never know if those things are going to work or not, who ever uses them. In fact, the fellow on the other side of the plane pulled so hard on the window he actually managed to pull his finger off—if you can imagine that. Such was our state of nervousness. And I was down low pulling the bottom part. As soon as it was open, out I went. Now, not very many people think doing a swan dive onto a cement runway would be a very smart way to go—at the time, it was the only way out and I felt that everyone else was coming behind me...

And they threw on the landing lights and began firing at us. Fortunately, nobody was hit but the TV pictures that night showed it was very, very close. Particularly for one older fellow from New Jersey—you could see the bullets just dodging on his feet.

The hijackers, demoralized by the escape of the *gringos*, began drinking heavily on the plane. The one remaining American was able to sort of slip out the back stairs and when that happened they just finally gave up and agreed to fly off to Cuba in return for the release of the 17 or so Honduran passengers.

### Freedom of the Press

It was a very close chapter in my life. I remember it very clearly and vividly. It was one of those times when you think you've had it, that your commitment to being where the story is has finally caught up with you. That time it didn't. But I must say that in the 20 years or so that I've worked as a television reporter, I've had to report on the deaths of a number of colleagues. The correspondent killed in Jonestown, Guyana, South America, by the cult down there—Don Harris—my cameraman, Randy Fairbanks, who was shot down in a helicopter over the Bahamas, because the Bahamian police mistakenly thought that he had the footage of a certain bleeding on an island that had taken place when, in fact, the footage had been given to someone else coming back by boat. His helicopter disappeared in perfectly clear weather in the middle of an afternoon—shot down. We were later told by one of the people involved with it. And the NBC and CBS and ABC correspondents and cameramen and technicians all over the world who put their lives on the line, and have lost them.

I was thinking about this a week before Christmas, because with the week that we invaded Panama, Noriega was on the run, Romania was in fire—a blaze—and I was on stand-by duty with

NACB's Jay Hirschson finds time for Colorado ski slopes



BRIAN ROSS  
Continued on page 25

# STATION PROFILES

Student Cable Network (SCN) is a closed-circuit TV station on the campus of Central Missouri State University in Warrensburg, MO. It is received on channel 6 in every residence hall room and in the University Union. SCN allows students of any major to learn about video production and provides an artistic outlet for experimentation. "The purpose of the station is for students to have the opportunity to create programs that will be broadcast over the air," stated Lisa Schulte, Assistant Director of Student Development, Residential Programs & Activities. SCN is programmed for and by students. "We encourage students from all majors to get involved with the station," said Schulte. After a short training program designed to fit in any schedule, any CMSU student can use the facility.

Other featured programs include: "Mr. Parker's Neighborhood," a variety performance entertainment show including video pieces taped around the campus discussing issues with students. A popular recent addition is "Live from the Dead City," a David Letterman-type live show, utilizing call-ins throughout the campus. "Paul's Video Funhouse" asks students a variety of offbeat questions, such as "if you could change the school's slogan, what would it be?" and "what's the corniest pickup line you've ever used/heard?" Game shows include "Love Quest," a weekly program styled after Love Connection, and "House Feud," where different residence halls provide teams of five to compete a la *Family Feud*. In sports programming, *Sportstalk with Mickey Vea* brings on top school athletes every week. There's also an intramural game of the week, but SCN hasn't aired varsity

games "because we don't have remote sync capability. Not enough camera cable either," graduate student manager Roger Thompson explained. Specialty-type shows also thrive. For example, a comedian coming to campus will be taped before the performance and aired with actual excerpts of the show.

Another component of SCN is the message board. Recognized student organizations and departments are permitted to use the message board to publicize activities, important dates, etc. When an SCN program is not being broadcast, the message board is continuously run. Starting last month, these messages are read aloud over the air so the sight-impaired can also benefit from job and internship listings and other news.

Station staff includes Roger Thompson, a Graduate Assistant who is basically the General Manager, and four student employees, all of whom are paid. The student employees work 10-15 hours per week. SCN's \$28,000 annual budget includes staff wages.

The cable network has come a long way. "Ninety-nine percent of the programming is student-produced, with five to six times the [amount of] programming aired last year," Thompson said. "We challenge them to try new things, new genres." For example, a news show started last year has now evolved into a *Saturday Night Live* "Weekend Update"-style show. Not all the innovative programming has gone so smoothly, however.

The "Biff-n-Butch" program on SCN, a satirical advice show, aired a segment that revolved around a female student "who couldn't find any male friends," recalled Thompson. The advice was for her to have a few beers and hike up her dress. "It was sexist. Some laughed [but] others were offended," Thompson noted.

Boston University's carrier current radio station began around 1960, its exact origins unclear, according to current General Manager, Geoffrey Bird '91. WTBU was a charter member of the Ivy Network, an advertising network for college radio that ran from the 1940s until 1971, and one of the few non-Ivy League university members. In 1982, the station moved to the Myles Standish Hall annex basement, once the home of the Graham Junior College broadcasting school (a now-defunct two year broadcast program), bought by B.U. in the early '80s. The station's other historical claim to fame (or infamy) is Howard Stern, king of the morning radio shock-jocks, who graduated from B.U.'s College of Communication (Com) in the 1970s and reportedly did his first on-air work at WTBU while a student.

WTBU's equipment purchases must be approved by the General Manager, Faculty

Advisor and B.U. Com's Chief Engineer. The station is funded solely by the college and limited ad revenue, with a current annual budget of \$9,500. Last summer, however, the university appropriated \$50,000 to build a new space for WTBU. "New walls were built, others knocked out...to make better use of space," described Bird. A new ventilation system was also installed. Then came an additional \$14,000 for equipment. But there was still the Associated Press: Thanks to missent and unpaid invoices (including summer and vacation service when WTBU isn't even on the air), bills had mounted. "When all the smoke cleared, we owed in excess of \$12,000," Bird said. The school covered that, too.

With all the supplementary acquisitions, "we went over budget that year [1989] by about \$4,000," which the school also handled. Though it will be hard to match the banner

The university administration thought so, too, according to Assistant Director Schulte in an article from CMSU's newspaper. Nevertheless, the show largely remained unchanged after the incident, according to Thompson. "It raised the level of interest in the station, and made students sit and think about where we're taking the station. It was a good learning experience all the way around: How are we going to determine what's right and what's wrong," he said.

As a result of the incident, SCN developed a policy on language permissible for broadcast:

"All programs that are broadcast on the Student Cable Network must be in good taste. They shall not contain any language/behavior/actions that would be considered offensive to any student or member of the CMSU community. This shall include any foul language or gestures."

It complements other written policy statements from the station for: equipment/tape check-out procedures, staff procedures, message board content, tape/program approval, advertising, and a general policies statement.

As a safeguard against inappropriate program content, persons wanting to air a program on SCN must first submit a Tape Submission Form with the program to be broadcast, which must be approved by the station manager. The station has a middle-of-the-road advertising policy, allowing any university-sponsored program held on campus to be promoted on SCN. Businesses or corporations may provide videos for airing on SCN, but only an opening and closing self-plug announcement is allowed.

For more information on SCN, call Roger Thompson at 816/429-4059.

College Broadcaster is interested in your station profile as well as your station's broadcast policy towards use of explicit language and video. Please send profiles and policy statements to our Editor at: NACB, Box 1955-B.U., Providence, RI 02912.

year of 1989, this year also looks pretty good: "We've just about reached the \$10,000 mark [this year], so we're starting to go over budget, and no one seems to be flinching," said Bird.

There are a number of things that contributed to our stroke of luck last year. First, our Music Director's mother wrote a letter to the dean of Com expressing her concern over the deteriorating radio program at B.U., which reflected the general feeling at the college that radio had been an embarrassment at B.U., according to Bird. "People hadn't given much thought to radio—students and administration alike." WTBU's management team were also concerned and met with the dean about it, complaining how the facilities were inadequate for the large numbers of students interested in radio work. This showed the dean the concern among broadcast students, which would obviously be an important component in rejuvenating the

radio program.

The other key component was hiring journalism professor Nick Mills, a veteran News Director of several Boston radio stations and former ABC Radio Network anchor. This semester he started a radio journalism class which uses WTBU's facilities for its production work. That was also a catalyst, according to Bird, for getting more money now that WTBU is being used as a classroom. Com's Institute of TV/Radio Production (ITRP), founded last year, which trains high school students in radio and TV production over the summer will use WTBU's facilities starting this summer now that the station renovation is completed.

"We've asked for another \$15,000 worth of equipment this year, which will include a 12-channel board that will make our production studio first-class," said Bird.

Bird called TBU's programming "a progressive rock format," but there's a lot of classic rock mixed in with the new music. "We have the philosophy that B.U. students don't want to hear the new 'Whales Screwing' album, but they do want to hear more mainstream college-oriented music," Bird said. To do so, "we stay away from block formatting of any kind, we believe it does not sustain an audience." In fact, says Bird, "we've done research as to what people want to listen to...and surprisingly, we're finding people want us to be more mainstream even than we are." Nevertheless, WTBU maintains specialty programs in blues, jazz and music from around the world. Unlike many college stations, however, "care is taken to insure smooth transitions between them [specialty shows] to avoid a 'block format' sound. We pay attention to what shows are back-to-back," Bird said.

News and public affairs have a place on TBU, too. "The News Director has interviewed three Boston City Councillors this year and the acting President of B.U. on one of the two weekly half-hour news programs. Newsies are welcome to take out the new portable tape recorders (purchased for radio course use) when classes are not being held. Regularly scheduled newscasts occur about ten times a day, bundled during the key dayparts. Movie reviews round out the department's offerings.

***"We're finding people want us to be more mainstream than we are."***

The Sports department broadcasts all home football, basketball, hockey and soccer games in their entirety, and we're working on baseball (tape delayed)," said Bird. They also feature a 1-1/2 hour program of interviews with coaches, players and commentary. "In many instances, we're the only broadcast media in Boston to cover these games," says Bird. "The [area] commercial stations cover little college sports."

And there is a training program. "Old jocks don't have to be trained," said Bird.

"But new people meet with the Assistant Program Director in charge of training, and in small groups of three or four, learn how to operate the equipment." Each DJ has a weekly three-hour shift, almost all of which include an intern. DJs fill out a form evaluating the intern after each shift. The person doing the show often has to give up the controls for 15 minutes or so as techniques are demonstrated and practiced—everything but going on mic. Training is a priority, so there's no concern about any potential trainee flubs being detected over the air.

Doubling up DJs with trainees is also done for another reason—there aren't enough shifts to meet demand. "I'm mystified because I've met stations who say they can't find people to do an overnight, so they shut down, and they're FM stations," exclaimed Bird. "But we're carrier current and we have people banging down the door to do a 3-to-6 a.m. shift. And that was before we got the [station renovation] money."

"The fact that we are carrier current does not hurt morale as much as [at] other schools," Bird believes, "because people have come to accept that we're carrier current. People are angered that WBUR [the university's broadcast FM station] is National Public Radio, but that doesn't cause them to leave TBU."

