

College Broadcaster

A Publication of the National Association of College Broadcasters

April-May, 1990



SPECIAL DOUBLE ISSUE:
Finding a Career in the Media

BULK RATE
US POSTAGE
PAID
Providence, RI
Permit 429



American Agenda Radio Specials

We tackle the tough issues on radio.



American Agenda Radio Specials. An ongoing series of hour-long, live programs examining the critical issues in America today: abortion, drugs, the family, education, health and money.

Hosted by the most respected names in broadcast journalism, American Agenda Radio Specials are a programming service of ABC Radio News.

American Agenda Radio Specials. Only on the ABC Radio Networks.

©ABC ABC RADIO NETWORKS



The Explosion of American Music

1940-1990

Performing rights income for all creators of music

Access to all styles of music for all licensees

Strengthened and expanded rights for creators and copyright holders

Revolutionary new logging and distribution policies

Breakthrough technology for the benefit of creators and copyright holders

BMI
50th
ANNIVERSARY

BMI...THE OPEN DOOR TO AMERICA'S MUSIC





N A C B

College Broadcaster

Vol. 2, No. 7/8, April-May 1990

Finding a Career in the Media

This special double issue features a number of articles geared to helping college graduates find a place in the electronic media industry



Media Conventions: Summer '90 22

There are many job niches within the broad heading of electronic media. One of the best ways to find out about them is to attend the industry trade shows that deal with each of them. Here's a close look at those happening this summer which encourage student attendance.



Careers in the Media 16

Veteran radio, TV and print journalist and program host Joan Hamburg teamed up with broadcast news mega-agent Richard Leibner to run a broad-ranging, candid and insightful seminar at NACB's last National Conference on the topic after which this transcript is entitled.



Radio Marketing and Promotions: An Emerging Career Field 44

A respected and experienced figure in the radio promotions field explains why it represents a great opportunity for students looking to move into the broadcasting industry.



RTNDA 1989 Radio/TV News Salary Report 43

If broadcast news is your goal, then you should know what you face dollar-wise when you enter this competitive field. The Radio-Television News Directors Association recently completed a survey of the industry income data. A sidebar to the article contains RTNDA's Code of Broadcast Ethics, a handy guide to ethical behavior to follow throughout your career.

You've Just Graduated With A Degree In Communications: Now What? 55

This article's author has helped place countless broadcast newcomers into communications careers. Along with industry statistics, he provides some tips that may give you the edge in getting that first professional job.

DEPARTMENTS

Book Reviews	37
College Classifieds (jobs, internships, awards, miscellaneous)	62
Conferences & Events	59
Editorial	6
Engineering	26
Equipment Reviews	27
Faculty Advisor Column	36
Government & Industry News	58
Letters to the Editor & to NACB	7
Music Charts & Playlists	10
Music Reviews	14
NACB News	46
Record Label Servicing (Audio & Video)	12
Station Profiles	8
U•NET Program Profile	45

Cover photo by Jay Hirschson. Most inner magazine graphics by Eric Olson, Rhode Island School of Design.

Other photo credits: p.4-(t. to b.) Courtesy of NAB, Mark Downie, Courtesy of Radio Promotion & Marketing Monthly, Courtesy of RTNDA; p.17,18-Mark Downie; p.19-Courtesy of Joan Hamburg; p.22,23,24-Courtesy of NAB; p.30,32-Courtesy of 3M Corp.; p.35-Courtesy of SFSU; p.38,41,50,51-Jay Hirschson; p.39-Courtesy of David Keefe; p.45-Courtesy of Just Guise; p.49-Alan Gamble; p.52-Courtesy of Carl Tyrie; p.54,61-Courtesy of KSJS.

Other Features:

College Radio Broadcasting--on Videotape 49

One innovative college radio station demonstrates a way to harness TV technology to further its own ends.

NBC's Brian Ross: Q&A 38

The highly regarded Chief Investigative Correspondent for NBC News answers a wide-ranging barrage of questions from the audience following his keynote speech at NACB's Rocky Mountain Conference of College Broadcasters last February.

Troubleshooting Your Carrier Current System 28

Some practical (and often overlooked) tips from an expert in closed-system radio engineering.

Class Profile: SFSU Sports Production 35

San Francisco State University's sports TV production students provide the city with comprehensive coverage of college sports--and learn a lot in the process.

Teletext--An "Almost Free" Electronic Newspaper 52

There's a low-cost source of news running invisibly across your TV screen every second. Is it something that college stations can take advantage of?

Hi-Fi to High Definition: Five Decades of Magnetic Tape in Broadcasting 30

Though magnetic audiotape and videotape are omnipresent in broadcasting today, it wasn't always so. Here's the intriguing story of the people, places and events behind this indispensable technology.

College Radio/TV Audience Ratings 48

Is there a purposeful bias against college stations when it comes to ratings? How can managers determine their audience's size and composition? These questions and others are tackled in this article.

West Coast Conference 50

NACB's second regional conference of the spring, held in Los Angeles, attracted a record turnout. Students, faculty and professionals alike found it to be a fun and rewarding experience.

My Swamp Thing 21

A college radio alumnus recalls a special live music show he helped create.

ATAS College TV Winners Announced 53

The results are in for this year's Frank O'Connor Memorial College Television Awards, presented by the Academy of Television Arts and Sciences and sponsored with cash prizes by Mobil Corporation. You'll be seeing many of the winning videos on U•NET over the coming school year.

KSJS: Great Moments in History 54

It's been a great year for San Jose State University's radio station. Its faculty advisor recaps the recent and distant past, with an eye towards its present and future.

NACB is a trade association for college radio & TV stations and related organizations.

STAFF:

David J. Bartis, President
Carolyne Allen, Association Director
Dara Goodman, U•NET Director
Glenn Guttmacher, Publications Director
Steven Klinenberg, Associate Director
Jay Hirschson, Promotions Director
Jeff Southard, Production/Design
John Caliri, Intern

BOARD OF DIRECTORS:

Geoffrey Bird, Boston U., MA
Kristine Hendrickson, Ithaca College, NY
Lisa Kaufman, Brown U., RI
Doug Liman, U. of Southern Calif., CA
Marcia Rock, New York U., NY
Gary Toyn, Weber State College, UT
Doug Vanderweide, U. Maine-Orono, ME

ADVISORY BOARD:

William Paley, CBS -- *Chairman*
Garth Ancier, Disney
Eleanor Applewhaitie, WNET-TV
Tom Bernstein, Silver Screen Mgmt.
Phyllis Crockett, National Public Radio
Walter Cronkite, CBS
Anne Edwards, National Public Radio
Michael Fuchs, Home Box Office
Les Garland, Les Garland Productions
Vartan Gregorian, Brown University
George Lucas, Lucasfilm
Oedipus, WBCN
Bob Pittman, MTV founder
Steven Ross, Time Warner
Sheila Shayon, Home Box Office
Chuck Sherman, NAB
Ted Turner, Turner Broadcasting System

FOUNDING MEMBERS:

The CBS Foundation
Home Box Office
The GAF Corporation
20th Century Fox
Warner Communications

SUPPORTING MEMBERS:

American Broadcasting Company
American Television & Communications
Brown University
Capital Fund Foundation
The Equitable Foundation
Triangle Industries

College Broadcaster is published eight times per year (September - November and January - May) and (c) copyright 1990 by the National Association of College Broadcasters (NACB), a non-profit corporation: Box 1955, Brown University, Providence, RI 02912. 401/863-2225. Subscriptions through NACB membership only. All rights reserved; nothing may be reproduced without prior written permission of NACB. All letters, articles and other material sent to *College Broadcaster* are eligible for publication and copyright purposes, and may be edited or commented upon editorially. Nothing will be returned without a self-addressed, stamped envelope.

EDITORIAL

Going into Broadcasting? Learn to Sell

Like most of you who have worked your way up to positions in college station management, I got involved in every aspect of radio along the way—announcing, production, promotions, training, reporting, programming, etc. But the part I became most heavily involved in—and received the most satisfaction from—was sales.

I was lucky in one sense, because our college radio station was FCC-licensed as commercial. There are only about 20 commercially-licensed college radio stations (and even fewer in TV) in the country, so you may think this subject doesn't relate to you. Wrong.

Everyone Sells

If you're planning to move into any professional broadcasting career, you must know how to sell. By and large, DJs are paid dirt. The average salary was \$17,000 a year last time I checked. Except in the top markets, most DJs want to supplement their income. And so many of them hit the streets and sell spots on their stations. In fact, many small stations require that DJs devote part of their time to sales after doing their shifts—it's just part of their job.

Even if they don't sell, air talent (both radio and TV) are expected to show up (and, sometimes even, to run) various promotions in their market. Being in front of a crowd, getting them interested



Glenn Gutmacher, Editor

and involved in your promotion and your station, requires sales skills—selling yourself. They need to like you, believe in you, if you expect them to continue tuning into your station long after they forget the good time they had at your station's promotion.

What Selling Really Is

Only in the largest markets are sales done strictly by the numbers: Clients and agencies look at spreadsheets comparing stations' audience shares for various demographics they wish to target. However, in most situations, sales is also partly a performance art form. You need to talk with potential clients, show that you understand their needs, "schmooze" with them, and promote your station. You don't just sell it on the numbers, but also on the role it has in the community: how the station's news, music and public affairs programming provide a community service that helps link residents together, the PSA campaigns you run on behalf of needy community groups, the events you promote—and even sponsor—for the people (who also happen to be your potential client's customers).

But for them to buy into this, they also need to believe you're sincere. These local businesses hear similar speeches from every broadcast and print salesperson in the area. So it's not just what you say, but also the aura of trustworthiness, concern and interest you show in them and their community when you convey the information. It's called persuasive speaking, but it's more than that. Local businesses and audiences aren't dumb. They can read through false intentions and detect glib salespeople. Your concern must be genuine.

Programming Is Secondary

Unlike college broadcasting, sales holds the pivotal role in commercial broadcasting. It is almost always the largest department at stations.

You might argue programming is more important—at least it is for you. But in commercial TV and radio, profit is the bottom line. So when it comes to programming, ratings are what's important—because they represent higher audience share, which means stations can charge more for their commercials. Programming is primarily selected to maximize ratings. Radio station owners would switch formats in a second if they knew their ratings would rise. TV station owners would drop their Emmy award-winning programs immediately if lower quality shows would draw higher ratings.

Sad situation? Of course. That's why college and public broadcasting are so important. Cable may offer some hope on this front, however, since it fragments the audience into small enough segments that specialty programming of quality may draw a sufficient audience share to be profitable. But they won't survive on subscriber fees alone. Advertising will become an increasingly important part of cable programming revenues. Indeed, ESPN already depends heavily on traditional sports advertisers for part of its income.

College Broadcasters Don't Sell Enough

Given how important sales is in all areas of professional broadcasting and cablecasting, I'm always disappointed at how little selling is done in college radio and TV. Even the commercially-licensed college stations usually hire outside professionals to do the selling. That's sad, because it's an important skill for aspiring broadcasters.

But the vast majority of you are not at a commercially-licensed college station. In fact, what if you're at a licensed non-commercial station. Not allowed to sell, you say? Nonsense.

The skills of selling apply equally well to securing an underwriting contract for a non-commercial station as to selling a spot contract for a commercial station. The only difference is the wording that the FCC allows in the final spot.

And for those of you at one of the 1,000-plus college TV or radio stations on cable or carrier-current, then you probably have no commercial restrictions at all! In fact, if your station is not licensed by the FCC, then the underwriting restrictions do not apply to you. Only station or school policy may require that commercials be toned down. In any event, you can still practice the skills of selling.

Sales Wherever You Go

The narrowcasting, "niche" format programming that hit radio two decades ago—replacing mass-appeal stations with stations bearing labels such as AC, BBand, CHR, and a couple dozen other format acronyms—is finally hitting TV. With nearly as many TV channels as radio stations, thanks to cable, TV programmers are learning market segment targeting. As stations battle for their little fiefdoms, college stations can carve their own niche, offering unique programming of their own. Since cable TV and radio stations need not follow FCC underwriting rules, if you work at one, I hope you'll try to sell your unique offerings. If you believe in your programming, you'll be that much better a salesperson. And the experience will serve you well in whatever you do—broadcasting or otherwise.

*College Broadcaster magazine
is published in part thanks
to a generous grant from the*

GAF
Corporation

Good News at KSJS

Dear Editor:

Thanks to you and your staff for the T-Shirt award. It has been a good month for awards as we just won more than a dozen first place plaques from the California Intercollegiate Press Association, CIPA. We one for best DJ, best promo, best news story and newscast, best sports play-by-play and sports magazine.