One reason may be the station's high potential audience on campus: 8,000 students. That fact has been exploited to the max. "We give away tickets to almost every concert in the area, large or small," said Bird. "We have excellent relations with promoters, venues, everyone." The Promotions Director has worked with the Music Director to increase record service. "She [the Promotions Director] calls the labels and says 'we're great,' 'we need this record,' and B.U. students have a lot of discretionary money." It seems to work. Record service is "at least equal to, if not better" than college broadcast FMs.

What about the explicit music lyrics typical of bands geared to college radio? "No, we don't have an indecency policy," said Bird. "However, using profanity on the air is strictly prohibited and is considered unacceptable by management." Management is led by the Executive Board ("E-Board"), consisting of the General Manager and the directors of Programming, Music, News, Sports and Promotions (the Production Director is not an E-Board position).

Meetings are held every other week with the staff of about 130 students. On-air people missing more than one meeting are suspended from their shifts, which has been done three times thus far this semester. "Miss more than three or four and you're canned," Bird said.

Due to a lack of qualified candidates, there's no station Chief Engineer at present. There are Com staff engineers, however, but "there is some difficulty in obtaining the [ir] support," Bird explained. "TBU is considered an extra expense, and so doing [work] at the station requires Com to pay overtime." Money is tight at the school, however,

## STATION PROFILES

so that can be "a bone of contention," said Bird. In addition, "they're hard to reach." There is another side to this, however. "The work they do is better than any student ever could...they're professional." The results show. "To their credit, 11 of the 12 transmitters in the system are working. That's a vast improvement. When I got here in the fall of '87, only five or six were running," he recalled.

Bird has led other station improvements. "One thing I've tried to do is cut costs. We've set up a new permanent contract with AP whereby we automatically suspend service during vacation periods." But WTBU will keep their ancient, 50-baud wire machine. Why? "AP has encouraged us to go to [the faster] 1,200-baud machine, but it's much more expensive...and no free paper." (Editor's note to stations: AP no longer allows customers to downgrade to the 50-baud machine.)

"We also spend our money much more wisely than my last few predecessors have," he said. "We buy better quality equipment," thereby necessitating fewer repairs. "As we should, I act like every piece of equipment is a capital expense and should last more than one year."

That contributes to morale, as well as the station's appearance. "I think we have one of the cleanest [college] stations I have ever seen," he said. The management's respectful attitude towards the station filters down through to the staff by example, Bird believes.

But the realities of non-licensed broadcasting signal quality remain. "The transmitters and couplers are all LPB. We're not that happy with the quality of the sound in some of the dormitories," Bird said. "In the last year we bought a compressor/limiter which greatly increases the quality of audio leaving the studio. However, the quality of audio coming out students' radios in some of the dormitories leaves little to be desired." The problem may be a lack of carrier current maintenance, which he admits WTBU lacks. "The three newest transmitters have turned out to be the best three dorms [for sound] on campus. My perception of carrier current has changed since we got these three new ones." (Eleven of the 12 transmitters are now solid-state, with only one tube-type). Bad placement of some is probably at fault, or a non-friendly electrical system, Bird surmises. B.U. also has a lot of elevators. "They screw up the signal, too," he said.

Despite these typical carrier current woes, WTBU seems to be headed on a good path. With Com's support, both financially and through academic course tie-ins, and the high level of student enthusiasm and competition for station positions, WTBU's future looks solid.

by Alan Frank  
and David E. Reese

*Dr. Alan Frank is Director of Radio at Curry College and General Manager of WMLN-FM there. Professor David Reese teaches in the Department of Communications at John Carroll University, where he manages WUJC-FM.*

During the last 40 years we have seen the development of a multitude of technologies that have been applied to audio broadcasting. The ones we now take for granted, such as the cartridge tape recorder, cassette deck, direct drive turntables, voice processors, and yes—the CD player—most studios would not be caught without.

College broadcasters should be no different than their commercial counterparts when it comes to having available technology. It is just "sound" business to provide students with the opportunity for hands-on training with the type of equipment they will come across when they leave the academic environment. And the buzzword in broadcasting today is *digital*. The improved sound quality characteristics over traditional analog are just too good to pass up: better frequency response range, improved signal-to-noise ratio, increased dynamic range, and lower noise and distortion are a few of the benefits.

Unfortunately, as with any new technological breakthrough, the costs of digital equipment are for the most part out of reach for many smaller college radio stations. Though the experts may disagree about when digital will take over broadcasting, they don't disagree with the fact that it's here to stay, so the good news is that we can expect the costs of digital equipment to continue dropping over the next few years.

#### CD Players

This current swing to digital equipment by many commercial broadcasters will put a financial strain on college radio stations that wish to duplicate industry trends and standards. The exception is the development of

the inexpensive consumer line of CD players. Unfortunately, their durability in studio applications is questionable.

The on-air studio's CD player is the only hint of digital that WMLN-FM presently has. The station did not purchase an inexpensive consumer unit, but a moderately priced unit that had the features we were looking for, plus a solid brand-name track record within the industry. Both

complete system with supplies will run about \$2,000 for each unit with racks.

#### A Final Word on CDs

College stations thinking of going all-CD that are used to receiving music product on vinyl shouldn't worry. The major labels issue all new releases on CD now (note the "Limited Edition Vinyl Pressing" sticker labelling vinyl versions). Even the cash-pressed independents are rapidly increasing the percentage of their programming on CD. College radio will enjoy the same relationship with CDs and CD players that they did with vinyl and turntables.

#### DAT

The next step up in audio studio hardware is the digital audio tape recorder, better known as the DAT. Using some technology from the VCR, CD, and traditional cassette recorder, the DAT controls will most resemble the last one. Distinguishing features are the automatic music sensor (AMS) button, which lets you move forward or backward to the next or previous song on the tape, and the ability to record "subcodes" with the music so that the announcer can select any individual song on the tape by entering a "start ID" or "program number" for that selection.

Although the DAT by today's standards has all the quality sound features that production and on-air studios expect, the applicability to college radio remains unclear since the availability of taped material from record labels is very limited. DAT is presently best used in a production setting, transferring CD to DAT. The most important feature of DAT relates to the recorded sound quality—it is the next best thing to "live." Thus a DAT would serve well for productions that require delayed broadcast of a live music event, such as a concert. Also, digitally

recorded material can be re-recorded and dubbed almost endlessly with no decline in quality; something you cannot do with analog tape.

A lingering problem in DAT's future relates to the restrictions placed on DATs by the RIAA (Recording Industry Association of America), allowing little flexibility in what is legally permitted to be recorded on the consumer end. Thus, the future of DAT may be affected. Radio stations and other professional sound studios are exempt from RIAA restrictions. The reason that the RIAA is so concerned about reproduction goes back to DAT's sound quality, which has been said to equal the original's.

DAT technology definitely has a college radio application, since so many colleges are now incorporating CD's into their on-air formats. (A recent survey by the *Rockpool* music trade magazine revealed that 92% of their college reporting stations had at least one CD player.) The cost should not be a factor against DAT's infiltration into college radio, since there are units on the market that offer adequate flexibility and options that cost about the same as a mid-range cart deck. Prices typically range from \$1,500 to \$3,000.

#### DAW

The next step up—and out of the question for college broadcasters due to cost—is the digital audio workstation, known as the DAW. It is a computerized audio equipment hard disk system, utilizing computer keyboards, touch screens or mouses to manage music, vocal tracks or sound effects in a radio production situation. The biggest advantage that the DAW holds, however, is an ability to edit audio without using razor blades to physically cut the tape. This lets you preview an edit before it is final so you can "undo" it electronically if you don't like it. The disadvantages are that DAWs are not user-friendly—learning to operate the unit can take several months—and cost. The least expensive system is about \$35,000, and this is just the ba-

*"We can expect the costs of digital equipment to continue dropping over the next few years."*

CD players in the production studios have been repaired, due to the need to realign the drawer, or "well," which holds the CD. Under the most difficult training activity, the two units have proven to be durable and cost-efficient since each was priced under \$300. Trashing the units was never even considered, although we have done so with low-end consumer models for which the cost of repair relative to the purchase price makes fixing them unfeasible.

#### CD Cart Players

The station plans to purchase three of the new Denon CD cart players. Distinguished from the normal CD player, this unit is built around the design of the familiar audio tape cartridge player (cart machine). It has broadcast features including cue wheel, countdown timer and multi-track selection. The CD must be put into a plastic housing before it can be inserted into the player. Though this increases the cost initially, the cover affords the CD itself additional protection from dust, scratches, oils and other harmful elements. These plastic covers can be purchased in volume. Cost of a

sics, without many of the important options that make the system convenient and superior to reel-to-reel editing. One of the best systems—with the base unit, archiving, furniture, 10 inputs and multi-track capability—costs over \$250,000.

#### Digital Broadcasting Methods

Digital is also being thrust on the radio industry and listeners via transmission. Digital cable radio (DCR), currently being introduced, is the transmission of a digital audio signal via local cable systems to subscribers' homes, where the cable converter box transforms it back to analog for playing by consumer receivers. As an advantage over broadcast, the shielding provided by the cable minimizes electrical interference.

But broadcast digital transmission isn't far behind. European digital audio broadcast (DAB) technology has been under development since the mid-1980s, to debut at NAB'90 at the end of March. "DAB is probably a big-ger technological development than FM broadcasting," said NAB Executive Vice President John Abel. Both fixed and satellite applications will benefit from DAB's CD-quality broadcasts. In addition, many of today's broadcasting problems will cease with the introduction of DAB: much higher frequency response than FM; no multipath interference; four times as spectrum efficient as FM; and requires less power than analog broadcasting. However, DAB is a "bundled" system requiring all stations to share one signal, so the number of DAB stations in a market must be predetermined. New stations could not be added after the initial station configuration was made, said Abel.

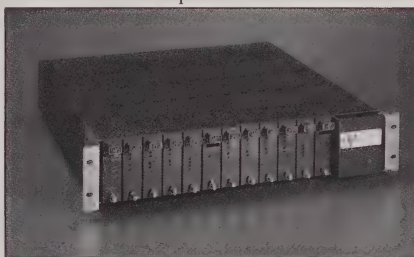
Typical in the introduction of new technologies, the delays in instituting digital cable and broadcast transmission will be societal and political, not technical. In DCR's case, consumers need to be cable subscribers (less than 60% of the U.S. homes are). In DAB's case, the FCC needs to determine in what part of the spectrum to place the DAB sta-

tions, among other questions. In both technologies' cases, the issue of home recording rights must be settled.

#### Conclusion

Today, college radio is not only respected in broadcasting circles, but it is also appreciated by the divergent audiences now tuning in. These audiences expect the same quality they receive from commercial radio stations. As a result of these expectations, college radio must be prepared to keep up with the ever-increasing availability of new technology, including digital. The result of this costly technology should be a re-evaluation of college radio station budgets; namely, what are the priorities?

College stations must not only compete within the broadcast-



*Digital Audio Multiplexer from N-VISION, typical of today's high-quality and high-priced digital equipment*

ing marketplace, but also in the marketplace of academic institutions offering training in radio. To be competitive there, stations should offer the best equipment available. Certainly, digital equipment is a prime consideration, but also each college must determine exactly what its station's goals are. If the goal is quality sound, then digital is essential. If the goal is academic training, with sound quality secondary, then digital might be emphasized to a lesser degree. Either way, college stations must be prepared to enter the future with technology that is representative of the state of the art.

*Editor's Note:* a bill recently introduced in Congress, the Digital Audio Tape Recorder Act of 1990, would allow direct digital recording from CDs, but would prevent digital copying of the copies. The bill enjoys bipartisan support and was drafted from a proposal agreed upon by the recording and consumer electronic industries last summer, so passage is eventually expected.

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# Engineering

**CABLE FM:  
HOW IT WORKS**  
by Ludwell Sibley  
WCVH, Flemington, NJ



## Tips Given...Questions Answered

The first college cable radio station, then-KRUZ at the University of California at Santa Cruz, went on the "air" a generation ago, in 1967 to be exact. Cable FM (CAFM) has grown mightily since then, in step with the rise of the cable industry. However, there are still too many potential broadcasters who are unaware of the capability that runs across town in that shiny aluminum cable.

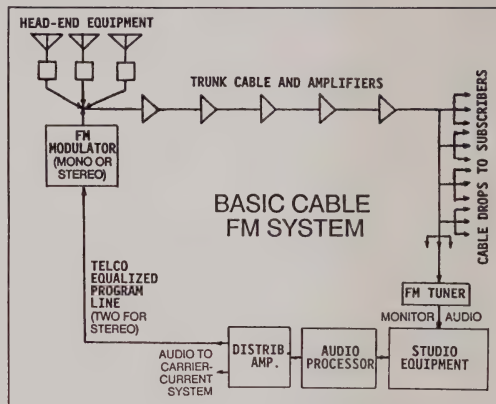
We're talking here about locally originated aural programming on a cable system. "CAFM" as used here does not refer to pick-up of a licensed FM station and redistribution of the signal through the cable. The cable system is usually a town-wide operation, although there are successful cable stations that feed the master antenna (MATV)

system in campus dormitories. In some cases the cable head-ends are interconnected and the CAFM station covers a whole county.

The typical CAFM station begins with an on-campus carrier-current operation. Assuming your area's cable system distributes FM radio with the TV signals, the problem is straightforward electronically: rent an equalized line from the telephone company and feed audio up to the cable company's head-end site. The cable company buys an "FM modulator" (in effect, a micro-power FM transmitter), chooses an FM channel that is little used, and runs the college station's audio feed into the modulator. The output of the modulator goes into the cable, out to subscribers' residences. To

receive the CAFM stations, cable subscribers connect their FM

Operation above the FM band (108.1, for example) is not rec-



receivers to the cable, either by an actual connection or by simply setting the radio on top of the TV set.

On its part, the cable station arranges for a cable tap into its studios, to feed an FM tuner. This makes it possible to monitor the "air" sound, an indispensable feature for reliable service.

Quality-wise, the CAFM signal is usually quite good. There's no problem of multipath distortion or co-channel interference, so stereo quality is high. The received signal is usually somewhat noisier than top quality off-the-air FM, but it's stable and consistent.

Why should cable companies be interested in radio? Being able to offer radio stations not available over the air and broadcast signals otherwise hard to pick-up is a feature that usually sells a few more second taps in houses, sometimes gains first-tap subscribers, and normally engenders goodwill in the community.

Choosing station frequencies on cable is mainly up to the cable company. Regular FM frequencies (88.1, 88.3, up through 107.9 MHz) are recommended. Split-channel operation (101.2, say) was common enough in the early days, but today there are too many digital tuners that work only on the regular channels.

ommented: there are too many aircraft navigational aids that could be impaired by signals leaking from the cable. College-based stations need not remain in the reserved noncommercial band frequencies (88.1 through 91.9) when it comes to cable. However, broadcast stations looking for additional carriage on CAFM may wish to keep the same dial position to avoid listener confusion.

The call sign shouldn't be an issue: anything that is in good taste and unlikely to cause confusion is in accordance with the FCC rules.

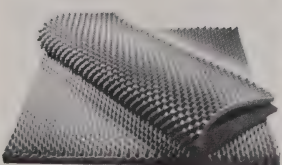
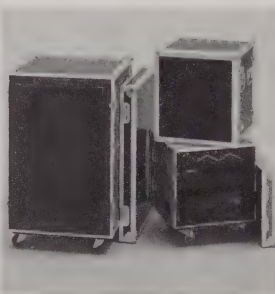
There are variations on the CAFM theme. One is to operate as the sound channel of a weather or public announcement channel. This is a little strange: a TV set is needed to hear radio. However, if the special channel is Channel 6, the station is audible on radios (87.75 MHz) as well as television sets. In a few cases, the cable system operates two-way, passing the radio signal up to the head-end on the same cable that brings the combined signal back down. This avoids the cost of the Telco program line.

The one major long-time maker of FM modulators is Catel

ENGINEERING  
Continued on page 24

## HYBRID<sup>TM</sup> CASES

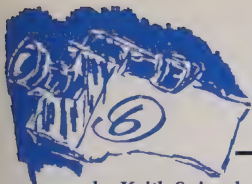
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by Keith Spiegel  
BTV, Brown University

### Digital Audio Video Mixer

College television stations on a limited budget looking to move into the digital age should seriously consider purchasing Panasonic's new WJ-MX12 Digital Audio Video Mixer. Available at a relatively low cost of \$3,000, the versatile unit's many innovative features allow more creativity in video editing.

With the mixer's built-in digital frame synchronizer, no time base corrector is needed. The synchronizer allows mixing of any two NTSC video format sources or a Y/C video source, such as cameras, VCRs, and TV tuners. Superimposition effects are possible with the WJ-MX12's three video inputs. The audio mixer has four inputs.

The unit offers a wide range of special digital effects, including freeze-frame picture, stroboscope, mosaic picture, paint function, and negative/positive picture reversal. Up to four of these effects can be programmed into memory. The mixer also has 17 different wipe patterns, with either sharp or undelineated boundaries. Fades are possible with the three Fade Control switches.

The WJ-MX12 features 500 lines (S-video) of resolution and Y/C separation for S-VHS compatibility. For more information, call Panasonic at 201/348-7000.

### Emergency Broadcast System Monitor

In the past, emergency broadcast monitors were able to monitor only one station at a time. But with the new System 3000 from Multi-Technical, three stations can be monitored at once. The stations can be AM or FM broadcast, or an NOAA weather radio station.

The innovative, reliable system self-checks itself every second. It features indicators for each active channel, alarms to signal receipt of warning tones, and provisions for remote control. If desired, the system can even automatically take over programming during an emer-

gency broadcast and then relinquish control when the broadcast concludes.

Priced at \$1900, System 3000 is definitely the state-of-the-art EBS monitor. For more info, call Multi-Technical at 919/553-2995.

### Videotape Editing Training Package

A training package entitled "Introduction to Videotape Editing" is now available from Calaway Editing. The package includes a VHS videotape, manual, and a 5-1/2" Edit Decision List floppy disk. Though the package is designed specifically to be used with Calaway products, it does serve as a basic introduction to users new to timecode-based EDL-style editing.

The package is an interactive learning tool, designed for interplay between the user, videotape, manual and EDL. Users follow along with the manual while viewing a particular section of the videotape. At the end of each section, the manual suggests various exercises that review the material covered. The EDL disk provides the lists required to complete the exercises.

Subjects covered include: system design, time code, making the first edit, recording the edit, the EDL diskette, transitions, and revising edits. The videotape uses state-of-the-art graphics, and also introduces users to such concepts as A/B roll, ASCII keyboard style, and timecode editing. The package costs \$200. For more info, call Calaway Editing at 408/295-8814.

### Programmable Compact Disc Player

DJs working the late shift should find Technics' SL-P555 programmable CD player extremely handy. Exhausted broadcasters can simply choose several songs in whatever order they are to be played. The CD player then runs these songs automatically, and the DJ can take a nap. The unit can even be programmed to find which songs on a given CD will best fill a specific time length.

The time elapsed LED readout indicates how far you are into a

particular song, or the entire CD. For DJs getting ready to do a segue, it can also display how much time is left on a track to insure that a show fits in its allotted time slot.

The SL-P555 also produces exceptional sound quality. The system features two digital-to-analog converters (DACs) per channel. This greatly reduces digital crossover distortion while improving the quality of low-level signals that contain ambience, timbre, and decay information. The CD player also features search play at continuously adjustable speeds up to 76 times the normal speed. Many college radio stations already use this Technics model. For more info, call Technics at 201/348-7000.

### Genlock

Designed specifically for desktop video production, the Neriki DeskTop Genlock allows any Amiga graphics program to be integrated into video. The unit

can record onto any video format, and will genlock to any composite video source.

The low-cost DeskTop Genlock features fully adjustable dissolve control, auto key that fades over background, and high resolution with encoded capability of 550 lines. For more info, call Neriki at 516/433-5518.

### Screenout-IR

Anyone who has ever been exposed to camera lights for long periods of time will attest to the extremely uncomfortable heat that the lights created. Harmful infrared radiation is emitted from camera lamps, subjecting newscasters and talk show hosts to potential skin damage.

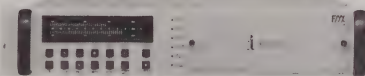
Theatre Vision has invented a product that can solve these problems. Screenout-IR, a thermal reflecting polyester film, dramatically reduces the amount of

EQUIPMENT

Continued on page 24

## Audible Improvement!

### FM



Our 706 FM Stereo Generator maintains 16kHz response and 75dB separation through *digital synthesis* of pilot and subcarrier. This assures **full modulation** with an *inherent* low residual above 54kHz, though an adjustable pre-pilot composite clipper is included.

The 706 also features internal combining and metering of up to 3 SCARDS channels, and has two independent composite outputs. It is 100% compatible with *your choice* of audio processing, and the FMX™ System is a plug-in option.

### AM



Inovonics' 222 is the simple, effective and affordable path to NRSC compliance. Its built-in peak control, adaptive preemphasis and no-overshoot 10kHz filter make you *sound better* too!