Your award and the CIPA awards were good reinforcement for the station at a time in our history when morale is already at an all-time high: In the past few months we have put our new transmitter on the air to triple our coverage to millions, we just got money for a new control room, and this semester our staff numbers 162 students.

We have gone through a year of heavy rebuilding and we are in a very good place. I've got lots of stories. Let me know [if *College Broadcaster* would like to use them].

Mike Adams
Faculty Advisor, KSJS-FM
San Jose State University
San Jose, CA

Editor's Note: KSJS was the winner of last semester's NACB College Station T-Shirt Contest. A story Mr. Adams wrote about the station's history appears elsewhere in this issue.

Helping WRVU

Dear NACB:

As you know, WRVU at Vanderbilt University is undergoing great pressure from its advisor and certain members of the Vanderbilt Student Communications Board. We appreciate the letter of support you sent us to retain student control of the station. I would greatly appreciate your sending the same letter to the current General Manager and the VSC advisor in hopes that this

situation can be resolved amicably.

Henrik Meng
former General Manager
WRVU-FM
Vanderbilt University
Nashville, TN

Note to stations: *NACB is frequently requested by college radio and TV stations in trouble to write letters of support to their administrations, student funding boards, etc. We are happy to do this for stations in trouble. Call us to tell us your situation and how we can help you.*

—NACB Management

Share vs. Cume

Editor:

Re: "The Accessible Alternative Format" by Peter Ensel, Feb. 1990, p. 29.

A recent survey...showed that 17% of the student population listened to the college's FM radio station on a regular basis. For most commercial radio stations, having a 17% share in their target audience would indicate success.

There is no other information on the survey so it is not known what "regular basis" means. In any case, this would be a cume rating, not a share.

Even if this was an accurate estimate of a weekly cume rating—which cannot be known from the information given—this is certainly not "success" as it is typically judged in radio programming.

In very large markets, Chicago for example, an AOR station typically achieves a 31% (cume rating) among men 18-24—its "target audience." A softer rock station reaches 37% of women 18-24.

In smaller markets—with fewer stations avail-

able—of course, cume ratings are typically much higher. Take Madison, Wisconsin, for example: the two CHR format stations achieve cume ratings from 51% to 57% for men and women 18-24.

Arbitron ratings for smaller markets do not include cume ratings—but these can be computed from the information on MSA cume persons. The demographic breaks are not as small. However, in the most recent information I have, two stations in Plattsburgh, NY—rock formats, I presume—reach 60% and 52% of adults 18-34.

I have nothing against any station "adopting an accessible alternative format" as the author encourages. However, if we expect to give our students helpful training, we had better start with the facts.

All student stations, and faculty advisors, might benefit by a careful study of the audience estimates (ratings) for their market.

Lawrence W. Lichy
Professor
Department of Radio/Television/Film
Faculty Advisor, WNUR-FM

Peter Ensel responds: Thank you, Professor Lichy, for pointing out the error. Unfortunately, the article as submitted did not contain the word "share." This word was added during the editing process. In any event, to clear up any misconceptions, the 17% represents the percentage of students who consider WPLT their primary radio station. The survey did indicate the station had a respectable cume rating of 43% among its target audience, namely college students.

USIA Wants U•NET

Dear NACB:

I received your letter dated January 8, 1990, with information about NACB. I would be most interested in receiving a sample tape of programming from U•NET TV as well as more specifics on individual programs that are part of the "From the Academy" series [ATAS College TV Awards winners]. As USIA's mission is to "Tell America's Story to the World" and explain U.S. society and culture, any information about other programs related to this theme would be much appreciated.

I look forward to hearing from you soon.

Charity Janerette
Program Officer
USIA-TV
United States Information Agency
Washington, D.C.

Dara Goodman, U•NET Director, responds: Ms. Janerette, the sample programming tape and specific descriptions of programs in U•NET TV's schedule are on their way to you.

LETTERS
Continued on page 57

STATION PROFILES

WGEV-TV 38: 412/847-6704

Geneva College in Beaver Falls, PA, has had a TV studio facility since 1986. But it was only this school year that Geneva acquired a public access cable channel and a potential audience of 12,000, "which basically turned us into a TV station," said undergraduate broadcasting major Joe Eby, who is also WGEV-TV's Station Manager.

Before the channel, Geneva produced just one show: "Valley News," a weekly news show with students out covering the Pittsburgh area. The acquisition of the channel generated enthusiasm that attracted a staff of 30 to the new station, and with them, more programming. Selected home and away football and basketball games are now cablecast by tape delay, thus providing another opportunity besides the campus radio station's one-time live broadcasts for many to enjoy local college sports.

"Focus on the County" looks at the county from "an historical and scenic viewpoint," said Eby. "We go to landmarks, state parks." On "Sports Page," students interview two athletes and the head coach from each male varsity sport. All the sports are covered and aired near the beginning of the season so that the

program acts as a season preview. Two shows in the works are "On Solid Rock," a Christian music-based video show profiling one artist or group and concert news, and "Down and Out in Beaver County," which Eby describes as "more or less a humor show. Silly little things [like] going up to the Pennsylvania Turnpike and interviewing people as they go on or come off exits."

Current special events programming includes such fare as March's "Hi-Q," in which eight local high schools came to Geneva College and competed in a Jeopardy-type series of shows. WGEV aired the final match, which offered winners a \$1000 renewable annual scholarship to Geneva College, as well as trophies and plaques.

Though Eby has had a couple of TV internships and extensive training in a special three-year telecommunications program at his high school, he admits that "we haven't been very proficient in training staff to do producing" at WGEV. The executive staff are the producers, with Eby and the program director the only two paid students. During their staggered office hours, students can come in "to play with the equipment and learn...and we train," said Eby. "There are some TV production classes [held there] and so if they come in in the

evening [to do production assignments], we help."

WGEV hopes to do regular training workshops next year. According to Eby, Faculty Advisor and Director of Broadcasting Pete Croissant has bought teaching aids for use next year, including manuals and videotapes to learn how to edit on 1/2" equipment. "Everything is in 1/2" format," said Eby, though WGEV hopes to upgrade to 3/4" next year.

In the spirit of the Christian college where they are based, both WGEV-TV and WGEV-FM are cooperating on charitable fundraisers: one for a child in Haiti and the other, the upcoming "WGEV 3-on-3 Classic," an all-day high school basketball tournament broadcast to cover the costs of Geneva students who did work in Haiti over Spring Break. "We're going out asking local businesses for \$50 or \$100 sponsorships," said Eby, in exchange for radio and TV spots—which the broadcasting students benefit from producing. Not only do the campus radio and TV stations get along unusually well, but the campus newspaper runs "a little TV guide" weekly, listing programs and cablecast times, free.

The Community Bulletin Board runs when student productions are not aired, which is still about 22 hours per day. Organizations or individuals mail in announcements about sporting, ethnic or civic events in the Beaver Falls area. Students produce the video screens that advertise these events. A five-CD carou-

sel of all Christian music runs continuously as background, which is programmed by the campus radio station's music director.

WGEV receives about two new announcements daily, a positive indication that people are watching. "The response is good...it's a surprise that people think though all the way" to channel 38, said Eby. "No bad comments; all positive." Since athletic events seem to get the bulk of the comments, the station is looking into selling time during sports next year.

On the management side, WGEV's Executive Board includes the station manager, program director, news director, sports director—and starting next year—assistant news director and promotions director. Though the students run the station themselves, they meet weekly with advisor Croissant, who discusses equipment needs with the board. Though he teaches all the college's TV and radio production classes, he doesn't get involved with any shows on WGEV. He does watch and critique the programming, however, whose expertise the managers appreciate.

"Trying to build up a staff is the toughest thing," Eby feels. Though the projects that students produce for classes aren't meant to be aired, according to Eby, most of the TV production students do take an interest in the station.

WGEV
Continued on page 57

WQMC-AM: 803/775-9371

The Media Center at Morris College, in Sumter, S.C., has housed a carrier-current station, WMCC, for a number of years. It also has a TV production facility. But no true over-the-air broadcast facility...until this past January.

Though the media industry enjoys a cash-rich reputation, due to a steadily declining audience share, commercial AM stations have faced tough times in recent years. The younger generations show loyalty to the FM band for music programming in stereo. In fact, according to the National Association of Broadcasters, the average AM station is actually losing several thousand dollars a year. "There are a lot of [commercial] AM stations around here who have sold," said Janet Clayton, Media Services Coordinator at Morris College.

Such conditions took their toll on WFIG-AM, a commercial station co-owned with WWDM-FM in Sumter—with a happy result for Morris College: "WWDM gave it to us as a gift to help build our Media Arts Department," said Clayton, who also became General Manager for the new station. "As a result, it's worked out real well."

The school has hired three people—a program director, technician (chief engineer) and staff announcer—whose duties are specifically to run the station, now called WQMC, in conjunction with students. "These guys handle the major part—sign on and sign off—but students are training during the day in announcing [and specialized] workshops, and then move to the commercial station," Clayton explained.

son who teaches advertising at the college." The program director does WQMC's morning show and then goes out with students on sales calls. If the pitch is successful, the PD finalizes the sale.

Though the station has only been on the air since January 15th, "it's amazing how well we've been received in the community. We get over 300 calls in one morning on one phone line," exclaimed Clayton. Those calls are in response to Bible trivia questions, which offer no prize except to get the callers' names announced over the air and to play their requests.

Programming begins with a morning gospel program from 6:00-11:00 a.m., six days a week. Students log the calls on computer, which are being tallied for marketing purposes. "Now everywhere we go, people listen to WQMC. Advertisers are coming to us. We don't have to sell too hard," said Clayton. The school is also supporting the radio station, however, so even if there were no sales, "we'd still be able to operate," she said. Clayton's relieved not to have that pressure to sell, because she wants to concentrate on broadcast training for the students, even if that means some glitches in the on-air sound.

That doesn't mean WQMC is being ignored as a training ground; in fact, they work hand-in-hand. "We're utilizing the carrier-current station. Students are training at the carrier current in announcing [and specialized] workshops, and then move to the commercial station," Clayton explained.

As for production, the technician coordinates it all. "We have production studios—radio and TV—here in the Media Center," Clayton described. "Students always have projects to do." The chief announcer is a former WMCC station manager who graduated last year. "That makes students more comfortable," Clayton said. "Students have accepted it pretty well that he's supervising them."

WQMC broadcasts at 1,000 watts, covering a 35-mile radius around Sumter. Clayton estimates that of Sumter's 10,000-plus population, "we're getting at least a fourth of them." As WFIG, the station was strictly country-western and had fewer listeners than it does now, according to Clayton. A large part of the appeal is clearly the gospel-dominated programming. "There's gospel on other stations, but we're gospel most of the day," she said. Some community-oriented talk shows are done by students. And because of the station's ties to the college, the English department works with them, reading course book selections over the air in the evenings at least once a week, both for the students' benefit and for adult education in the community. A local high school provides a two-minute "Agricultural Tips" show, produced by students under a teacher's guidance four days a week. It is, after all, a farming region. "We've gotten good response [to that]," said Clayton.

People also listen for the Jazz seg-

ment, called "Thursday Night Shag." Saturday has reggae and old jazz, featuring such artists as Louis Armstrong and Nat King Cole. There's only one limitation on programming: "We don't do any rap; you get enough of that on the other stations," declared Clayton. Students get Friday evenings from 5:00 to 10:00 p.m. to "air anything they want except

Though the station has only been on the air since January 15th, "We get over 300 calls in one morning on one phone line," said the G.M.

rap. Our [college's] president does not want that," said Clayton. However, the students program that time slot independently of the PD. Students on the air at other times choose cuts with the guidance of the PD. As might be expected, however, the students tend to drift more contemporary gospel. That music doesn't seem to present a problem, however. "The audience has not complained about that," said Clayton.

Students are doing news and weather three times a day, at 8:10 a.m., noon and early evening. Currently, the only news source is the local papers. There is no newswire feed.

The station almost never signed on, though. "[Hurricane] Hugo almost

WQMC
Continued on page 57

Team Camera Mart: Solving your problems with the right equipment at the right price.

We teach our people how to meet your video needs, not how to meet their quotas.

One call puts you in touch with Team Camera Mart: our team of sales pros, trained broadcast engineers and customer-service specialists—all working together and supported by one of the largest inventories of video equipment in the country.

Our team keeps up with the latest technology by attending manufacturers' seminars every chance it gets. And, our engineers constantly inspect and check equipment before it goes out to you.