**See these and other sonically-superior products at NAB Booth 5601/5603.**

## Inovonics Inc.

1305 Fair Ave., Santa Cruz, CA 95060  
CALL: 1-800-733-0552 - FAX: (408) 458-0554

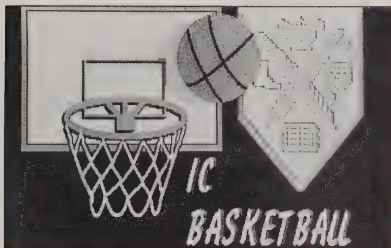




**A Graphic Evolution**  
by Eloise Green  
Manager of Television Operations  
Ithaca College  
Ithaca, New York

The changeover to electronic graphics at Ithaca College Television evolved over several years. We formerly subscribed to a slide service, used largely by the news department. The weather segment of the news, however, relied on amateurish-looking, hand-drawn maps. In 1986, we began using an academic department's Mindset graphics computer to generate weather maps, which were chromakeyed behind the meteorologist. It was a big improvement, but the Mindset was cumbersome, and few station volunteers were willing to learn its arcane operations.

Most graphics machines were prohibitively expensive. Sure, it would be nice to have a Quantel paintbox (over \$20,000) but economy was a prime consideration, as well



## ENGINEERING

*Continued from p. 22*

(415/659-8988). Their FMX-2100S mono model and newer FMS-2000 stereo unit each list at about \$1000, but occasionally turn up used in broadcast-equipment want ads. (Of the two, the stereo model is much more advanced. If mono operation is necessary, it's preferable to use the stereo unit in mono mode.) The modulator is properly supplied and maintained by the cable company, since it forms part of the head-end equipment. Typically the campus station pays for the telephone line.

Cable radio had great virtues but it is no panacea. Added to a carrier-current station, it extends coverage off campus. It makes stations feasible at community colleges where no dormitories exist. At the same time, it requires an ongoing educational campaign to show potential listeners how to pick up the signal. CAFM has brought college radio to areas where the regular FM spectrum is hopelessly overcrowded or overshadowed by a Channel 6 TV station. It best reaches fixed home

# Computer

as accessibility by diverse users. The Commodore Amiga at \$1,200 seemed to offer many of the capabilities at a fraction of the price of the production house models.

An Amiga 1000 was purchased to replace the Mindset. The graphics generated with Electronic Arts' Deluxe Paint program were an instant success and soon the slides were abandoned in favor of custom art for each newscast and the weather maps.

Three drawbacks remained, however. Initially, there was no suitable genlock to put the images directly on air—pictures either had to be committed to videotape or we had to tie up a timebase corrector. Second, the software we used to retrieve the stored images—Slide Show—often crashed. Finally, since our facility had no video effects generator to position graphics, non-fullscreen pictures had to be created in the size of the effects box where they would be keyed over the news anchor's shoulder.

These problems were overcome with the availability, in 1989, of the Gen-One genlock (\$500), the substitution of Pageflipper (from Mindware, Inc.) for Slide Show, and the TV studios' move last September to a new building with new control room equipment—including Genesis DVE (digital video effects) generators that can size and move images. One drawback of our present operation is the need to constantly switch computer disks; we do not use a hard drive for fear of erasure, a danger with multiple users.

The TV station has been fortunate in having in-house consultants—the college's television engineering staff—to assist us with

stereos, but can never do a good job on portables outside the home or car sets.

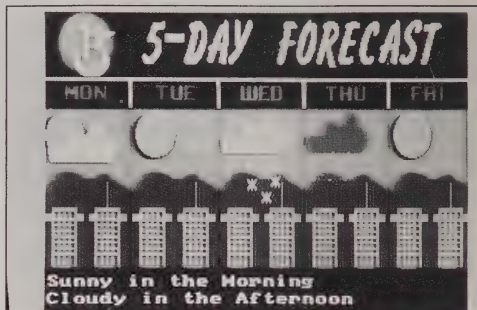
For the commercial college station, CAFM makes it easier to sell spots to downtown merchants since they can now hear their advertising. It also lets off-campus station managers and other influential parties hear the station at home, providing a hint to the Raucous Rockjock to "keep it professional." In sum, it brings town and school closer, which can be either a selling point or a political curse.

There are pitfalls: some cables just don't carry FM, some cable operators aren't interested, and some prospective CAFM stations have been blocked by over-conservative school administrations. But there are an equal number of success stories, too. For more details, interested stations are welcome to contact the author (44 E. Main St., Flemington, NJ 08822).

## EQUIPMENT

*Continued from p. 23*

thermal energy emitted from high wattage



*Presentation of the weather report is enhanced by the map and forecast graphics, as well as college TV news and sports*



*Over-the-shoulder graphics just like the networks*

computerization. The School of Communications now has available to students five Amiga model 500s and the original 1000, which has been updated. With its introduction in course curricula, many more students are familiar with Amiga operation, and several, such as Dan Nocera, have become adept at creating graphics.

lighting fixtures. When Screenout-IR is placed in front of a hot lamp, the temperature at a short distance away will drop about 30 degrees Fahrenheit. Light transmission is only slightly reduced. The product can also be used as a shield at the front of a luminaire to keep color filters in good condition. For more info, call Theatre Vision at 818/769-0928.

## 3-D Computer Graphics

Last month, Wavefront Technologies introduced its Advanced Visualizer for IBM's new RISC System/6000 running AIX Release 3. The program allows 3-D data to be modeled, animated, and presented in photographic quality. Technical data can be incorporated to produce extremely realistic videos, films, and photos. The Advanced Visualizer utilizes the RISC System 6000's many innovative features, including one of the most advanced floating point processors in the computer industry, new global superscalar processors and optimized 3-D graphics.

For more information, call Wavefront Technologies at 805/962-8117.

# Graphics

The Amiga and I  
by Dan Nocera '92  
ICB-TV  
Ithaca College

When I arrived at Ithaca College in the fall of my freshman year, computer graphics was one of the things I was interested in pursuing. I knew it would be tough to get into because I thought that in order to make graphics you had to be an artist. That is, until I met the Amiga, the computer which ICB-TV uses for graphics.

The following week I signed up for an Amiga workshop. There were three others there and we all were taught the basics of using the Amiga and the software Deluxe Paint II (later upgraded to Deluxe Paint III). From high school, I had a basic understand-



Author Dan Nocera at the Amiga controls

ing of computers, which was very helpful in getting me started. Since D-Paint is all mouse-driven, it was easy to learn. We drew in the low-resolution mode because it has the largest palette of colors (32) and doesn't flicker like the interlace mode. The great thing about D-Paint is that it has over 15 artistic tools such as circle, copy and fill, which really help a person create quality graphics quickly and easily.

I got my first "job offer" (all ICB-TV positions are volunteer) on one of the news shows. Eager to start, on the night of the telecast I was introduced to the system that ICB-TV used to display graphics. The Amiga was

synchronized with the switcher using a timebase corrector in Master Control and by running a program called Setlace. This had to be adjusted before every newscast. Once synchronized, the graphics could be keyed over a camera shot. This setup is no longer in use, however, because we obtained a genlock. One of the drawbacks to the system that year was that the graphic had to be drawn to the actual size of an effects box. This limited the amount of detail I could put into each image.

That first night I didn't draw any graphics. Students from the previous year had built a library of generic graphics. The producer gave me the list of graphics that would be used on the night's show. Using D-Paint, I searched for the generic news graphics and the weather maps and customized them, then saved them onto a separate "air" disk. (This switching and loading of disks wastes the most time; the acquisition of a hard drive would mitigate it.) I loaded the evening's graphics into a program called Pageflipper,

which holds and displays the images. It is really an animation program that allows the user to flip through the graphics individually. Pageflipper loads graphics fast and allows their display with different color palettes one after another. I realized that all of the work in graphics is done before the broadcast. The easiest part is the show's taping—just pressing the mouse button when the next graphic needs to be displayed.

The rest of the year I spent mastering D-Paint. Most of the pictures I produced were average, but at least airworthy. Drawing graphics is time-consuming and usually you have little time to create before a show. My biggest problem was spending too much time on one graphic and then not having enough time to draw all the rest and load them into Pageflipper. During many shows I was still loading graphics as the director counted down the final seconds to airtime. Stressful but exhilarating.



Filmed images can be integrated into graphics, too.

Toward the end of the year, I learned how to use another great program called Digiview. It allows the user to connect a small camera to the Amiga, digitize a picture, save it onto computer disk and edit it on D-Paint. This opened a whole new world to me when I realized I wouldn't have to draw all of the graphics anymore—I could incorporate photos and printed material.

Last September, our new communications building was completed. One of the most exciting new pieces of equipment was the Genesis DVE—digital video effects. It allows a picture to be shrunk and flipped around, among other creative maneuvers. While discussing how I would work the

Amiga this year with the ICB-TV station manager, Scott Lozea, we realized we could now draw the graphics full screen and shrink

*Since D-Paint is all mouse-driven, it was easy to learn*

them down to the size of an effects box. This was a happy discovery because the graphics would now look much sharper. When you shrink a graphic, it makes it look more detailed than it really is. The only problem was that I had to start from scratch and begin creating a new library of full-screen graphics.

Before I became comfortable with the system, I had only enough time to create the graphic and get it on the air. Now that I have had the year of experience on D-Paint III, I can concentrate on the artistic aspects of creating graphics. I have discovered that a key to making good graphics is the use of color. Last year I would just use the default palette of colors on most of my efforts. This year I am experimenting with colors that I've created. By continuing to try new things, I know my graphics can only improve.

BRIAN ROSS

*Continued from page 17*

Browak in the studio because of my expertise on Noriega. We'd been going on and off the air, again and again. And I could there at the desk in New York and it was quite an impressive time in history because pictures were being fed in simultaneously from Panama and Rumania. No one could keep straight what was what because everything looked the same—there were these incredible explosions and firefights. But what struck me about this was that the most pitched battles were for the satellite transmission points. Our correspondent in Romania, Arthur Kent, had to go in under the cover of three or four rebel fighter machine guns to get his tape into the machine to feed to New York. In Panama, our editor,

Patricia Copkuk, was shot at as she went to the feedpoint to feed pictures that our crew had shot in Panama. And again and again, the battle is to keep the truth from being told. That's what the guns were being fired for. That's why our people were in jeopardy and why our people have been killed.

I was thinking that in our country you and I don't have to ever fight to get into a radio station or into the booth in front of a camera. We don't have to use a gun to get there. It's there for us. And we're backed up by an incredible piece of the Constitution—the First Amendment—which is the envy of reporters all over the world. We are really free to say whatever we want to that's true—or that we believe is the truth. To have this incredible power we have, this incredible free-

dom of the press, and to keep it going, requires a certain sort of moral energy from all of us. If we don't use it, we'll lose it.

I guess what I want to say to you tonight is that this is such an incredible opportunity for all of us—this power to do something that is good. We don't have to squander it on game shows. We don't have to always think of commercial success as the only indicator of whether we've done a good job or not.

I want to give you the message tonight that it is important that we all honor the commitment of the brave men and women in this country, South America, Asia, Europe—who have fought hard for their freedoms—the freedom that we enjoy here and one that we should not take for granted. Thank you very much. [Applause]



# Government & Industry NEWS



**College Broadcaster becomes FCC Info Source:** As of January, the FCC began including clippings from *College Broadcaster* magazine in its official Daily Digest packs circulated among office staff and the greater communications legal community. This is a significant honor that will undoubtedly increase awareness of college radio and TV on a national level and improve relations between the FCC and college broadcasters.

**Indecency Isn't Just a Radio Issue:** ABC's telephone lines were jammed with calls from irate TV viewers tuned to January's live broadcast of the American Music Awards. Members of heavy metal band Guns 'N' Roses were cut off by the network when guitarist Slash uttered a four-letter expletive during the acceptance speeches for both their first and second awards. An ABC spokesman said they may use a seven-second delay to avoid such mishaps in the future. (Source: *Washington Post*)

**Public Radio Computer Network Ceases:** After three years in operation, Computers in Public Radio (CPR) ended its on-line service. The cutoff

followed the Associated Press' termination of its broadcast newswire to CPR. CPR's network managers felt it would be difficult to run a bulletin board with or without another newswire. CPR will continue to develop computer-related projects for non-commercial radio, however. (Source: *NFCB Community Radio News*)

**Translator Stations in Trouble:** Translator broadcasters are in trouble. These low-power FM stations serve specific local areas on frequencies for which a full-power station would never be granted a license due to signal interference with established stations in the greater region. They often provide unique programming—including very local news—that full market stations cannot provide. However, translators' opponents are powerful—supporters of Congressman Matt Rinaldo's pending Radio Improvements Act (which would forbid translators in any locality served by at least one radio station) include the NAB. (Source: *Radio World*)

**WFMU-FM in Wattage Fight:** Upsala College's (New Jersey) 100% listener-supported non-com-

mmercial station has been accused of operating with a higher-than-permissible signal coverage area. The problem was traced to an error in WFMU consulting engineer's terrain map, submitted with the station application in 1962, although it was only discovered last year when a new station, WKTW, went on the air on the same frequency in the southern part of the state. The complaint, submitted by WKTW and two college-based public radio stations, WFUV/Fordham U. and WSHU/Sacred Heart U.—all of whom have power increases or antenna raises pending with the FCC—asks that WFMU cut power to 650 watts. According to WFMU General Manager Ken Freedman, that would effectively eliminate 2.2 million potential listeners in the New York City area, including 40% of its donor listenership. Engineers have reportedly found less than 1% total land area interference with WFMU's current signal, and WFMU has submitted a petition acknowledging the terrain map error and asking for permission to continue operating at current power. (Source: *Rockpool*)

FCC NEWS  
Continued on page 27

## Conferences and Events

### MARCH

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 and 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.

28-31: National Association of Black Owned Broadcasters (NABOB) Broadcast Management Conference. Atlanta, GA. "Black Broadcasters—Serving Our Communities and Overcoming the Obstacles to Success." 202/463-8970.

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. University of S. CA 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.

19-21: National Sound & Communications Association (NSCA) Annual Expo '90. Las Vegas, NV. 300+ exhibits, 80+ hours of educational seminars; sales management, audio, hands-on design and installation projects. 1-800/446-6722.

26-29: National Federation of Community Broadcasters Annual Radio Conference. Lincoln, NE. 202/393-2355.

27-29: United States Environmental Film Festival. Colorado Springs, CO. 719/520-1952. The first annual national festival devoted exclusively to environmentally-themed film and video works. About 50 feature-length, short and animated films and videos will be exhibited from a national competition run earlier this year.

### MAY

4-6: 2nd Annual Independent Music Conference. North Hollywood, CA. Keynote address by Hal David, awards sponsored by ASCAP. Songwriter Diane Warren (Milli Vanilli's "Blame It On the Rain") and Stephen Powers of Chameleon Records to receive awards. \$150 student rate includes all meals. Joe Reed: 818/763-1039.

14-18: North American TV Institute conference at Video Expo. Los Angeles, CA. 914/328-9157.

20-23: National Cable Television Association (NCTA) annual convention. Atlanta, GA. 202/775-3629.

29-June 3: Public Telecommunications Financial Mgmt. Assn. annual conference. Phoenix, AZ. Fundraising and budgetary sessions for public radio and TV stations. 803/799-5517.

30-June 2: International TV Assn. (ITVA) annual international conference: "Countdown to 2000: Your Future in the Video Profession." New Orleans, LA. 214/869-1112.

30-June 3: National Association of Independent Record Distributors & Manufacturers (NAIRD) Annual Conference. Nashville, TN. Trade show open to college stations. 609/547-3331.

If there's an event 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.

**Digital Audio Tape Bill Introduced:** A bipartisan coalition of U.S. Congressmen introduced the Digital Audio Tape Recorder Act of 1990 last month, a joint legislative proposal agreed on by both the recording and consumer electronics industries. However, the two industries still disagree over whether or not to impose royalty taxes on recorders and/or recorded material, which the recording industry endorses.

Although DAT recorders have been available since 1987, the recording industry fought their entry to the U.S. market, fearing it would cut in on CD sales, much as standard audio cassette recording did to vinyl record sales. Consumer advocates felt this impinged on consumers' rights to enjoy new, high technology recording products. If the bill passes, consumers will come a major step closer to freely making CD-quality recordings. (Source: Home Recording Rights Coalition)

**Digital Audio Broadcast To Be Tested:** European digital audio broadcast (DAB) technology, some five years in the making, will be demonstrated in the U.S. at the NAB'90 convention at the end of this month. "DAB is probably a bigger technological development than FM broadcasting," according to NAB Executive V.P. John Abel. DAB offers CD-quality broadcasts in both fixed and satellite applications, without multipath interference. In addition, it has much higher frequency response than FM, requires less power than analog broadcasting, and is four times as spectrum efficient as FM. However, because it is a "bundled" system in which all stations share one signal, the number of DAB stations in a market must be predetermined. New stations could not be added after the initial station configuration was made, Abel said. The FCC would need to determine in what part of the broadcast spectrum the DAB stations would go. (Source: *Radio & Records*)

**No College Cable TV training? Try Public Access:** The public access channels on local cable TV systems aren't known for quality programming. However, the channels are something a community obtains in return for granting the franchise to a cable company, and the systems are usually required to provide basement-priced basic training and rentals of their video equipment. If your college does not offer training on an access channel of its own, try approaching the local cable system directly. To qualify, you must live, work or be a student in the area served by the system. After the introductory course which shows how to operate all the equipment, prepare for a shoot, and edit, volunteers are free to produce their own shows. Once you're a producer, you'll be encouraged to propose ideas for programs. And if you end up hosting a weekly series, you'll probably start getting recognized in public. (Source: *Washington Post Weekend*)

**New Wave of Record Lyric Labelling Laws:** Over a dozen states have initiated or drafted legislation geared to strengthen the labelling of explicit album lyrics. For example, one bill close to approval in Pennsylvania would require a label reading: "WARNING: May contain explicit lyrics advocating one or more of the following: suicide, incest, bestiality, sadomasochism, sexual activity in a violent context, murder, morbid violence, illegal use of drugs or alcohol. PARENTAL ADVISORY." Any retailer caught selling such a record unlabelled would be charged with a misdemeanor, and a felony for repeat offenses. Minors would not be barred from buying labelled records, however.

Representatives of several recording industry-related trade associations met recently to determine a counterattack to such laws, charging they curtail the constitutional rights of artists and their audiences and would chill the creation of new cutting-edge music. Proponents argue that children are being subjected to violent, sexual and drug-promoting lyrics in today's music, which must be eliminated. (Source: *Washington Post*)

**TV for the Blind:** "Contrary to what many people believe, most blind people do [tune into] television," said Barry Cronin, executive director of marketing and technology at WGBH/Boston. He helped institute the system, an extra sound track added to TV programs which includes narrative describing character movement and body language during pauses in the program's regular dialogue. It's received enthusiastic response during testing, and is expected to be adapted for all public TV programs. The estimated 11 million visually impaired viewers should provide the incentive for commercial networks to expand the service on their programming. Unlike TV's closed-captioning for the deaf, the extra sound channel for the visually impaired requires no decoder unit. All stereo TV sets or VCRs with a multi-channel stereo button can receive it. (Source: *New York Times*)

**Satellites to Provide Programming to Ireland:** The Irish Government will soon license multi-channel, multipoint distribution service (MMDS) operations to provide up to 11 TV channels to the 650,000 southern Ireland families living beyond the reach of cable systems, which serve urban areas. These will be the first MMDS systems in Europe. (Source: *Int'l. Telecommunications Service*)

**Cable Growth and Benefits Plugged:** According to a study prepared by a research firm, the cable TV industry will represent nearly \$42 billion of the gross national product in 1990. Cable revenues have risen significantly over the past decade, estimated to continue at 10% annual growth. In related news, estimates by the National Academy of Cable Programming predict the industry will spend \$250 million on local origination (L/O) channel and public access programming operations this year. Though the bulk of it will go to local sports and government coverage, an increasing amount of self-produced shows will be funded. And it's starting to pull local ad dollars away from other media vehicles. Production standards are also rising, as local producers are encouraged to become true programmers. Professionalism is slowly working its way into local cable TV.

The flurry of pro-cable articles appearing now (including the two from which the above information was culled) are an obvious maneuver by the industry to show the good that cable TV does for the country in order to elicit kind treatment by Congress as it debates re-regulation of the cable industry. (Partial sources: *Electronic Media* and *Cable World*)

**Fairness Doctrine Effectively Stalled:** The Supreme Court recently declined to review a decision that upheld the FCC's elimination of the doctrine in 1987. The fairness doctrine, effectively requiring that broadcasters provide equal air time to opposing points of view, has long been opposed by broadcast news reporters as unconstitutional content regulation. The National Association of Broadcasters was also pleased by the Court's (in)action. However, Congressman John Dingell (D-Mich.), a strong proponent of the doctrine, pledged to continue fighting to resurrect it through legislation. (Source: *Electronic Media*)

**FCC Tough on EEO Violators:** As one of the initiatives under the new FCC Chairman, Al Sikes, more stations are being served fines for failing to meet equal employment opportunity guidelines. Five stations must pay \$68,000 in fines. (Source: *Radio & Records*)

**FCC Requests Budget Increase:** The proposed FCC budget for fiscal year 1991 is \$117,998,000, including 1,778 full-time permanent positions. This is \$10.5 million and 28 positions over the FY'90 budget. Reasons cited for the increase are: FM applications processing, enforcement activities, and introduction of new services (e.g., costs associated with advanced TV/HDTV testing) in a fast-moving and ever-growing telecommunications environment.