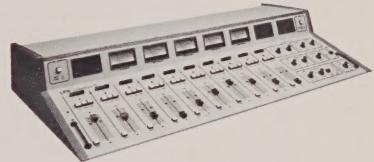
Regional Offices:
Liverpool, New York 13088 Evansville, In. 47715 Miami, Florida 33172 Burbank, Calif. 91506 Las Vegas, Nv. 89121
(315) 457-3703 (815) 476-6327 (305) 227-3975 (818) 843-6644 (702) 435-9234
FAX: (315) 457-3795 FAX: (815) 476-6327 FAX: (305) 227-0931 FAX: (818) 843-2478 FAX: (702) 435-3229

FOR FREE CATALOG, CALL HERB at (212) 757-6977, Ext. 204

Reach a \$50,000,000 Market You Never Knew Existed

How would your company like to reach over 1,400 college radio and television stations and 1,500 communications departments at once? Try low-cost advertising in *College Broadcaster* magazine, the only publication reaching every one of them in the nation. For information, call 401/863-2225. Repeat insertion discounts available.

The answer is LPB.



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

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

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

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

LPB®

LPB, Inc. • 28 Bacton Hill Road

Frazer, Pennsylvania 19355

Tel: 215-644-1123 • Fax: 215-644-8651

M U S I C 13

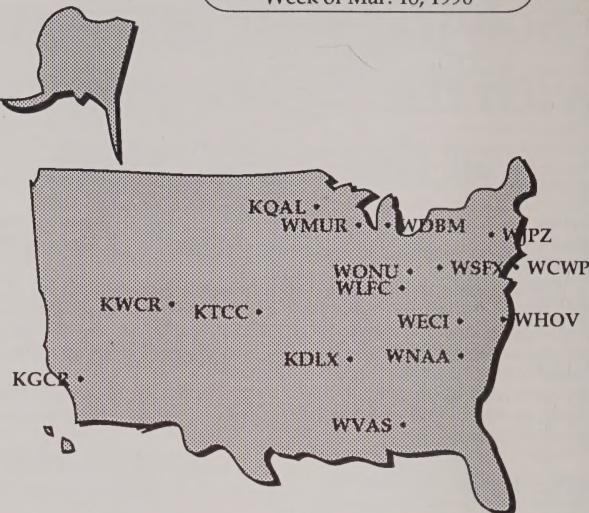


1. *Crack the Sky*, "Mr. President," Grudge
2. *Severed Heads*, "Big Car," Nettwerk
3. *Galaxie 500*, "Blue Thunder," Rough Trade
4. *Young Fresh Fellows*, "Picture Book," Frontier
5. *Loop*, "ArcLight," Beggars Banquet
6. *The Hypnotics*, "Justice," Sub Pop
7. *Renegade Soundwave*, "Biting My Nails," Enigma/Mute
8. *Alphaville*, "Mysteries," Atlantic
9. *The Fall*, "Telephone," Polygram
10. *Ian McCullough*, "Faith," Sire/Reprise
11. *Depeche Mode*, "Enjoy," Sire/Reprise
12. *The Church*, "Metropolis," Arista
13. *Stone Roses*, "Fool's Gold," Silvertone/RCA

Week of April 1.

Station Sampler

Week of Mar. 16, 1990



Note: Even if your station/show normally reports singles, please list album titles when you report to us. 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!

KDLX-FM

Northwest Missouri State University
Maryville, MO; 816/562-1163

1. *Midnight Oil*, *Blue Sky Mining*, Columbia
2. *The Front*, *Fire*, Columbia
3. *Jesus and Mary Chain*, *Automatic*, Warner Bros.
4. *Peter Murphy*, *Deep*, Beggars Banquet/RCA
5. *Alannah Myles*, *Alannah Myles*, Atlantic
6. *Gun*, *Taking On the World*, A&M
7. *Black Crowes*, *Shake Your Money Maker*, Def American/Geffen
8. *Michael Penn*, *March*, RCA
9. *Giant*, *Last of the Runaways*, A&M
10. *Slide*, *Down So Long*, Mercury
11. *LA Guns*, *Cocked & Loaded*, Vertigo/Polydor
12. *Mission U.K.*, *Carved in Sand*, Mercury/Polygram
13. *Neil Young*, *Freedom*, Reprise

KCCR-AM

Grossmont-Cuyamaca Community College
El Cajon, CA; 619/456-1700, x286

1. *Skinny Puppy*, *Rabies*, Nettwerk/Capitol
2. *Oingo Boingo*, *Dark At The End Of The Tunnel*, MCA
3. *Nine Inch Nails*, *Pretty Hate Machine*, TVT
4. *They Might Be Giants*, *Flood*, Elektra
5. *Red Hot Chili Peppers*, *Mother's Milk*, EMI
6. *Ministry*, *The Mind Is A Terrible Thing To Taste*, Warner Bros.
7. *Wonderstuff*, *HUP*, Polydor
8. *Adam Ant*, *Manners & Physique*, MCA
9. *Whitesnake*, *Slip Of The Tongue*, Geffen
10. *Pulltoys*, *Chair*, Milktruck
11. *Black Crowes*, *Shake Your Money Maker*, Def American/Geffen
12. *Creatures*, *Boomerang*, Geffen
13. *Firehouse*, *From Ohio*, TVT

KQAL-FM

Winona State University
Winona, MN; 507/457-5226

1. *Agitpop*, *Stick It*, Twin Tone
2. *Richard Barone*, *Primal Dream*, MCA
3. *Blue Nile*, *Hats*, A&M
4. *Magnolias*, *Dime Store Dream*, Twin Tone
5. *Jesus And Mary Chain*, *Automatic*, Warner Bros.
6. *Caterwaul*, *Portent Hue*, IRS
7. *Kevn Kinney*, *McDougal Street Blues*, Island
8. *Lucy Bloom*, *Riverside*, Warner Bros.
9. *Orange Roughies*, *Knuckle Sandwich*, Nostalgia
10. *Uncle Green*, *You, DB*
11. *Ministry*, *The Mind Is A Terrible Thing To Taste*, Warner Bros.
12. *Sigloxx*, *Under A Purple Sky*, Wax Trax!
13. *Dramarama*, *Stuck In Wonderland*, Chameleons

KTCC-FM

Colby Community College
Colby, KS; 913/462-6762

1. *Belinda Carlisle*, *Summer*, MCA
2. *Michel'le*, *No More Lies*, Ruthless/ATCO
3. *Warrant*, *Sometimes*, Columbia
4. *Tommy Page*, *I'll Be Your Everything*, Sire/Warner Bros.
5. *Phil Collins*, *I Wish It Would Rain*, Atlantic
6. *Kiss*, *Forever*, Mercury/Polygram
7. *Paul Carrack*, *Battlefield*, Chrysalis
8. *D'Mob*, *Come On and Get My Love*, Polydor
9. *Ofra Haza*, *Ya Ba Ye*, Sire/Warner Bros.
10. *Heaven*, *Bridge Too Far*, WGG
11. *Janet Jackson*, *Escapade*, A&M
12. *Paula Abdul*, *Opposites Attract*, Virgin
13. *Bismarkie*, *Just A Friend*, Warner Bros.

CMJ New Music Report: College Radio

1. *They Might Be Giants*, *Flood*, Elektra
2. *Midnight Oil*, *Blue Sky Mining*, Columbia
3. *Peter Murphy*, *Deep*, Beggars Banquet/RCA
4. *Sinead O'Connor*, *I Don't Want What I Haven't Got*, Chrysalis
5. *Cramps*, *Stay Sick!*, Enigma
6. *Eleventh Dream Day*, *Beet*, Atlantic
7. *The Mission UK*, *Carved in Sand*, Mercury/Polygram
8. *Flat Duo Jets*, *Flat Duo Jets*, Dog Gone
9. *Rave-Ups*, *Chance*, Epic
10. *The Church*, *Gold Afternoon Fix*, Arista
11. *MC 900 Ft. Jesus*, *Hell with the Lid Off*, Nettwerk/IRS
12. *King Missile*, *Mystical Shit*, Shimmy-Disc
13. *Creatures*, *Boomerang*, Geffen

Week of March 30. 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. *Midnight Oil*, *Blue Sky Mining*, Columbia
3. *Cramps*, *Stay Sick!*, Enigma
4. *Sinead O'Connor*, *I Don't Want What I Haven't Got*, Chrysalis
5. *Peter Murphy*, *Deep*, Beggars Banquet/RCA
6. *King Missile*, *Mystical Shit*, Shimmy Disc
7. *MC 900 Ft. Jesus*, *Hell with the Lid Off*, IRS/Nettwerk
8. *Pale Saints*, *The Comforts of Madness*, 4AD (UK)
9. *The Wedding Present*, *Bizarro*, RCA
10. *The Fall*, *Extricate*, Cog Sinister/Polygram
11. *The Mission UK*, *Carved in Sand*, Mercury/Polygram
12. *Thin White Rope*, *Sack Full of Silver*, Frontier/RCA
13. *Nice Strong Arm*, *Stress City*, Homestead

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

KWCR-FM
Weber State College
Ogden, UT; 801/626-6450

1. Janet Jackson, *Escapade*, A & M
2. D'Mob, *Come On And Get My Love*, Polygram
3. Michel'le, *No More Lies*, Ruthless/ATCO
4. Paula Abdul, *Opposites Attract*, Virgin
5. Bismarkie, *Just A Friend*, Warner Bros.
6. A'me Loraine, *Whole Wide World*, RCA
7. Lisa Stansfield, *All Around The World*, Arista
8. Tommy Page, *I'll Be Your Everything*, Warner Bros.
9. Madonna, *Keep It Together*, Warner Bros.
10. Luther Vandross, *Here And Now*, Epic
11. Cover Girls, *We Can't Go Wrong*, Capitol
12. Jane Child, *Don't Want To Fall In Love*, Warner Bros.
13. Sky, *Real Love*, Atlantic

WCWP-FM
Long Island University
Brookville, NY; 516/299-2626

1. Slaughter, *Stick It To Ya*, Chrysalis
2. Savatage, *Gutter Ballet*, Atlantic
3. Whitesnake, *Slip of the Tongue*, Geffen
4. M.S.G., *Save Yourself*, Capitol
5. Salty Dog, *Every Dog Has Its Day*, Geffen
6. Voivod, *Nothingface*, MCA
7. Toxik, *Think This*, Roadracer
8. Bill Ward, *Ward One/Along the Way*, Chameleon
9. Nuclear Assault, *Handle With Care*, In Effect
10. Overkill, *The Years of Decay*, Megaforce
11. Candlemass, *Tales of Creation*, Enigma/Metal Blade
12. Ozzy Osbourne, *Just Say Ozzy*, CBS
13. Trouble, *Trouble*, Def American

WDBB-FM
Michigan State University
East Lansing, MI; 517/353-4414

1. All About Eve, *Scarlet and Other Stories*, Mercury
2. Peter Murphy, *Deep*, Beggars Banquet/RCA
3. Nine Inch Nails, *Pretty Hate Machine*, TTV
4. Rave-Ups, *Chance*, Epic
5. Beautiful Pea Green Boat, *Still Life*, C'est La Mort
6. The Front, *The Front*, CBS
7. Lana Lovich, *March*, Pathfinders
8. Psychedelic Furs, *Book of Days*, CBS
9. Tall Tales and True, *Shiver*, Riva Art
10. The Silencers, *A Blues for Buddha*, BMG
11. The Forgotten Rebels, *The Forgotten Rebels*, Restless
12. Bonedaddys, *World Beatnik*, Chameleon
13. Grant Hart, *Intolerance*, SST

WECE-FM
Earlham College
Richmond, VA; 317/962-3541

1. They Might Be Giants, *Flood*, Elektra
2. Psychefunkapus, *Psychefunkapus*, Atlantic
3. Sinead O'Connor, *I Don't Want What I Haven't Got*, Chrysalis
4. Midnight Oil, *Blue Sky Mining*, Columbia
5. Ministry, *The Mind Is A Terrible Thing To Taste*, Warner Bros.
6. Jesus And Mary Chain, *Automatic*, Warner Bros.
7. Peter Murphy, *Deep*, Beggars Banquet/RCA
8. Pots-N-Pans, *Shut Up And Listen To Majoshia*, (unsigned)
9. Creatures, *Boomerang*, Geffen
10. Wonderstuff, *HUP*, Polydor
11. Skinny Puppy, *Rabies*, Nettwerk/Capitol
12. Cramps, *Stay Sick!*, Enigma
13. Bonedaddys, *World Beatnik*, Chameleon

WHOF-FM
Hampton University
Hampton, VA; 804/727-5670

1. Hugh Masekela, *Uptownship*, Novus
2. Ndugu, *Old Friends, New Friends*, MCA
3. Kenny Garrett, *Prisoner of Love*, Atlantic
4. Various Artists, *Happy Anniversary, Charlie Brown*, GRP
5. Fatburger, *Time Will Tell*, Intima
6. Ruth Brown, *Blues On Broadway*, Fantasy
7. Dee Dee Bridgewater, *Live In Paris*, Impulse
8. Bob's Diner, *Bob's Diner*, DMP
9. Kim Pensyl, *Pensyl Sketches #2*, Optimism
10. Ahmad Jamal, *Pittsburgh*, Atlantic
11. Grover Washington, Jr., *Time Out of Mind*, Columbia
12. Roadside Picnic, *Roadside Picnic*, Novus
13. Dave Grusin, *Migration*, GRP

WJPZ-FM
Syracuse University
Syracuse, NY; 315/443-4689

1. Janet Jackson, *Escapade*, A&M
2. D'Mob, *Come On And Get My Love*, Polydor
3. B-52's, *Roam*, Reprise
4. Taylor Dayne, *Love Will Lead You Back*, Arista
5. Modonna, *Keep It Together*, Sire/Warner Bros.
6. Phil Collins, *I Wish It Would Rain*, Atlantic
7. Alannah Myles, *Black Velvet*, Atlantic
8. Techntronics, *Get Up, SBK*
9. Billy Joel, *I Go To Extremes*, Columbia
10. Lisa Stansfield, *All Around The World*, Arista
11. Bad English, *Price of Love*, Epic
12. Michel'le, *No More Lies*, ATCO
13. Tommy Page, *I'll Be Your Everything*, Sire/Warner Bros.

WLFC-FM
University of Findlay
Findlay, OH; 419/422-7041

1. Phil Collins, *But Seriously*, Columbia
2. Bobby Brown, *Don't Be Cruel*, MCA
3. Tesla, *The Great Radio Controversy*, Geffen
4. Janet Jackson, *Rhythm Nation 1814*, A&M
5. Billy Joel, *Storm Front*, CBS
6. Aerosmith, *Pump*, Geffen
7. Paula Abdul, *Forever Your Girl*, Virgin
8. Joan Jett, *Hit List*, CBS
9. Bad English, *Bad English*, CBS
10. B-52's, *Cosmic Thing*, Reprise
11. Alannah Myles, *Alannah Myles*, Atlantic
12. Kiss, *Hot in the Shade*, Mercury/Polygram
13. Bonham, *Disregard of Time Keeping*, Columbia

**WHY ISN'T YOUR
TV STATION'S MU-
SIC VIDEO SHOW
OR RADIO STATION
PLAYLIST HERE?
IT'S FREE! CALL
NACB FOR INFO at
401/863-2225.**

WMUR-FM
Marquette University
Milwaukee, WI; 414/288-7541

1. They Might Be Giants, *Flood*, Elektra
2. Ocean Blue, *Ocean Blue*, Sire
3. Smithereens, *II*, Capitol
4. Peter Murphy, *Deep*, Beggars Banquet/RCA
5. Midnight Oil, *Blue Sky Mining*, Columbia
6. Creatures, *Boomerang*, Geffen
7. Oingo Boingo, *Dark At The End Of The Tunnel*, MCA
8. Jeremy Days, *Days*, Polydor
9. Eleventh Dream Day, *Beet*, Atlantic
10. Sinead O'Connor, *I Don't Want What I Haven't Got*, Chrysalis
11. UB 40, *Labour Of Love II*, A&M
12. Adam Ant, *Manners & Physique*, MCA
13. Animal Logic, *Animal Logic*, IRS

WNAA-FM
N.C. A & T State University
Greensboro, NC; 919/334-7936

1. Miki Howard, *MH*, Atlantic
2. Quincy Jones, *Back on the Block*, Warner Bros.
3. Janet Jackson, *Rhythm Nation 1814*, A&M
4. Will Downing, *Come Together As One*, Island
5. Babyface, *Tender Lover*, Solar
6. Michel'le, *Michel'le*, Ruthless/ATCO
7. Frankie Beverly & Maze, *Silky Soul*, Warner Bros.
8. Stacy Lattisaw, *What You Need*, Motown
9. Angela Winbush, *The Real Thing*, Mercury
10. By All Means, *Beyond A Dream*, Island
11. Dianne Reeves, *Never Too Far*, EMI
12. Earth Wind & Fire, *Heritage*, Columbia
13. Regina Bell, *Stay With Me*, Columbia

WONU-AM
Ohio Northern University
Ada, OH; 419/772-2469

1. Warrant, *Sometimes She Cries*, Columbia
2. Smithereens, *A Girl Like You*, Enigma/Capitol
3. Phil Collins, *I Wish It Would Rain Down*, Atlantic
4. B-52's, *Roam*, Reprise
5. Alannah Myles, *Black Velvet*, Atlantic
6. Whitesnake, *The Deeper the Love*, Geffen
7. Depeche Mode, *Personal Jesus*, Sire/Reprise
8. Bad English, *Price of Love*, Epic
9. Aerosmith, *What It Takes*, Geffen
10. Lisa Stansfield, *All Around The World*, Arista
11. Zaza, *Wild & Forever*, (unsigned)
12. Steve Miller, *Joker*, Capitol
13. Beatles, *Ob-La-Di, Ob-La-Da*, Capitol

WSFX-FM
Luzerne County Community College
Nanticoke, PA; 717/821-0934

1. Jesus And Mary Chain, *Automatic*, Warner Bros.
2. Eleventh Dream Day, *Beet*, Atlantic
3. Human Drama, *Feel*, RCA
4. Creatures, *Boomerang*, Geffen
5. They Might Be Giants, *Flood*, Elektra
6. Sinead O'Connor, *I Don't Want What I Haven't Got*, Chrysalis
7. The Mission UK, *Carved In Sand*, Mercury
8. Kate Bush, *The Sensual World*, Columbia
9. Forgotten Rebels, *Forgotten Rebels*, RCA
10. Peter Murphy, *Deep*, Beggars Banquet/RCA
11. Nine Inch Nails, *Pretty Hate Machine*, TTV
12. Rave-Ups, *Chance*, Epic
13. Smithereens, *II*, Enigma

WVAS-FM
Alabama State University
Montgomery, AL; 205/834-6861

1. Quincy Jones, *Back on the Block*, Warner Bros.
2. Randy Crawford, *Rich and Poor*, Warner Bros.
3. Basia, *London*, Warsaw, New York, Epic
4. Dave Grusin, *Fabulous Baby Boys* (soundtrack), GRP
5. Ahmad Jamal, *Pittsburgh*, Atlantic
6. Kim Pensyl, *Pensyl Sketches #2*, Optimism
7. Sam Riney, *At Last*, Spindletop
8. Dave Grusin, *Migration*, GRP
9. Final Notice, *As You Wish*, Jazzline
10. Bob's Diner, *Bob's Diner*, DMP
11. Stan Getz, *Anniversary*, Emarcy
12. Courtney Pine, *The Vision's Tale*, Island
13. Harper Brothers, *Remembrance*, Verve

CVC Report • Top Music Video on Broadcast & Cable

1. Lisa Stansfield, *"All Around The World"*, Arista • 2. Sinead O'Connor, *"Nothing Compares 2 U"*, Chrysalis • 3. Billy Joel, *"I Go To Extremes"*, Columbia • 4. Janet Jackson, *"Escapade"*, A&M • 5. Adam Ant, *"Room At The Top"*, MCA • 6. Techntronics, *"Get Up! (Before The Night Is Over)"*, SBK • 7. Michel'le, *"No More Lies"*, Ruthless/ATCO • 8. Alannah Myles, *"Black Velvet"*, Atlantic • 9. Phil Collins, *"I Wish It Would Rain Down"*, Atlantic • 10. Young M.C., *"I Come Off"*, Delicious Vinyl/Island • 11. Taylor Dayne, *"Love Will Lead You Back"*, Arista • 12. Jane Child, *"Don't Wanna Fall In Love"*, Warner Bros. • 13. Paula Abdul, *"Opposites Attract"*, Virgin

Week of March 15. Courtesy of CVC Report, 648 Broadway, NY, NY 10012. Phone: 212/533-9870. Fax: 212/473-3772.

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.

Alcazar Records, Box 429, Waterbury, VT 05676
Contact: Madelyn Farr, 802/244-7845

Format: Audio only

Alcazar will supply any station that sends in playlists regularly, and includes folk, blues and roots rock in its format. Typical acts on the label include Fred Koller, Dave Van Ronk (Bob Dylan acknowledged him as an early influence), and George Gritzbach's Unknown Blues Band. A new compilation album, *American Children*, features well-known acts in folk and rock.

American Gramaphone Records, 9130 Mormon Bridge Rd., Omaha, NE 68152
Contact: Gary, 402/457-4341

Format: Audio and some Video

A legitimate radio station wanting servicing must fax or mail a letter on station letterhead describing the format and hours. Reporting to a trade magazine is helpful but not required. The same goes for playlists. There is no minimum wattage requirement or audience size. The label offers a diverse range of music including Classical, Eclectic, Country, and Pop. Some acts included Mannheim Steamroller, Checkfield, C.W. McCall, and John Rutter. Videos are done on a case-by-case basis.

Bainbridge Records, 2507 Rocomare Road, Los Angeles, CA 90077

Contact: Anita Bourgeois, 213/476-0631

Format: Audio only

Stations wanting servicing should initiate contact by sending the request on station letterhead. Bainbridge also wants to know about the station: format, hours, and a playlist would be helpful. Stations wanting service need not report to any trade magazine and there is no minimum wattage requirements or audience size. The label carries Jazz, New Age, Classical, and sound effects. Requests for old releases will be handled on a case-by-case basis. Some of the artists include: The Mark Lewis Quartet, Michael Lee Thomas, and Arthur Fiedler.

Beggars Banquet, 310 Madison Av., Suite 1506, New York, NY 10017

Contact: Mike Stuto (audio), Chris Rollins (video), 212/889-9110

Format: Audio and Video

Beggars Banquet is distributed through RCA but contacting Mike Stuto will get the station serviced. Beggars Banquet wants to know that the station exists and people are listening. Stations must report continually to CMJ or Rockpool. A playlist is also required along with a letter on station letterhead. Videos will be serviced in selected larger

outlets.

Reporting to CVC or some other music video trade magazine might be a good idea. An air check of the show is required and Beggars Banquet will return the tape. The label will also provide 3/4" tape for copying videos but they MUST be returned. They carry mostly alternative music such as Peter Murphy, Loop, and the Passion Fodder.

Clean Cut Records, P.O. Box 162664-Roland Park Station, Baltimore, MD

Contact: Brad Paul (Rounder Records), 617/345-0700

Format: Audio only

Clean Cut Records does not require stations to report to a trade magazine but they must broadcast. The label does not service cable stations. There are no minimum wattage requirements or minimum audience sizes. Clean Cut needs a playlist from the stations needing servicing. The label carries Jazz, New Age, and some New Orleans piano music. Some of these artists include Dr. John, Phil Wood, and Tom Alonzo.

Cypress Records, 1525 Crossroads of the World, Los Angeles, CA 90028

Contact: David Hallowren, 213/456-2711

Format: Audio and Video

Cypress Records services only radio stations that report to a trade magazine. "CMJ is the most important one. If one word could be used to describe our requirements it would be 'listed.' A station that doesn't report is really in limbo," says Hallowren. Cypress also takes into account the area in which the station is located. There is no minimum wattage requirement or audience size. Playlists are optional but not a requirement. The label carries new progressive artists and bands that have usually only one or two works out. Richard X Heyman has achieved great success on college radio. Other acts include Vinny Jones and The Breakdowns.

Elektra Records, 75 Rockefeller Plaza, 21st Floor, New York, NY 10019

Contact: Dave Johnson (audio), Peter Shaev (video), 212/484-7211

Format: Audio and Video

Stations wanting service must make contact in New York by writing a letter on station letterhead. Although there are no minimum wattage or audience size requirements, Elektra does require that the station report to CMJ or some other trade magazine. A playlist would also be helpful. Elektra carries a wide variety of music except for country. Some of the bands include The Pixies, The Cure, They Might Be Giants, and The Big F.

Stations wanting video servicing must send Peter Shaev a letter on station letterhead describing the format and the type of music presented. The station must also chyron the video using the band's name and the label. Stations need not report to CVC but it would be helpful. If a band is coming to the town of the college and the station wants some video information they should write Peter.

Geffen Records, 9130 Sunset Blvd., Los Angeles, CA 90028

Contact: Michelle Shore (audio), Laura Sperenza (video), 213/278-9010

Format: Audio and Video

Stations wishing to be considered for service should call with campus affiliation, program format and wattage information. "There is no minimum wattage or audience size required but we need to know who they are," says Michelle. Geffen also requires playlists and what stores they do retail with is very important.