**"Look Ma, No Wires":** Said Alan Huang, head of AT&T's Optical Computing Research Department. He was referring to the first digital optical processor, a device using light to process information rather than electricity used in today's computers. Though the current prototype runs no faster than personal computers, within a decade the technology will allow computer processors to handle 1,000 times more data than electronic processors, AT&T estimated. (Source: *Washington Times*)

**International Satellite Transmission Alternative to INTELSAT founded:** A year ago, maverick multimillionaire broadcaster Rene Anselmo launched the world's first private international satellite. Recently he opened his satellite ground station in Miami, Fla., to begin transmitting CNN, ESPN and some Spanish and Italian programming to South America. Anselmo hopes to beam a full range of sports, news and other programming in several foreign languages between South and North America. He filed a \$1.5 billion federal lawsuit last July against his U.S. competition, COMSAT, which is INTELSAT's U.S. member, charging it ran an illegal monopoly. (Source: *Miami Herald*)

**Religious TV Hits U.S.S.R.:** America's religious broadcasters are looking elsewhere. At the National Religious Broadcasters' convention in January, they enthusiastically announced plans to institute new ministries in the Soviet Union. Two ministries that have already aired programming there will expand operations. The move is partly attributed to a stagnant domestic market caused by dwindling audience contributions resulting from bad press about televangelist scandals in recent years. (Source: *Washington Post*)

**FCC Comments on Cable TV:** A January FCC notice asks the public to comment on proposals affecting the cable industry, including: ways to increase competition, preventing anti-trust situations, alternative packaging of channels to consumers, creating a uniform reporting and accounting system, and establishing a rate-setting policy, among other issues. For FCC information on the subject, call Marcia Glauber at 202/632-6302.

**New Weapon Against Satellite TV Pirating:** You may pay for cable TV, but some homesatellite dish owners get it free by using unauthorized decoders that des scramble the program signal sent out on satellite. It's called pirating, it's illegal, and it costs the program suppliers an estimated \$250 million in lost revenues. Some credit in reducing pirating recently goes to the government raids

workshops on more advanced specialty topics for faculty and other station veterans.

### The Jazz/Rap Schism

In addition to this schism, the other primary obstacle to Black college radio unification is also tied to the student-faculty division, which appears in terms of programming and management.

Most of the student-managed and -staffed Black college stations I have visited offer urban-oriented programming primarily like what they themselves listen to: rap, hip hop, house, reggae and contemporary dance music. On the other hand, at most professionally-run Black college stations (often faculty of the school's communications department) I have seen, jazz is the predominant format. Howard University's Sonja Williams agrees. "In a general sense, that's probably correct. The student stations, particularly when there's not a whole lot of strict faculty supervision...they program what they know and like, and pretty much reflect the student population of the school that they're at," she said. "Students controlling the operation of [a] station tend to program music and information of interest [to] the student body. At Black schools, that tends to be rhythm and blues, rap. And at stations where the department or school have a full-time station manager or program director, jazz is the program source because in that market it is the alternative and it may, for instance at Clark [Atlanta University], the school sees that as a key element...as an established force in the community...a PR [public relations] piece for them."

As one can imagine, the audiences of these two categories of stations are quite different, and so are the stations' priorities.

There are interesting parallels between this situation and the one existing between college-licensed National Public Radio stations and student-run college radio stations at predominantly White colleges. When NPR's programming service and federal grant system became a viable reality in the early 1970s, many colleges saw it as an opportunity to turn their non-commercial radio licenses into powerful public relations tools for their schools, and to turn their "wild," student-run, money-losing operations into "civilized," professionally-run, profitable operations.

With NPR's help, many colleges upgraded their stations' wattage and replaced their hodge-podge progressive rock programming appealing to students and community radicals with classical music and news geared to an upscale, money-contributing audience, such as California State University at Long Beach's replacement of KSUL with KLON.

In addition, a significant number of colleges yet to establish stations went straight to the NPR format, eschewing student involvement entirely. The NPR college stations were appreciated by older, established alumni and college administrators alike.

Unfortunately, many college broadcasters were disenfranchised in the process.

Fortunately, a growing number of colleges with NPR stations maintain or establish carrier-current AM or cable FM stations for their students (less often, with a second FCC-licensed station). Unfortunately, many others can't afford—or want—to do that. They try to meet student broadcasting needs through production labs and coursework rather than by the experience of operating a station. That prevents students from gaining important broadcasting skills only learnable in a working station environment as well as prohibiting students the opportunity to express themselves through programming. By and large, then, when it comes to college radio, White-majority colleges have done a less-than-satisfactory job meeting the interests of students, administrators and alumni.

Is jazz the Black college radio equivalent of "White" NPR college stations' classical music? Might the same issues surface? There is a lesson that Black colleges can learn from the White college radio experience: Especially because they often lack the resources that their White counterparts have, Black college broadcasters need to maximize unity and pool their resources whenever possible. The differences between professionally-managed jazz stations at certain Black colleges and student-managed rap/alternative R&B stations at others need not cause the schism that has formed in the NPR vs. student radio realm.

Certainly differences between the two types of Black college stations exist, but more fundamental threads bind all Black college communications programs. They share the common goals of: providing programming of interest to the members of the Black community which links and advances them; strengthening the training of future Black broadcasters to improve their chances of employment in, and increasing ownership of, the professional media industry; and supporting each other via increased communications, fundraising, and technical and programming assistance.

On the subject of programming networks, with the professionally-run Black College Satellite Network currently dormant (which aired video programming only), it is interesting that the next Black college radio networking effort appears to be coming from students.

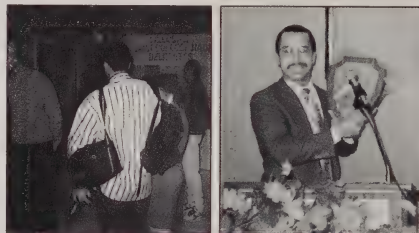
### BCR Music Network

One theme that virtually all Black college stations can rally around is record label service. As heard at most non-commercial stations, Black college stations "never get enough product." That would change if we "get Black college radio [known] as a viable source to promote music," said Howard University senior Chris Washington, General Manager of the school's carrier-current station, WHBC. A network is needed to "use it [Black college radio] to promote events. Get labels to bring acts down there [to Black colleges]," he said.

As a first step in establishing such a network, Washington sent "a couple of letters" to about 50 Black-oriented college radio stations last semester. "A lot of the colleges are getting back in touch," he said. His goal is "trying to get them more aware that the industry will give them more attention." Many Black college stations feel they have no power to get the labels to support them better, but with a sizable group of stations airing common programming, for example, alternative rap/R&B, and supporting national tours of those acts, that could easily change.

That's already been demonstrated in "White" college/alternative rock programming. Where poor record service was once the rule, college music-oriented trade magazines such as *CMJ New Music Report* and *Rockpool* have served as the rallying points to lead all major labels and many independents to establish special departments just for that genre.

Admittedly, the Black college market is smaller, and should therefore be less lucrative for the labels. However, thanks to a core group of alternative Black acts well supported by Black college radio (for example, NWA and Ice-T), that need not be the case.



Delegates arrive (l.), WAUG G.M. Jay Holloway, Jr. holds 1989 BCR Station of the Year plaque (r.)

Also encouragingly, in a pre-convention newsletter update two months ago, Jelks announced that BCR would begin compiling the Black College Radio "Top 5" twice monthly, based on volunteered submissions from stations. It's not nearly a *CMJ* or *Rockpool*, but if this effort becomes a more comprehensive charting and is supported by enough stations, Black college stations could have a strong leverage point in receiving better service from record labels.

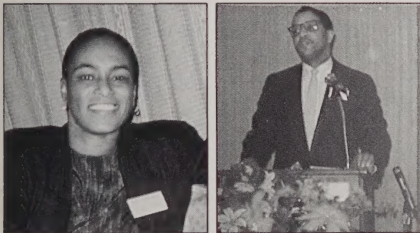
According to WHBC's Washington, Black college radio's biggest record industry supporter is Julia Tirado at Arista Records. Tirado arrived recently at the label. Though she is known as the "Black college music rep," her actual area of responsibility is "urban college radio." Therefore, she is expected to be just as concerned with stations like Northeastern University's WRBB-FM—a largely non-Black school station whose signal reaches urban Boston with a significant percentage of contemporary R&B programming—as she is with actual Black college stations. She handles the label's jazz-oriented R&B acts, too, such as Kenny G. "I'm not going to limit myself," said Tirado.

But she obviously has a soft spot for Black

college radio. "I truly enjoy it, because these kids are willing to do anything, test the music [unlike commercial radio]," she said. Tirado acknowledged the lack of product to Black college stations generally, however. "The most important thing to them is the service. There are some record companies that aren't supporting them. That is going to change here at Arista," she said.

And she's working to change it at other labels, too. "I'm trying to get a lot of labels to show up [at the BCR convention]. It'd be good not only for the stations, but for the [labels]," she said. "I'm shipping out information on it" to get them to come, she said. "I've been to BCR the last two years and served on the record company relations panel last year. We [all] got a lot out of it."

One problem in servicing Black college radio, she feels, is the lack of an urban college radio trade magazine. Reporting to the professional Black music trades would help college stations to an extent, but they aren't kind to student-run stations who don't report and track retail consistently. "BRE [Black Radio Exclusive], Jack the Rapper, Mickey Turntable, are open if a station is going to work with them week to week, not temporarily," Tirado said.



WHBC Advisor Sonja Williams (l.), Larry David, E/P/A Records addresses BCR '89 luncheon (r.)

At least that's more hopeful than mainstream music trades like *Billboard* and *The Gavin Report* which evaluate college stations against highly selective criteria in programming, audience size and market influence even before allowing them to become reporters. But, it appears, Black college stations need to build consistency in the music department before they can expect response. WHBC's Chris Washington understands that. "You can't expect records to fall into your lap. It's got to work both ways," he said. "We don't just ask them [labels] to send us records. We send playlists, we do tracking, different promotional events, try to develop a one-on-one relationship."

#### BCR's Future

Can BCR ever become more than just an annual conference? The solution would seem to lie in greater networking with the other minority broadcasting organizations in existence, especially the Black-oriented ones. Certainly NABOB, ICBO and the rest share many common goals with BCR. I'm sure NABOB members would be happy to speak at seminars for Black college stations if asked. Specific broadcasting scholarships, TV and

radio production award competitions, and internship programs could be established between them. Thanks to tax breaks and other incentives related to station sales to minorities from Docket 80-90, colleges could team up with commercial minority interests to co-operate new broadcasting ventures that would be both profitable and provide training opportunities for students. With the non-profit educational status of colleges, grants could be applied for to cover improvements and upgrades. These are just a few project ideas.

There is more money out there for black college radio. The institution this year of a cash grant to BCR's "Station of the Year" sponsored by a record label is a good start. Black broadcasting scholarships and production award competitions, as mentioned above, would be logical next steps.

Television: It's good that the BCR Conference Mission statement #01 acknowledges college television. As we at the National Association of College Broadcasters have learned, thanks to the structure of colleges' mass communications programs, the overlap between college radio and TV in terms of technology, finances and staff is high, so the possible synergies between college radio and

TV are many. So even though the television aspect of Black college broadcasting is small at present, it will undoubtedly grow just as it has in college broadcasting overall. BCR should be prepared in advance to take advantage of, and encourage, the synergies.