Alternative bands on the label include XTC, Peter Gabriel, Stan Ridgeway, and Gene Loves Jezebel. Metal acts carried are Guns 'N' Roses, Aerosmith, Y&T, Whitesnake and Salty Dog. Def America is another Geffen metal label carrying Slayer, Trouble and Black Crows.

Higher Octave Music, 8033 Sunset Blvd., Suite 41, Los Angeles, CA 90046

Contact: Scott Bergstein 213/856-0039

Format: Audio and Video

Higher Octave carries Contemporary Instrumental and New Wave Artists. Only a playlist every month is needed for servicing. A letter on station letterhead will initiate contact. Videos of some of the artists are available for duplication only if they are returned to Higher Octave. Some of the artists on the label include: Ottmar Libert, Nightingale, and Chrystal Wind.

Maggie's Music, P.O. Box 4144, Annapolis, MD 21403

Contact: Maggie Sansone, 301/268-3394

Format: Audio only

Trade reporting doesn't matter, nor does station wattage, to this mini-indie. MM offers traditional Celtic instrumental music and Christmas caroles that feature hammered dulcimer, Celtic harp, sitar, and other medieval and renaissance instruments. Playlists are nice but not required. If you play her releases, she'll tell her distributors to make sure product is available in your area, though she would appreciate on-air mentions that the music also comes by mail order. Five titles (3 Celtic, 2 Christmas) available. New releases 1-2 times per year. "Sounds of the Season" did well. Maggie's Music is listed in the Schwann catalog.

Megaforce Records, 63-64 Brunswick Woods Dr., East Brunswick, NJ 08816

Contact: Missy Calozzo, 201/254-6533

Format: Audio and Video

Stations wanting servicing from Megaforce do not have to report to a trade magazine but they must keep it touch by letters, phone calls, and playlists. There are no wattage requirements or minimum audience sizes. Videos are available for some bands and they are handled on a case-by-case basis. Most of the acts on the label are Heavy Metal, with some Rock. Some acts on the label are Ace Frehley, Anthrax, Testament, Kings Axe, and Icon.

Nashville Entertainment, Alternative Music Division, P.O. Box 121948, Nashville, TN 37212

Contact: Diane Rankin, 615/256-4435

Format: Audio only

Nashville's Alternative Music provides compilation records for

acts in the Nashville area. The acts range from dance to heavy metal to pop. No minimum wattage or minimum audience requirements exist, stations need not be reporters. However, stations must send playlists regularly to show that the records are being aired.

Pathfinders Records, 611 Broadway, Suite 726, New York, NY 10012

Contact: Tom Milmore 212/995-8112

Format: Audio only

Stations wanting servicing should write Pathfinders in a letter on station letterhead. Only a playlist is required for servicing. No need to report to any trade magazines or meet wattage or audience requirements. The label offers Alternative and some Jazz. Some artists include Lana Lovich, Car Of Dogs, Quest, Bill Conners, and John Abercrombie.

Polygram Records, 825 Eighth Ave., New York, NY 10019

Contact: Tim Hyde, 800/223-7781

Format: Audio and Video

Stations that want service should send a letter on station letterhead describing the radio station and wattage. There is no minimum wattage requirement or audience size but Polygram would like to know what they are. "The station must report to CMJ or some other trade magazine. We are looking for ENTHUSIASM most of all," says Hyde, "and a playlist would be helpful." Stations interested in Top-40 need not apply. The label does carry Progressive, Jazz, and some country. Some videos are available for selected bands.

Sample acts include Michelle Shocked, The Mission UK, and House of Love.

Priority Records, 6430 Sunset Blvd., Hollywood, CA 90028

Contact: Lita Williams, 800-235-2300

Format: Audio and Video

Trade reporting is not required for servicing but "much more Priority" is given to stations that do (CMJ, Dance Music Report, or Hard Report). "Any station that services local Mom & Pop retail stores or promotes any music concerts, we will service," says Priority's Guy Magnello. There are no minimum wattage or audience criteria. Serviced stations must send a current playlist to Priority. The label carries rap and R&B bands such as NWA and Low Profile. Lim-

ited videos are available for some bands.

Profile Records, 740 Broadway, 7th Floor, New York, NY 10003

Contact: Fred Feldman, 212/529-2600

Format: Audio and Video

Stations wanting servicing from Profile Records should initiate the request by letter on station letterhead. Profile will honor request for individual records. Being mostly a Rap and Dance music label, it is necessary that the station report to CMJ's Beat Box. There are no minimum wattage or audience requirements, but a playlist is necessary each month. Some of the acts include Rob Bass and Run DMC. Profile also features some alternative bands such as the Chromatics and Murphy's Law. Stations wanting video service must also send a letter on letterhead and an air check.

RAS Records, P.O. Box 42517, Washington, DC 20015

Contact: Alan Kirk, 301/588-9641

Format: Audio only

"RAS, a reggae record label, does not require stations report to trade magazines, but it never hurts," says Alan. Stations must send a letter on station letterhead describing how they use reggae in their programming and which retail stores the station works with. A current playlist is also helpful. RAS offers only reggae music including the bands Sister Carol, Gregory Isaacs, Charlie Chaplin, Foxy Brown and much more.

Rough Trade, 611 Broadway, Suite 311, New York, NY 10012

Contact: Jerry Rubino (audio), Lisa Gottheil (video), 212/777-0100

Format: Audio and Video

For servicing, every station must at least report to CMJ. "It is important that the station is consistently reporting," says Jerry. Rough Trade only adds stations to their lists every six months. To get added, stations must prove they're consistently reporting to the trade(s) and back to Rough Trade by sending them playlists. To start the process, call Jerry, followed by a letter on station letterhead explaining what the frequency is, hours on air, and if they are cable or broadcast. No minimum wattage or audience, though being FM broadcast helps. Rough Trade carries alternative bands like Galactic 500, Opal, Steve Kilbey and

Straightjacket Fits. The label also carries a few folk-rock bands such as Lucinda Williams. Videos are available for a limited number of bands.

Rykodisc, Pickering Wharf C-3G, Salem, MA 01970

Contact: Jim Neill, 508/744-7678, fax: 508/741-4506

Format: Audio and some video

Rykodisc is an extremely eclectic music label that spearheaded the push for mainstream acceptance of the CD format. The artist roster ranges from Hendrix, Bowie and Zappa to Mission of Burma, The Residents and Marty Willson-Piper of The Church. Rykodisc also carries Grateful Dead drummer Mickey Hart's World Music series and a wide range of compilations focusing on reggae, dub, various folk musics, Aussie rock and more.

Service to college radio is based on a station's relative impact in a given market, trade reporting status, and general "having it together-ness." Playlists and/or program guides are required and should include local nightclub, press, retail and music "scene" information.

Sampler Records, P.O. Box 19270, Rochester, NY 14619-0270

Contact: Mitzie Collins, 716/328-5856

Format: Audio (cassette or CD only)

"We are happy to send play copies of our recordings to college stations," says Ms. Collins. Sampler's only servicing requirement is sending them station playlists regularly. The label's performers play traditional folk, acoustic easy listening, children's music, dulcimer, harp, fiddle and button accordion. Sampler's newest CD release is "Irish Inspiration" music, a sentimental album featuring dulcimer and Celtic harp.

TVT Records & Video, 59 W. 19th St., Suite 5B, New York, NY 10011

Contact: Steve Vertel, 212/929-0570

Format: Audio and Video

"There is absolutely no minimum wattage or audience minimum," says Steve, "and no playlist has to be sent to us," but any station wanting service must report to CMJ or Rockpool. Reporting to *The Gavin Report* is not necessary but it is required to get music videos. TVT carries progressive alternative bands such as Modern English, Nine Inch Nails, The Saints, and The Connells.



Major Label Release:

Plan B
The Greenhouse Effect
 RCA
 213/468-4177

people have lost sight of the really important issue: what about the music? Will royalties have to be split between NATO and the Warsaw Pact? And does the East or the West get to produce new albums from there?

Fortunately the big shots who get paid lots of money to do nothing are handling these earth-shaking questions right now, and should have all the details ironed out real soon. But in the meantime, a few realistic words about a band that has the unique status of being the first German band to make it to the West (that's here in the states for you geography buffs out there!) since the fall of the Berlin Wall.

Plan B hails from Germany and has been signed by RCA to a record deal for release here. The two-song CD single that you all should have shows only a tiny fraction of the true abilities of this band. The first song, "Discontentment," starts off with a beautifully simple guitar riff that builds into the dark and stormy vocals of the lead singer, Hans Hackenberger. From here the song moves quickly but effortlessly to the guitar work that truly distinguishes this band from their contemporaries. Guitar work that is powerful and forceful but not overpowering; it creeps up and surrounds you before you realize it and, when it's over, leaves you wanting more.

The second song on the disc, "Class of '89," is equal to if not better than "Discontentment," but totally different in style. This song is fast where "Discontentment" is slow, fierce and brash where "Discontentment" is restrained and subdued. The centerpiece of this song, a 30-second, hard-edged rap of the vocals, is too amazing to describe.

These are only two of the cuts that will appear on the album, *The Greenhouse Effect*, which should be out by the time this mag hits your station.

This band combines elements of **The Clash**, **Wonderstuff**, the lyrical stylings of Hugh Harris and Steve Mac (the latter is **That Petrol Emotion**'s front man), and a little bit of **Stone Roses** for good measure.

In this atmosphere of "New Thinking," melting Cold Wars and Nuclear Reactors, and Bavarian folk music (?!), who's to say what will happen

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.



With all the talk around today about German reunification and what the future of Europe will be with one Germany at its center, next? Tricky Dick might even make a comeback. One thing I know for sure though is that **Plan B** is going to be the first thing out of Germany since the BMW that is not only a pleasure to drive but actually sounds good, too. So play this band today, or you'll be sorry tomorrow when your listeners go to **Plan C**, which is switching to my station to hear **Plan B**.

Indie Label Release:

X-TAL
Reason Is 6/7 of Treason
 Alias Records
 Suzie Racho:
 415/546-1863

Red!), there must be a vanguard party, or a group of those that are the greatest among equals. This idea is not so far-fetched, as those of you working in Corporate America can readily attest to. When this idea is transferred to our own warped world of music, there are definitely those who readily stand out as the greater ones among the equals. However, it is quite rare for a new band to make such a lasting first impression, singled out and called greater than those around them.

X-TAL has managed to do just that simply and effortlessly while sounding as if they're having fun the whole time, blending the creative styles of **The Velvet Underground**, **The Dream Syndicate**, and an acoustical rhythm guitar that has a life all its own.

The band's vocalist and guitarist, J. Neo, has a grabbing, nasal voice that forces you to consider what he has to say whether you want to or not. (Sort of like a mother-in-law.) The instrumentation is close to perfection with only a few rough spots around the edges. The bass, played by Mitzi Waltz, is not too demanding of the listeners' attention, but has enough presence to make itself heard. The other guitarist, Jim Broustis, gives the songs real dimension and depth with a straightforward, all-out style that represents some of the best guitar work I've heard in a while. The drums, played by Mick Freedman, round out the enthralling and consuming wall of sound that is disturbing, and at the same time, comforting.

X-TAL has been together for almost seven years in and around the punk scene of San Francisco. They have managed to build quite a local following and have blended the best elements of their experiences with some impressive talent to

create a sound uniquely their own. The band teeters between a purely cynical view of the world and a more hopeful one throughout the album. This simply serves to keep college music directors awake long enough so that you will actually listen to the record and maybe even learn something in the process about life, love, and the pursuit of the ultimate, all-over body tan.

These guys are even better live than the album suggests. I was blown away when I saw them play at SXSW (the South by Southwest music conference) and here's hoping a tour will be forthcoming soon.

In closing, I would like to leave you with this thought, courtesy of J. Neo from **X-TAL**'s song "Encore": "You killed off your dad / and burned down the school / and you blew up the jail / well, that's cool! Cool it is."

Unsigned Artist Release:

Tax Collectors
(untitled tape)
 Contact: Russell Leach
 617/721-4610

Now I know everyone hates to pay taxes and that the I.R.S. is right up there with the Democrats in most people's "Top 10 To Spend An Evening With" lists. However, not only does this band not want you to pay them money (at least not yet), but they are even willing to send you music for free. That's right, boys and girls, the four-letter word your mom and dad told you to watch out for.

The **Tax Collectors** hail from Massachusetts, but don't hold that against them because they didn't vote for Michael Dukakis either. This band is a trio that rocks and rolls with harmony, style and true talent. The lead vocals and bass playing are done by Adam Paull, with Tim May on guitars and Russell Leach on drums and percussion.

Their latest work is a four-song tape with a really neat glow-in-the-dark orange neon cover. The tape's offerings run from the hard-driving "Corporate" to the outrageous "Girlfriend." The great thing about this tape is that each of the four songs is different enough to stand on its own, while still possessing a common thread that lets them form a cohesive unit. This is an important point that most new bands (and some old ones) miss out on. The fact that these guys have managed to accomplish this already is only one small measure of their ability and potential.

The songs found here are as diverse as one could ask for. The first cut, "Found You," has strong drum work and a smoking guitar riff that sounds like **The Edge** might have guested on the track. The vocals are just right, grabbing you with their harmony. The drums and guitars are balanced perfectly against each other, and play a perfect supporting role to the strong vocal performance of Adam Paull.

The remaining songs, "Corporate," "Girlfriend," and "Don't Wanna Lose Ya" are a little faster and harder than "Found You," but the change is a pleasant one and provides a rare look at the full range of talent these guys possess. "Corporate" features more great vocal harmonies and the same stunning blend of guitar and drums that captivates on "Found You." "Girlfriend" is a quick-paced song about being in love with someone else's girl that makes you want to shout, "Yes, I know exactly what you're feeling!!" "Don't Wanna Lose Ya" caps off the tape with the tale of a man obsessed with a woman but can't bring himself to tell her how he feels.

Since these guys are unsigned and unrep'd by a major label with millions to throw around on promotions, they are in need of your help. You, the common, hard-working DJs of this great land of college radio have to band together (no pun intended) and support these guys. Read my lips: there will be no new taxes, only better Tax Collectors.

Music Reviews by Christopher Jerde

Indie Label Release:

The Pale Saints
The Comforts of Madness
4AD
212/353-3773

Chris Cooper, Ian Masters, and Graeme Naysmith: three super

lucky dudes who have just passed the ink onto the paisley colored 4AD contract. For those of you who are unaware, 4AD has continuously proven to be one of the modern era's Alan Freeds, snatching chart-shattering talent from our world's most peripheral gallows (from the **Cocteau Twins** to the **Pixies**). The new release by the **Pale Saints**, *The Comforts of Madness*, headlines along with Lush's two LP's, this year's 4AD trickle of pretty releases, inevitably destined for the independent charts.

The Pale Saints' sound? Imagine a resurrected **Velvet Underground** is coughed up to snatch the best elements from the **Feelies** and **Sonic Youth**, correlating them into a delicate wall of glimmering sonics from **Galaxie 500**'s feedback to **Joy Division**'s simple melodic lines, yet injecting a tone of enviable euphoria that separates the Saints from the nightmarish hallucinations characteristic of many of the hybrid paradigms mentioned above. If this makes no sense than I've succeeded in introducing the Pale Saints' mystery: an old treasure map stamped in an attractive new envelope.

Though *The Comforts of Madness* sports a far too superfluous variety of feedback in between songs, the inter-fuzz establishes a

welcome complement. John Fryer and Gil Norton, two masters of static, collaborate to give the Pale Saints what they produced for such modern successes as the **Pixies**, **Love and Rockets**, and **Nine Inch Nails**. The two producers split the album in half, but the potential contest concludes in a no-lose tie. Fryer's "Sight of You"—previously released on the Saints' debut EP, *Bargaining into the Presence of God*—delivers a welcome Roloids tablet to the album's chaos, and remains one of its highlights: a profoundly serene track of nouveau psychedelia reminiscent of some **The Church**'s early material. For those of you who prefer the sludgier realm is Gil Norton's produced "True Coming Dream," a killer piece manic enough to match some of the magic Norton made on the **Pixies**' *Doolittle*.

The only flaw with *The Comforts of Madness* are the discomforts you'll experience trying to cue up a song amongst all the feedback. But just settle back, drop a Tums, stare at 4AD's majestic art work, and let the Pale Saints sail you into the land of velvet toilet paper where life's constipation problems get settled where they belong: down the drain.

Major Label Release:

Ryuichi Sakamoto
Beauty
Virgin Records
213/463-0980

What do you get when you take a Japanese female vocal trio, an Indian double violin-

ist, the former leader of **The Band**, a West African pop singer, **David Bowie**'s ex-guitarist, a hot Brazilian vocalist, some primitive African percussionists, some Portuguese flamenco guitarists, an ex-**Beach Boy** and his psychiatrist, 19 sound engineers, lots of technology, a much higher budget, and grammy soundtracker, **Ryuichi Sakamoto**?

Smut.

Sakamoto's new pop release, *Beauty*, is an ugly, yet ambitious, attempt to synthesize the world's talent under one name. The album's recipe wets the palate as a delight, especially in the trend of global musical cuisine offered to us by such chefs as **David Byrne**, **Peter Gabriel**, and **Brian Eno**. Sakamoto, himself, has offered tremendous integrations of Western and Oriental styles in the past, namely on the soundtrack albums of *Merry Christmas, Mr. Lawrence* and *The Last Emperor*. So what happened?

Those of you who regrettably remember Sakamoto's last solo attempt at American pop stardom, *Neo Geo*, can imagine *Beauty*'s virus. First of all, Japanese pop exists on a much different plateau than our domestic version. Simple synthesized melody lines jingle over basic electronic drum patterns and sound to Western ears like dance versions of Japanese car commercials. Secondly, somewhere deep in Sakamoto's past, a bad friend told him he could sing in English. To

believe it, one must experience it. Sakamoto's untrained, lisp-tinted voice is so excruciatingly annoying, it could keep the dog away for weeks. And finally, while Sakamoto displays his tremendous talents on the synthesizer, he compliments them with waves of complex, artistic garbage that smother any individual genius.

The fascinating fact is that Sakamoto is one of music's best producers. The stuff he's done for such folks as **PIL**, **Virginia Astley**, and **David Sylvian** is anything but smut. However, one of the eccentric truths that the avid music listener must face is that stud producers can't necessarily produce their own material. Daniel Lanois (**U2**, **Peter Gabriel**) and Donna Dixon (**REM**) embody the syndrome perfectly with their highly anticipated works being used as sonic fertilizer.

I wish I could recommend one song off **Beauty**—so I will. "Chinsagu

"Sakamoto's new pop release....remains completely unfit for airplay."

No Hana" epitomizes Sakamoto's brilliance. A traditional Japanese folk song played with the stringed sanchin and simple percussion, the melody swims through Sakamoto's keyboard drones like a finger through silk. The track is representative of his best soundtrack material, yet remains completely unfit for airplay.

Unsigned Artist Release:

Straightjacket Fits
Hail
Flying Nun/Rough Trade
212/777-0100

There is a nun from "down under" flying your way. If

you're not acquainted with a flying nun in the music world then the **Straightjacket Fits**' debut album, *Hail*, will be a great introduction. Like their New Zealand counterparts—the **Chills**, the **Verlaines**, and the **Clean** (all of whom record for Flying Nun Records)—the **Straightjacket Fits** are a unique musical force to be reckoned with.

For those who are fans of a cereal that claims to be "Just Right" or for those who can simply appreciate an eclectic blend of any flavor, this brand of rock and roll that grabs stuff from every conceivable dusty shelf is just what you're after. The songs, motored by progressions that dip, bend and wrap their way around the melodies, are reminiscent of the **Beatles** at their more playful moments. Hammering, sawing, and whining guitar is layered into a comprehensible and digestible muck, while harmonies stretch themselves beyond the realms of the **Byrds**' revelry and into a category of their own. There are other hints of retrospection, such as a spattering of VU drone and some terse **Dylan**esque passages.

The **Straightjacket Fits** do what many rock

MUSIC REVIEWS
Continued on page 24

Careers in Media:

Transcribed by Tim Murphy

This dynamic seminar from last November's NACB National Conference is particularly appropriate for this special issue, as the title of the seminar was "Careers in Media." Led by Joan Hamburg, veteran of radio, TV and print, and Richard Leibner, agent for the top talent in broadcast journalism, the session covered a lot of ground in areas that college broadcasters should find illuminating.

RL: Understand first that I'm basically motivated by pessimism and so I'm putting a big asterisk on everything I say because I don't want to be too much of a downer but I'm going to tend to be a downer if I know the kinds of questions we're going to get.

I think the broadcast [journalism] business has been heavily affected by the mergers, by the acquisitions, by the costs of stations and the increased business cost. I think in the early days of broadcast journalism there were three networks with...three very powerful, bright, commit[ment]-minded men. And the networks had no competition, especially in television. They were making all the money in the evening. News was allowed to be a loss leader and it was allowed to grow and it was the reputation of the networks. But when [CBS] slipped out of first place 10-12 years ago, it was still news that was able to bring them back early because news was on at 7:00 and it was still the lead-in to the whole evening.

But in general, budget hold-downs, budget cutbacks and a societal problem that I think exists from the baby boom generation—a huge number of people to fit in the marketplace. Not just in broadcasting, but across the board. People who've got five, 10, 12 years experience under their belts in all fields and are still not even in their mid-forties. The economy in America has become a service economy, not a manufacturing economy. And it's constricting, not expanding. The chances of breaking into most fields now and moving ahead has become more difficult. And the romance of the big salaries that you read about is such an infinitesimal percentage of the whole situation. And so many of the people whose jobs you'd like to have are still relatively young people, so I think you've got a tough road ahead of you.

JH: I'm going to talk for a minute from a different point of view because I am a working broadcaster. I've worked most of my life in radio, television, print and related fields. I'm going to start by saying you have to really love—I mean love, want, be willing—if you want to be a journalist, to go anywhere to practice your craft. That's for starters. Because if you don't love it today, it's going to be impossible.

Secondly, I've learned to love rejection along the way. Seriously. There's not one of us, from the giants who Richard represents to other people who work, who have not been fired [or] let go time and time again. That threat constantly hangs over your head. We live by numbers in radio and television and, interestingly enough, in print. Even in print journalism, they run ratings on your articles, on your stories, on your bylines to see how you're redoing in the community, so we live by that.

I've always worked and survived in this business because I always look for the hole and saw where there was a need. When I started doing extremely well we were in an informational age and people were really hungry for information that they weren't getting. And over the years I developed into quote-endnote the "consumer expert." I was the person they turned to when they needed information. So when a lot of [people] fell by the wayside, my career kept on flourishing because I had an expertise and skill that stations

"Often young people call me and say, 'I only want to be in New York.' I'm telling you: don't start like that."

--Joan Hamburg

wanted. I think that being a specialist, if it's possible—whether it's politics or whether it's business—for most people is helpful.

RL: In the last 20 years that is what it's become. They're holding down—in radio—speciality. What Joan is saying I think is true in television right now because we went through a period [of] half-hour newscasts in the early evening, to an hour and a half, to two and a half, and even three hours in Los Angeles—where it still exists; the news starts at 4:00.

Specialists [are no longer] in vogue because budgets have gotten cut back. The easiest way for the corporate bosses at the top to control costs are headcounts. The chairman of the board doesn't have to look at how many dollars to spend. He knows that if he had 340 employees in a division and if he had fired down to 220, even if they give them 220 raises, his budget's going to be 40% lower than when he had 340. All he cares about is headcounts. So TV now—with the exception of about half a dozen areas, the 5:00 "Live at Five" shows, the more informational shows—has seen a great shrinkage in specialists because those are the easiest heads to lop off and what you need is an intelligent news generalist...

JH: And you have to be willing to be flexible in terms of where you go. I often have young

people call me from all over and say, "I only want to be in New York." So I'm telling you—the message is: don't start like that. Because most of the people who end up in major city markets are not from there. They're from other places. I had a young guy come to me early on who started as one of my interns—very aggressive—he knew he wanted to be a newsguy. And he worked at everything—high school, college. He ended up in Florida.

But first he started in some one-cow town in Montana somewhere where, literally, there was no one there. He was supposed to do everything. He ran the cameras, he did the stories, he cut his tapes. He spent a year in Montana, he went everywhere, and it's interesting—Richard found him!

RL: My wife found him in a shopping mall.
[Laughter]

JH: Literally, almost like that—

RL: We get 50-75 tapes unsolicited every week. Somebody in the office looks at all of them. The person that's got three or four job spots starting as low as the 150th market but has shown that he's willing to stay someplace, 12-18 months. And then has moved up another market and then another market. And if you watch tapes, if you're not just looking for cosmetics, you hear good writing. You see good communication. Reading in the style of the '60s is no longer what's in. Storytelling is what's in. Being conversational is what's in.

You look at a tape, you look at six pieces of work and then you look at a resume. The sad story is that most news directors rarely ever ask for a resume, they just look at a tape. I look at a resume and then I look at a tape. And you know how much a person cares and how much he's moved along.

But if you're in a hurry—unless you're an extraordinary combination of cosmetics and good reporting and communicating skills—you're going to bite your own nose off and you shouldn't get into this business. If you're patient, if you know it's not going to happen overnight and you're willing to go to small towns and work your way up the ladder so that when you do get a chance you can make it work, then you're better off.