The other area to build on is the student side. Stations and labels alike should support the effort already begun by Chris Washington at WHBC on behalf of Black college programmers who want to improve their record service. The long-discussed idea of a Black college radio newspaper could easily become a reality if written by students. It could even include BCR's "Top 5" listings, preferably expanded so as to finally become the black college radio music trade publication that would boost record label service to the stations. Even if station contributions only amounted to an exchange of programming ideas and problems, it would still be a worthwhile publication that could help spring a real network.

The need for communication can't be emphasized enough. While I was discussing BCR with Arista's Julia Tirado, she even offered to help Lo Jelks promote the BCR convention: "He is low on the manpower to get his newsletter out. But he could use people like me. We could drop his newsletter in mailings with our records. I'd do it free."

"Does Jelks know that?," I asked.

"I haven't brought it up to him yet," she responded.

That story gives a glimpse of the bigger issue: how much potential is sitting idle, the unexploited synergies. The problems are evident. However, much talk and some recent action prove that the requisite energy and enthusiasm exist to overcome them. Now it's time for Black college broadcasters to

harness the available resources and act in order to make the goals of BCR's Conference Mission statement a reality.

*Editor's Note: The FCC Minority Enterprise Program can be reached at 202/632-5050. Those interested in registering for the Black College Radio Convention should call Mr. Jelks at 404/523-6136.*

#### WINDOWS

*Continued from page 15*

lot of them can't talk," explained Rock. Thanks in part to the piece, that person also won the student category of the prestigious Robert F. Kennedy Journalism Awards. Both of those stories have aired on U•NET's "From the Academy" series, which features ATAS' College TV award-winning student productions.

#### Plans for the Future

"U•NET likes our material for the same reason Channel 31 likes it," says Rock. "Because their programs are often not precisely fitted to 30- or 60-minute segments, they use our programming to fill out those half-hour and hour slots. It's great for all our students because it provides them with a specific goal: on-air exposure."

Now that U•NET's schedule has become stable, however, fewer gaps need filling. In response, Rock hopes to make "New York Windows" a full half hour show for U•NET next semester. And that means trying something different. "Now that we're doing a half hour show, we're uniting [the segments] thematically," Rock said. The first such program will be "Three Faces of New York"—combining profiles of three very different New Yorkers.

Rock also hopes for a collaboration with NYU's Tisch School of the Arts to work with her classes in producing an "NYU Hour" for U•NET and WNYC. The Tisch School also produces documentaries, a variety of pieces ranging from video arts to investigations of mentally retarded children and go-go dancers, so the two groups could fit well together. "We would combine forces," said Rock, but she cautions "it's still in the planning stages."

With their successes, Rock admits that some of the "New York Windows" segments have taken on broader issues, straying a bit from the program's local roots. As a result, this year WNYC asked them to take more of a local perspective on the shows, and Rock will oblige. Will this affect their viability for airing on U•NET, a national college network? "No, I think U•NET likes them local," Rock responded. "Plus, we also contribute occasionally to the 'On Campus' show," a U•NET news magazine program which strings locally-flavored segments from college stations around the country. "So we'll just keep generating programming," Rock smiled.

Adapted and expanded version of "New York Windows" by Annette Cowart. Courtesy of NYU Today, February 15, 1990.

## JOBS

Because the electronic media is a fast-paced industry, companies cannot afford to have job vacancies last for long. Therefore, positions listed here without an application deadline or starting date require that candidates apply immediately and be able to fill the position if offered soon after.

**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. Position available in August, 1990. Dr. Donald Fry, Graduate Studies Coordinator, 617/578-8610.

**AP News Clerk:** The Associated Press has two rotating positions as Broadcast News Clerk. Assist the network supervisor, take messages, handle on-air technical help, dubbing tapes. Disciplined, strict schedules. At least one previous internship experience required, radio preferred. Open to graduating college students. Apply anytime to: AP Broadcast Services, 1825 K St., NW, Suite 615, Washington, DC 20006. ATTN: News Clerk position.

**Secretaries:** Capital Cities/ABC, New York City. (1)Corporate Communications—Excellent writing and editing skills and ability to compose letters on one's own. Responsible for producing monthly newsletter. Public relations experience required. Catherine Fernandez, 212/456-7582; (2)Public Relations—Assistant Director of Community Relations. 50wpm typing, communicate effectively with all levels of management and outside contacts. Heidi Smith, 212/456-7394.

**Publicity & Event Director:** KGO-TV, San Francisco, CA. Responsible for press information projects. Will assist in development and execution of station event sponsorships. Excellent written and oral communications skills, word processing, previous broadcast experience preferred. Writing sample w/resume. Kathryn Kander, KGO-TV Inc., Personnel, 900 Front Street, San Francisco, CA 94111.

**Desk Assistants:** Entry level jobs in TV newsrooms. Assist assignment editors with all aspects of the news-gathering process such as beat calls, story research, crew logistics, monitoring incoming news feeds. Assist news producers with distribution and assembly of news scripts and wire copy, and coordinating teleprompter operation: (1)KGO-TV, San Francisco, CA. Kathryn Kander, 415/854-7778; (2)ABC News, Washington, DC. Audrey Taylor, 202/887-7241.

## FCC News

Continued from page 27

being conducted against suspected distributors and users of the decoders. But to eliminate the problem, decoders need to be tamper-proof. The manufacturer of the decoder standard, General Instruments, claims its newest model is virtually impenetrable. And if a hacker does break into the circuit, the device automatically erases the secret instructions that the Videocipher needs to descramble the signals. (Source: *New York Times*)

**TCI to Divide:** Tele-Communications, Inc., the nation's largest system operator, will spin off its programming assets into a new company, while the original retains its systems. The move is in response to congressional scrutiny over a possible anti-trust situation. (Source: *Electronic Media*)

**Broadcasters Tell Cable to Pay Them:** The National Association of Broadcasters is lobbying to force cable operators to pay broadcasters whose channels they carry. The NAB sees this as the next best option, given recent court rulings that eliminated regulations requiring cable systems to carry local broadcast TV signals. Currently, system operators pay programmers for basic and payable services but pay nothing for over-the-air stations. Under the NAB plan, broadcasters would divide the collected fees proportionately based on audience size, though PBS stations would receive a disproportionately higher percentage of fees "in order to recognize their special role in American television," stated NAB. Non-PBS educational TV stations were not given special status, however. (Source: *Electronic Media*)

**Robots Increasing in TV News:** NBC is purchasing three more automations for its Burbank studios after a successful two-year test of robotic cameramen that have helped shoot the "Nightly News with Tom Brokaw." CNN also is experimenting with the newer, free-moving robotic cameras, which have great advantages in the newsroom over the older rail track-bound models. (Source: *Wall Street Journal*)

**New RF Radiation Criteria:** The FCC has adopted new standards for radio frequency radiation's environmental impact. Evaluation guidelines for multiple transmitters at one site and intense, localized fields are affected. For more information, call 202/663-8169. (Partial source: *Electronic Media*)

**Promotion Assistant:** ABC Sports, New York City. Research, write and coordinate promotional production including assisting the promos producer. Talent for creative promo writing, some background in promo production and possess general knowledge and interest in sports. Sports TV production experience and 4-year degree preferred. Terrence Green, 212/456-6693.

**TV Operations Coordinators:** ABC-TV, Los Angeles. Compile network broadcast logs. Good communication skills, typing/computer familiarity preferred, detailed work, calculate "clock times." Two positions. Jonathan Tsuneishi, Capital Cities/ABC Inc., 4151 Prospect Ave., Hollywood, CA 90027.

**Account Executives:** (1)KSCS-FM, Dallas, TX. Computer friendly, organized and research-oriented person, experience preferred. Paul Dantz, Gen. Sales Mgr., 214/637-8241 or 817/429-9696; (2)WTVF-TV 11, Raleigh, NC. At least 1 year in broadcast sales or transferable media experience. Persuasive communications skills. Demonstrate ability and commitment to a sales career. Gitt Lits, Local Sales Mgr., WTVF-TV 11, P.O. Box 1950, Raleigh, NC 27602.

**Entry Level Account Executive:** KSCS-FM, Dallas, TX. Commercial Sales Division. Sales background preferred. Paul Dantz, Gen. Sales Mgr., 214/637-8241 or 817/429-9696.

**Draftsperson-Intern:** ABC Production Services, Los Angeles, CA. Requires 1-2 years experience or educational equivalent with production blueprints and familiarity with set and scenic design. Minor drafting duties. Art Design or Theatrical Stage Production degree preferred. Jonathan Tsuneishi, 213/557-5233.

**Administrative Coordinator:** ABC National TV Sales, Atlanta, GA. Requires 50-60 wpm typing. Ability to communicate with all levels of management, clients and agency personnel. Excellent organizational and administrative skills with minimal supervision. Previous experience in sales environment preferred. Debbie Shay, 404/266-1750.

**Research and Marketing Coordinator:** ABC National TV Sales, New York City. 40-50 wpm typing. Coordinate secretarial support functions for the department. MCOM experience helpful. Heidi Smith, 212/456-7394.

**Secretaries:** ABC Radio Network, New York City: (1)Controller's office—50 wpm typing, familiar with Lotus and Wordperfect on PC. Responsible for inputting budgets, forecasts and financial statements. Catherine Fernandez, 212/456-7582; (2)V/P, Eastern Sales Mgr. 50-60 wpm typing on Macintosh. Heavy phone work and confidential administrative duties under pressure involved.

**Paramount Scouts European Talent:** As reported in the editorial in the February issue, European media is exploding thanks to the highly anticipated opening of the Common Market in 1992. To get a head start internationally, Paramount Pictures has set up a London office to find new and established European talent—scripts, directors, actors, etc.—for films to produce there. Paramount is also purchasing more movie theaters in Europe. Other major U.S. studios are expected to follow. (Partial sources: *London Financial Times* and *Wall Street Journal*)

**High-Quality Cartoons Return:** After years of inexpensive, shoddy animation series that emphasized promotional tie-ins to toys and drew sharp criticism from educational groups, producers are offering higher-grade cartoons again. The problem for the flood of new shows is a lack of open afternoon time slots, when child viewership is highest. High profits from program sales, barter advertising and merchandising/licensing for today's hit cartoon shows should motivate producers to continue the production flood, however. (Source: *Wall Street Journal*)

**Hughes Changes Satellite Names:** Several satellites owned by Hughes Communications Satellite Service, Inc., have changed names. Galaxy 5 becomes Galaxy 5-E, Westar 4-R is now Galaxy 4-R, Westar 5-R now Galaxy 5-W, Westar 6-S to Galaxy 6, Galaxy A to Galaxy A-R, and Galaxy B to Galaxy B-R.