People who are able by their looks and by their connections of hustling their way into too big a market where there are too many quality people usually end up losing their job at one contract and then their goose is cooked. Because most people don't like to hire down, they like to hire up because they're afraid you become brain-damaged. If I was in the 10th market and I go back down to the 35th, "am I good enough?" Anchors are among the few people who are able to drop back because their skills are so particular. And that doesn't necessarily mean that all anchors are

Hamburg / Leibner

good journalists—but a significant percentage of them are.

JH: And then of course the question that we all get is: "I'm a communications major." I know my feeling on that is: don't do that.

RL: Undergraduates, take an arts course...

JH: Exactly. History! Learn to write. I think that being a writer has saved my behind more times than I can tell. I always could fall back on the fact that I was a writer. And I always write. You can always tell when people like me are insecure because we start selling articles to magazines. As our stations get sold time and time again, we have become commodities. We're the properties that these people buy and we're expensive properties.

It's interesting. I was sitting behind a professor yesterday and I was trying to explain what's happened to this industry and he said, "Well, I know what you're talking about. It's like being a wonderful doctor in a socialized medical system." It's hard for you to shine out there, but I'll ask Richard a question which I think is important for all of you: If you are willing to go to Montana and Wyoming and wherever you go and start at the bottom doing everything...how do you get to the agents? Because in our business it's very

son. Agencies that are registered with AFTRA, which is the employment union, can only tie you up to three years of a length of a contract they've negotiated. People who are lawyers and managers are bound by those restrictions and read their contracts carefully because most of them have a level of servitude. So be very careful with that.

Q: I just have a question for you on a different topic...you mentioned cosmetics a few minutes ago. How important is that today? First there's the reputation of: only the good-looking people on the air and the brains are really behind the scenes. Now I don't see so much blond, ditzy. I see a lot more solid people.

RL: That's probably because of the huge expansion...and when there was room for a little of everything. And then when you begin firing you keep your best people. But for new people breaking in, unfortunately, cosmetics are a significant part of the story because most of this business is still run by men. Most men look for attractiveness in men and women. There was a major article in *New York* magazine three weeks ago that talked about local news in New York. Channel 7 in New York was described as the "Aryan race." And since that article's come out, people that I talk to at that channel are suddenly more aware of brunettes than they were aware of blondes for four years. So, yes, cosmetics is unfortunately very much a part of it.

Q: Do you think it's going to stay that way?

RL: Absolutely.

JH: That doesn't mean that if someone is talented they're not going to make it.

RL: That's doesn't mean you can't break through. But it would be a lot harder for Charles Kuralt or Hughes Rudd or others, you can go down the list. Because as the first generation of electronic broadcasters retires, gets older and dies off, you stop and think about the next time somebody who looks like Ida Pappas is going to be a correspondent for CBS. It's going to be a long time.

Q: Can we talk a little bit about the ways you go about getting that first job? We talked about the kind of markets you should target, but could you talk about the demo [tape] a little?

RL: Will you have a demo tape when you graduate college? Well, then you're fortunate because I know people who have gotten out of the Newhouse School of Journalism at Syracuse and have never shot two minutes of tape. To me, the tape should have a stand-up in it [first], it should be short, it should be a hard news story. It shouldn't be the wonderful thing you did about acid rain bubbling up from a pool someplace.



Double Duty: Leibner (2nd from left) also participates in the "Responsible Broadcast Journalism" seminar with CNN's Ralph Begleiter (r.), NPR's Phyllis Crockett (l.) and Anne Edwards

important—no matter what people tell you—it's the agent that lets the broadcast system know you exist. How do people find people like you?

RL: People take ads in *Broadcasting* magazine. If you ask the RTNDA people who represents people, they'll tell you. But don't start deluging agents with tapes or letters because you've done three stories or five stories and you think you've got something good. Don't start hitting on somebody to work for you until there's something there because—just like I've said to talent many times—"I don't want to send that out because that's not good enough yet." More often than not, you only get one crack at the bat with agents.

Just because somebody will represent you don't just sign a piece of paper, because you could be signing yourself into virtual slavery to that per-



Joan Hamburg (l.) and Richard Leibner
at the "Careers in Media" seminar

RL: If you get a news director who looks at the second piece on your cassette, you've won 20% or 30% of the battle. Your first piece should be over before the guy realizes it's over. Even a 1:10, 1:20, a stand-up on a hard news subject. Everybody wants to be a star. Everybody wants to do a specialty act: "I've been here six years. I don't want to work on weekends. I've been here four years; I don't want to go out on a reporter's story. I don't want to chase fires, I don't want to chase murders, I don't want to chase drug-busters." What they need is the kind of person who, at the assignment desk, is up on two seconds' notice and will go out to any street corner and cover the storm-pestilence-and-locust story that breaks at the last minute.

The first piece on a reel should not be your final exam masterpiece or your documentary. They don't care because most stations don't have the luxury of doing the long serious outtake. It should be a piece of hard news. From there the variety of the reel can grow, but the length of the pieces should grow slowly through the reel. Get the guy to the third piece—or through the third piece—and you've won 50% of the battle. And then don't shoot the top-10, -15 or -20 markets unless you've got the connection to cash in a favor. Go lower and get the one or two years on your resume that shows you can do something. Because if you're good in an 80th market, then you're going to go out and in the beginning you're going to cover the hard news and then you're going to do the politics, then you're going to do the features and the other stuff and you're going to be able to show people that you're good. And the news director in the 50th market down takes no greater pride than in helping somebody move up. It's not like what happens in the 40th and 30th market where they know they've got somebody good and they try to slow you up from jumping to the next market.

So that's the recommendation: hard news, short, with a good stand up that shows who you are and what you're doing. And try not to imitate the old network traditional read which is pompous and overfull, overresonant. Try to become

storytellers. The most successful people in the business now are not people who perform with a script. They're storytellers—that's what news directors are looking for now.

JH: We'll just talk for a second about radio. I find radio irresistible because, unlike television—which is a lot of walk, talk and turn if you're not a major anchor, a "star"—you have a lot of time to develop your idea.

I grew up when radio was very exciting. I went all over the world because of WOR Radio. I covered three or four Presidential inaugurations. I really felt very much a part of history, but you are looking at a dinosaur today. Radio stations across the country are being bought. They become big business. And you will find, if you drive cross-country, automated radio. The art of talking on radio is diminishing. If you're a news person, I think that you'll do much better. News and radio are very healthy. News and music! Even though radio looks like it's not strong, radio is very hot. Because people really listen; they're in their car.

RL: The other thing is stop and look at the simple arithmetic. There are thirty or forty radio stations in every market. There are 200 markets.

you may be proof where it's possible to buy your own station or start something somewhere, something that was unheard of 15 or 20 years ago.

RL: But Joan, it's going to be lower paying jobs because the pie is slicing up. If you end up with a cable system on Long Island, a cable system in Manhattan, a cable system in Westchester, and begin to do a local news show, the budget [will] be five people and the money allotments [smaller]. So, you gotta love it because it's going to be a job. If you think of it in terms of what you see the day of the Diane Sawyer deal and USA Today, then you're deceiving yourself. At the networks, there may be 25 or 30 people earning a million dollars a year and there may be another 25 local anchors people earning it—and I don't want to talk about entertainment or talk, I'm talking about pure journalism. So you're talking about a universe that has 50 of those wonderful

jobs...and then maybe another 500 people who are earning over \$250,000 a year. And then hundreds between \$100,000 and \$250,000 a year.

And then it's a question of: could you earn more money in advertising, in law...you gotta like it. It's not a bonanza with high odds!

Q: Considering the budgets are so tight, why do the people that you represent, Mr. Leibner, get such a big slice of the pie?

RL: Because television is about the star system. People relate to personalities, not shows. There's a new head of daytime broadcasting at ABC. He'll throw out the "Home" show because

it's a "concept show" [where] two people walk on and somebody else introduces a carpenter and a painter and somebody else. They'll put in a game show with a hook because it's cheaper and because you can buy a recognized personality. And in his regime, by next summer there'll be two game shows on instead of the other. Because as the budgets get smaller, the stars become more important to the identity and the draw of the networks. It doesn't make it right! But that's the way the game starts.

Q: But if agents weren't jacking up the prices so much of these key 8:00 figures, then the networks would be able to hire so many people—so many more of us would be able to get jobs!

RL: If the first guy who breaks the price line says that anchor in Boston is going to play beautifully in New York and he brings Chuck Scarborough from Boston to New York 14 years ago and pays him double what he made in Boston—and it's not a lot of money—and three years later he's making less than the guys that have been sitting in New York for five years and suddenly he's getting more audience because he's a compelling personality, then the

guy at Channel 2 or Channel 7 is going to want Scarborough. Now do I go in and say, "Hey, hire four more people and let Chuck Scarborough keep working for what he's working for?" You want to undo the American system!

This used to be a business that you could come into and if you remained loyal to yourself, you



Attentive students at a NACB Conference seminar



Opening conference night reception/cocktail party

That's 8,000 stations. Let's say there are news departments of three and booth announcers of two and even an hour or two talking sports. Now you're talking about a potential universe of five or six thousand jobs you're trying to get a piece of. Television: 200 markets, an average of four stations per, 800 stations, 25 people on each talent roster. You're talking about trying to be one of three or four thousand people. Network television news: there used to be 125 on-air at all three networks [now] they're all about 80 each.

Do you think you want to be a network television correspondent? 30,000 of you are graduating [with journalism degrees every year] because of the deceit of undergraduate journalism courses. So if electronic journalism, television, is what you want—if everybody got fired on June 1st every year who produced, directed and was on camera in electronic journalism, there wouldn't be 30,000 jobs available in the entire country. That's why it's a bit of a deceit and that's why you should be doing liberal arts or getting a broader-based education in case it doesn't work.

JH: And cable! Don't forget that when we were all growing up, we didn't have cable. You are all going to have a lot more options, because you're going to have cable. Lots of choices—and I also see a lot of you as being entrepreneurs. And

had a career for a whole life. In the last six years I've watched 400 people who were shot at on three continents in two wars, who gave 20 and 25 years to their employers and were as good journalists as they are today except that their jaws got big and their faces got hanging. They got blown out just like the ballplayer who can't get down to the first-base line as quickly at 33 as when he was 26. People like Ike Pappas should still be working for CBS News, but they [CBS] chose to make a star system.

Now they throw away five of the six new young people they hire after three years. As soon as you get up to \$150,000 just on 10% raises a year—the cost of living, the negotiated raises—there is no compassion, there is no heart in this business anymore. You can have six years at a place, and you'll get thrown out on your ass if they think they can hire three young kids, one of whom's going to make it. It's a mature industry. It's not a growth industry.

Ten years down the line when cable's made a bigger impact and when the three broadcast networks don't have a choice because they can't afford to do entertainment, I believe there'll be a resurgence in this business and one of the three networks or one of the two surviving networks will become almost an all-news network at a higher price and quality level, that CNN is going to become the greatest newsgathering organization in all of electronic journalism. The quality of the people on their air is not up to the quality of people on free television. If anything I think there will be a lot more news programming and more jobs, but they'll control the course more. But—

in fact, it was in the newspapers—when they fired 200 people at CBS, they were all willing to take a payout if that would save jobs.

Do you know what management said to me: "Don't even bring it up, because it will just be deceit." So somebody else will fire the people you've taken the payout for, six months later.

"They [the networks] throw away five of the six new young people they hire after three years."

-Richard Leibner

JH: They were just a piece of paper, they were

expendable, so don't look depressed. What you're talking about is not only happening in television and in radio, but it's happening all over America. Our parents had corporate loyalty, that's what they did. We tell our kids, "Don't have corporate loyalty. Always keep your eyes open. Always look to move on." And again what Richard's saying is that in this business if you care, if you have the talent and if you want to make it, you're going to make it. You may have to change your definition of "making it." You may not be Diane Sawyer in New York City, but you may work and do something you love in another place. I really believe it's possible and all of you are young enough to take advantage of expanding cable.

RL: Would you bust your buns if you thought that in terms of today's dollars in 10 years or 15 years you could get to be making \$100,000 a year but then, so that this industry could absorb 20% of the 30,000 graduates a year, you could never make more than \$100,000 a year? Or is part of the reason that you're going to bust your bun for the next fifteen years because you've got a shot at the gold ring and making [more]?

Q: If you love it no matter what you're getting, you'll love it.

RL: OK, but I'm asking you, would you pursue it as hard if you didn't think there was a shot at the gold ring and the answer, if you dig deep, is probably no. You'd be willing to earn \$100,000 for the next 20 years, but you probably wouldn't work as hard if you knew you weren't going to top that.