**Action Responses on FCC Applications:** When you apply for a new station or modification of an existing one, the FCC initially responds in one of four ways: (1) it's granted; (2) it's returned/denied; (3) you get a deficiency letter (i.e., the application is missing some information, such as adequate proof of compliance with FCC guidelines for human exposure to radio frequency radiation); or (4) notification that further action is blocked pending some related event (e.g., the FCC has a pending rulemaking which upon enactment would conflict with your proposal, your station is within the Canadian or Mexican border zone and foreign government concurrence has yet to clear, lack of FAA clearance, or a need to investigate a petition submitted by someone against granting your proposal). Applications are rescheduled for prompt action once the reason for blockage is resolved.

**Facility Modifications Approved:** K208BE (FM), Lane Community College, Roseburg, OR; K210AK, Univ. of Nevada-Reno, Incline V., NV

Heidi Smith, 212/456-7394.

**Radio Sales:** WLS Talkradio, Chicago, IL. (1)Account Executive—Requires 2-3 years of radio sales experience; (2)National Sales Assistant—Assists Gen. Sales Mgr. in sales preparation and follow-through. 50-60 wpm typing. Excellent communication and organizational skills, heavy phone activity. Previous sales-related experience preferred. IBM-PC exposure a plus. Bruce Krawetz, Gen. Sales Mgr., 312/984-0890.

**Graphic Artist:** WLS-TV, Chicago, IL. Minimum 1 year TV news graphics experience. Knowledge of Quanteil Paintbox, Macintosh computer and print layout and design preferred. College degree. Submit resume and demo reel prior to interview. Fran Preston, Director of Creative Services, 312/750-7303.

**Anchor/Reporter:** WPVI-TV, Philadelphia, PA. Co-anchor daily half-hour noon news broadcast, and produce hard news, feature and special reports for fast-paced daily newscasts. Excellent communication and writing skills, prior on-air experience, creativity, work well with others. Resume/tape. Edward Schimmel, Asst. ND, WPVI-TV, 4100 City Line Ave., Suite 600, Philadelphia, PA 19131.

## INTERNSHIPS

**Academy of Television Arts & Sciences:** The ATAS internship program chooses approximately 24 students each summer to work in direct contact with professionals in their desired area of the TV industry. ATAS pays each intern a stipend of \$1,600 plus travel. In Los Angeles. Deadline: 3/31/90. Price Hicks: 818/953-7575.

**KSDK-TV News:** Multiple internships are offered by the News Department of KSDK-TV, the NBC affiliate in St. Louis, MO. Students have very real newsroom responsibilities. Applications are being accepted for either or both of the next two internship cycles, which run June-August and August-December. 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.

**Whittle Communications** magazine internships in Tennessee are paid with low-cost furnished housing available. Its news school classroom TV channel, Channel One, also has internships available in New York City. Seasonal cycle. Kathy Gentry: 800/251-5002, x5452.

K53BA (TV), Univ. of New Mexico, Tres Piedras, NM  
K54BN (TV), Univ. of New Mexico, Capulin, NM  
K69CJ (TV), Univ. of New Mexico, Taos, NM  
KANU-FM, Univ. of Kansas, Lawrence, KS  
KSAU-FM, Austin State U., Nacogdoches, TX  
KUDD-TV, Univ. of Idaho, Moscow, ID  
KUCF-FM, Univ. of So. Calif., Los Angeles, CA  
WQYN-FM, Tennessee Temple U., Chattanooga, TN  
WUW, Western Illinois U., Macomb, IL  
WNUU-FM, Northern Illinois U., DeKalb, IL  
WUAW-FM, Central Carolina Comm. Coll., Erwin, NC  
WXPV-FM, Univ. of PA, Philadelphia, PA

**New STLs and Intercity Relays Granted:** Mississippi Valley State U., Itta Bena, MS (STL)  
WWL-TV, Loyola U., New Orleans, LA (ICR)

**New Licenses Granted:** 88.5 FM, Cabrini College, Radnor Twp., PA  
88.5 FM, Villanova U., Villanova, PA  
90.5 FM, Lane Community College, Newport, OR  
KEDM-FM, Northeast Louisiana U., Monroe, LA

**New or Modified Call Signs:** KNCC-FM, Northern Nevada Comm. Coll., Elko, NV  
WFSQ-FM, Florida State U., Tallahassee, FL  
WJAB-FM, Alabama A&M U., Huntsville, AL  
WQMC-AM, Morris College, Sumter, SC  
WXAV-FM, St. Xavier College, Chicago, IL  
WXPQ-AM, Webber College, Babson Park, FL

**New Satellite Uplinks Granted:** Lehigh University, Bethlehem/Northampton, PA  
Michigan Technological U., Houghton, MI

**New Translator Stations Granted:** 88.7 FM, Utah State U., Provo, UT  
K208BU (FM), Colorado Christian U., Cheyenne, WY  
K210BN (FM), Univ. of Montana, Whitefish, MT  
K240C (TV), Univ. of Utah, Tooele, UT  
W10BR (TV), Univ. of Florida, Gainesville, FL  
W214AC, Temple U., York-East York, PA

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

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

## 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.

**3/15/90: The Clarion Awards** recognize outstanding achievement in all areas of communications, including 15 of its 59 categories in radio and TV news, documentaries and PSA's. 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: International Competition for Documentary Films on Peace** addresses the filmmakers of tomorrow: students of film schools and institutes. 35mm or 16mm works (up to 25 minutes long) should convey what meaning peace has for you, the filmmaker. Selected entries will be shown at the Meeting of the Worlds cultural festival in Joensuu, Finland, in June. To register, contact: PAND/ Finnish Film Foundation, Kanavakatu 12 K13, SF-00160 Helsinki, FINLAND. Phone: 011-358-0177727.

**3/15/90: Journalism Awards for Excellence in Personal Finance Reporting** give a \$2,500 prize in each of four categories: newspaper, periodical, TV and radio. ICI-American University Journalism Awards: 202/885-6167.

**3/16/90: The Annual TV Writers Summer Workshop** sponsored by the American Film Institute runs June 12-28, providing a supportive and challenging environment for developing high-quality, diverse dramatic programming. 213/856-7623.

**3/31/90: International Radio Festival of New York Awards** encompass radio advertising, programming, promotion, news, entertainment, editorials, PSA's, 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.

**4/1/90: MCI Scholars** program awards \$3,000 over two years to finance the junior and senior years of college for wide 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. 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.

**4/1/90: William Randolph Hearst Foundation Journalism Awards Program** includes eight competitions for undergraduate journalism students: six in journalistic writing, one in photojournalism and one in broadcast news. Scholarships, grants and stipends total over \$160,000. Sectional winners compete in finals in May. Students at accredited college of the Association of Schools of Journalism and Mass communications eligible only. Apply through the department. (This deadline is for the sportswriting category.)

**4/6/90: NAMAC's Management Assistance Program** promotes non-profit media organizational development by giving 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. Mr. Fenton Johnson, National Alliance of Media Arts Centers: 415/861-0202.

**4/15/90: Local Radio Development Awards** are given by The Development Exchange, Inc. Among the categories: public participation, public awareness and fundraising. Any CPB-qualified public radio station or Exchange member may enter. United Technologies provides \$10,000 in awards (for development purposes only), split evenly among the winners. Barry Forbes: 202/785-4321.

**4/16/90: Producer's Marketplace** is a premier 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.

**4/20/90: American Dance Festival Dance Critics' Conference** for print, radio and TV journalists specializing in dance criticism to be held June 22-27 in Durham, N.C. ADF will offer fellowships for the intensive three-week course on dance writing, sharpening powers of observation for dance, classes and discussions on dance

history and criticism. Art Waber: 919/684-6402.

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

**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.

**5/1/90: International Student Film Festival** biannual competition celebrates student cinema. Distinguished jury. Awards in various categories to filmmakers and to the film school with the best repertoire of entries. Entries must have been completed within the period 4/8-4/90. Films cannot be entered by individual students; the school must do so with the consent of the filmmakers. Three films per school maximum, 70 minutes total running time. Formats: 16mm, 35mm and 3/4" U-matic. Info/forms: Tel-Aviv University, Ramat-Aviv 69978, Tel-Aviv, ISRAEL. Phone: 011-972-03411155 or 419204.

**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 Gadsby'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

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Loyola Marymount University's Business and Communications Departments have teamed up to offer a special summer program in Monaco at the University of Southern Europe. Courses in business, media and French language are included. Enrollment deadline: 5/1/90. Gary Sibeck: 213/338-2731.

**NEW VIEW** is an organization featuring works of interest to film and video educators, librarians, museum curators, TV programmers and collectors. 7,000 titles in their participating distributors' catalogs. They recently ran a free satellite teleconference featuring some of the works. 803/734-8696.

NAB's "CAREERS IN RADIO" booklet discusses radio station jobs and administration and the qualifications needed, along with job hunting tips. NACB member stations may order them at the \$2/copy NAB rate by calling 800-368-5644.

The DIGEST OF THE UNIVERSITY FILM AND VIDEO ASSOCIATION lists tons of open jobs for film and video instructors at colleges around the U.S. and Canada. To subscribe, call Gerry Veeder of UFVA at 817/565-2537.

**WINGS**, or Women's International News Gathering Service, has moved its headquarters. WINGS gathers and distributes hard news and information programs on radio by and about women around the world. Payment for tapes submitted if used. Info: P.O. Box 5307, Kansas City, MO 64131 • 816/361-7161.

On an ongoing basis, the JOURNAL OF FILM AND VIDEO reviews films and videotape works by producers who teach film and video at a college. Selected works are reviewed in depth in the journal, providing good exposure within the media community. Work should be copyrighted within the last three years. Submit a copy of original on 1/2" or 3/4" VHS format along with brief description of the work, original format, running time, distribution information and exhibition history to: Jan Krawitz, Dept. of Comm., Stanford U., McClatchy Hall, Bldg. 120, Stanford, CA 94305-2050.

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**EMEX**, Educator's Electronic Media Exchange, is an excellent newsletter geared to the needs of faculty teaching radio and television. To be added to the mailing list, simply call Dick James, Speech Communication & Theatre Dept., Youngstown State University, Youngstown, OH 44555-3631. Or for more information, call 216/742-3631.

**THE AMARC** is the World Association of Community Radio Broadcasters. They put out a multi-page newsletter, *InterRadio*, 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.

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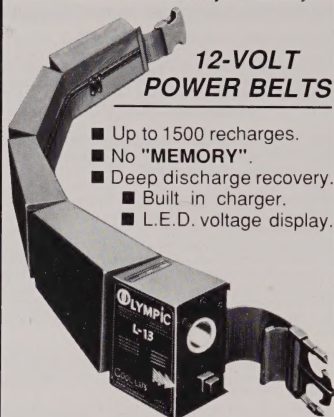
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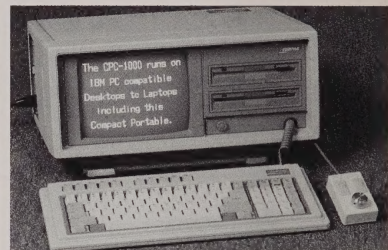
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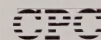
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