JH: You see, Richard is an agent and that's his business. I'm a broadcaster and I don't feel like that. I do it because I love it and I care a lot about it. I'll tell you something I think is a secret to survival for me. I'm not a great beauty. Truthfully: I love my audience. And I'll tell you something—they know I love them. I care a lot. And that comes across on radio, on television and in print. That makes a great difference.

RL: That's why Joan has such an extraordinary staying power in a business that has a tendency to chew people up and spit them out. That passion's necessary to survive.

JH: (to Richard) Anyway, we're going to make them all sick! Don't be terrified. Think if you were going into advertising—how awful it would be. Think how boring life would be in a 9-to-5 job. Think if you had to be a lawyer! (Laughter)

Q: You keep narrowing the budget, but give us an idea of where there is for us to go... You're cancelling our hopes. What other directions do we have to go?

RL: In broadcasting, no matter which way you're going to go, it's going to be a tough fight. There may be more jobs... but you've gotta go for what you like but you never know when the cycle is going to change. I'm talking from the past to the present perspective. I do think the business is cyclical. I do think that there will be more and more people generating programming in free television as time goes on because the networks

just can't afford [to] as their ratings and their shares come down.

"Murphy Brown" is a hit with a 21-1/2 rating. If you got to the fifth week and you didn't have a 30 share in the old days you were history. Because the competition is so much keener, 22 or 23 is becoming a milestone. CBS is a third-place network and the show that gets a 22 is their most successful show in the last three years. It's getting tougher.

Q: I'm a urology major. I've been working at our college TV station on air for a few years. Now I've grown up in the New York market watching pretty much idiots on the air. Are they looking for people with a pretty face like Storm Field [New York TV weatherman]? Because I know that in other small markets they're looking for urologists.

RL: You're in one of the areas where there is the most potential for employment if you can develop some personality to go with your science. You don't necessarily have to be a pretty face. Willard Scott is not a pretty face. [Laughter] But you will find that you will get jobs in middle range markets [doing] weather when available—there's a shortage. It's the most requested thing we get and

the place where we have the least talent to show. And then once you get that opportunity, if you can get loose, if you can get free, if you can develop personality, weathermen don't have to be beautiful. We represent somebody in San Francisco right now who's got a window coming up in his contract who is far from attractive but I think is one of the ten best talents in the country and he'll end up with a job in either L.A. or New York. And maybe one of those pretty faces will get displaced by him.

Q: One other thing. I work at a college station and can I show that tape to a news director when I graduate even though the set is not beautiful?

RL: Oh, I think it's better than nothing, but I don't think you try to disguise what it is. I think what you do is go down to a smaller market. You get a job without even a contract—it might be a short-term commitment. And you do use [the tape] because it shows what you can do. Or you take your first job on a television station as the guy who does the science for some pretty face. Or for some 70 year old guy who was there at the dawn of television. There are more old weathermen than there are anything in the entire performing television business because it's a confidence thing where people have faith in their forecasting. As long as you back up his meteorology for a year, then one day he's going to have indigestion and he's finally going to quit or he's not going to be able to get up and you're going to get a chance

to fill in for him. And that'll be your first shot on the air.

Q: I was wondering if you don't want to be in front of the camera or in front of the mike, you want to be on the other side, how do you go about doing that?

RL: Kiss ass. [Laughter] Ask favors. Butter people up. Run for coffee. Work long hours. Start as a P.A. Start as a research assistant. Learn how to play politics and work long, hard hours and maybe you'll get lucky.

JH: In television, a producer is a big deal. In radio a producer is not much to aspire to. I have to tell you there's very little money in it, very little prestige. If you're going to be in radio, be on the air.

RL: Producers in television are the equivalent of directors in movies. And directors in television are the guys who pick the picture—in live television.

Q: For a production manager, is it better to get involved in a larger market and be a small fish and be a P.A. running teleprompters, or is it better to get into smaller markets and do more?

"There are more old weathermen than anything [else] in the entire performing television business because it's a confidence thing where people have faith in their forecasting. As long as you back up his meteorology for a year, then one day he's going to have indigestion and he's finally going to quit or he's not going to be able to get up and you're going to get a chance to fill in for him. And that'll be your first shot on the air."

—Richard Leibner

tape and see before and after—that's good. Or, depending on how good you are at politics and playing the game and elbowing your way in the door and being aggressive without being offensive, then you can start higher and maybe you'll get luckier.

On the producing end, there are dozens and dozens of people who are the children of, the friends of, the relative of, but I've never seen it [lead to] the executive producer jobs, the people in charge of shows. Those jobs are few and far between, but the good producers—because there are so few good ones—[get them].

It depends mostly on your people skills—that's the answer to your question. If you're not good at playing the game, then start small. If you're good at playing the game, then start as high as you can.

Q: How important is education in general?

RL: I think that they should throw away classrooms and put the money into internships and that

you should spend all the time you can in the station if they let you do something other than answer the phone or go get coffee. And if that's what they ask you to do, then you stay late and you get under somebody's skin and you go to the consumer or the investigative guy who's sure to stab when a sweeps period is coming up and you dig up stories and you research them and you take them to them and you work for nothing and you put in the time and you get yourself discovered for nothing. Ten weeks of honest on-the-job training's worth three years in the classroom.

JH: And if you can't get a television internship, radio newsrooms are phenomenal. They'll send you out on stories because they're so short-staffed. Even in major markets you'll have a chance to go on the street...

Q: I did my internship between my sophomore and junior year and I learned more in the three months that I did my internship than I ever learned in two years of school.

RL: Thank you. And don't say "I did my internship." Say "I've done one of my internships" and try to do 10 more of them! Because somewhere in there somebody's going to understand how much you like it and that's where the big break's going to come from...And then you found out if you really liked it or didn't like it and how much ingenuity and imagination and guts you had to have.

The stations are foolish. And groups like this, and the RTNDA, with the types of budgets...The RTNDA's trying to raise \$10,000,000 to have three-day course sessions like these. And they sent out a market research panel [representative]. I spent an hour with the guy two weeks ago and he said, "What kind of courses should we teach? How many sessions should we have?" And I said, "Who comes to these things? The kids whose parents give them money so they can go spend a weekend in LA or a weekend in Providence or a weekend in Boston—or the kids who are really into it?" "You know, it's the kids who can afford to go," I said, "But if you raise \$10,000,000 and if you've got a million dollars a year, write a bloody handbook that's the consensus of the news directors

as to something that would work in internships. And take the kids who are poor and who really want to be in this business who've got to wash dishes in the mess hall—and pay them a token fee and put them to work at the stations even if it's \$50 a week so they have pocket money.

And don't teach the undergraduate! And don't have these things this weekend where people get up and pat themselves on the back about what they're trying to tell you. And put the people in the newsrooms and don't let the news directors use them for coffee and telephones, but supplement the fact that you've lost a third of your [staff]. If the kids at a good enough school are giving up this free time, picked by faculty to get \$50 a week to spend three afternoons a week in the place, then your product will be better and you'll be training journalists. I think all of this is bullshit and that's what should be happening.

Q: Say if you're interested in broadcasting or entertainment or talk shows, what is the possibility of starting out on a local PBS channel or even a talk show and working your way through the ranks? Is it harder or...?

RL: It's all tough. It's all a question of notice. You won't find as many hungry people banging at doors at PBS, but you won't find as many jobs because they don't have the money. The bigger

the operation is, the more potential slots.

Q: How about graduate school?

RL: If you haven't gone undergraduate, I think graduate school is a good thing. I think education is basically a good thing. But I think if you have a good liberal arts education and if you're tenacious enough, I don't even know that you need graduate school. You take your first job and you can take light correspondence courses to learn the language and other stuff. Most people go to graduate school because they're not ready to work yet.

JH: You mean journalism school.

RL: Well, any graduate school. I think my son is in law school because he's not ready to take a job

yet. [Laughter] I don't know if he wants to be in law school. But maybe at a certain point in academia, it gets more boring and oppressive than punching the clock. I think there's a signal. I think you know when you want to work and when you want to stop learning and I can't...give you the answer to that question.



WOR's Joan Hamburg

Q: How much fluency in one, two or more foreign languages do you need today?

RL: If you're good enough to be a correspondent or a producer, than Spanish isn't going to hurt you in the next 20 years in South America. Spanish is probably the most important [foreign] language. Chinese is going to be extremely important. And if you're doing anything in the entertainment business or any business, if you learn how to speak Japanese you've got whole new worlds...Most Europeans speak English and—

JH: Most Americans don't! [Laughter]

RL: Right. And writing! Learn how to bloody ass write.

Q: What do you do about burnout factor? How do you rejuvenate people?

RL: The answer is that you do make people take their vacations and the answer is there is a high burn-out factor and there's no getting away from it. But that's what's wrong with our society. Young lawyers are getting \$75,000 jobs coming out [of school] and work 90 hours a week. Until you either climb high enough or are secure enough...That's why some of you will make it and some of you won't make it. The business makes outrageous demands beyond that of a normal lifestyle and I tell my own kids and whoever is in the room

now, you gotta love it so bad it's unbelievable. I think it's become a field that demands more than it gives except for rare exceptions.

Q: You mentioned having kids, and I wondered what it's like having and raising a family?

JH: Well, the women's movement painted a picture for women that everything was going to be very easy and it was going to be possible to have it all. That was unfortunately a lie and most of the women who were painting this message were not married and did not have families. You can have your family, you can be in this business, you make a lot of sacrifices. My daughter to this day says that I wasn't there for her a lot. Women sacrifice more because we still really believe—and I do believe—that as the mother we have to be there for our kids a lot, so you pay a price. But you can do it. You just look tired like me and have headaches a lot.

RL: When we lived in the suburbs, the kids would resent very often how late we got home because it would be an hour commute after a 6:30 or 7:00 day. We now live two blocks from the office in Manhattan, that's easier, but there were times when the kids couldn't understand in the middle years how Carol and I—they'd go out on a Saturday night—and we'd be sitting with the proverbial shopping bags of tapes and spend from 9:00 to two in the morning catching up on a week or two's work.

The worst job in all of network television are the London producers who are responsible for the network feeds. They're six hours ahead. Their day starts at 9:00 in the morning and the evening news shows don't tell them that they've gone to bed or they don't want to re-edit or cut it—they don't need another voiceover. Those guys start every single day in this business looking at no less than a 16-hour day.

JH: It's very hard and for all of you—men and women—your hours are so unpredictable that you don't have a normal family life like people who work a normal 9-to-5 kind of job. You're just on call all the time and young reporters spend a lot of time on the bridges in the rain, struggling for something. It's very hard. You have to marry someone who really understands what your life is going to be all about...thank you all. Good luck!

RL: Good luck!

"My Swamp Thing"

by Derek Vaillant

Derek Vaillant is a freelance radio and television producer who performs with his band, Chihoga, in and around New York City.

I was fortunate to grow up in one of America's richest college radio heartlands: Boston, Massachusetts. My initiation to and subsequent passion for underground rock came from listening to such campus powerhouses as WMBR (M.I.T.), WZBC (Boston College), and WHRB (Harvard). These stations and their listeners shared a fanatical devotion to new and rising bands, and took pride in nurturing the local scene by supporting concerts and airing demo tapes.

Under the sway of college radio, I joined WYBC-FM, as a freshman at Yale. In New Haven, the live music scene was considerably less vibrant than Boston's. I found station DJs responding to this by pushing records that were hot in national trade and underground music publications, but otherwise paying little heed to local musicians' efforts to gain exposure, thereby contributing to a climate of indifference on the part of listeners and the local clubs.

A friend needed help running a weekly spotlight show promoting new releases and we began working together. Being aspiring musicians ourselves, we sympathized with the plight of underground bands in soporific New Haven. How could we use college radio to promote new music and catalyze the local scene while also drawing listeners and attracting sponsors?

We agreed that what made this type of music unique was its

energy (not always captured on record), and the unpredictability of live performances. A decision was made. We would abandon vinyl on the spotlight program and broadcast live, in-studio performances every week instead.

Many bands did not have records in the local stores, or had made records that no longer reflected their abilities or direction. Some only had demo tapes. We offered them stardom—an hour of undiluted airtime—to reach new ears: club-goers, record buyers, and other musicians. Since the majority of our stars-to-be hailed from the primordial soup of unknown rockers, we christened the program: "Music from the Swamp."

Our concept was absurdly simple, and yet technically and logically daunting. Doubts were raised at the station as to whether two underclassmen, one majoring in Literature and the other in Photography, could—without a budget—produce, engineer, and broadcast live rock and roll on a weekly basis at a station that in the last decade ran a live music special perhaps two or three times annually.

Thor Moser, my partner, readily accepted the challenge of bringing the station's neglected production studio into the modern age. While he gutted the room and prepared it for weekly use as a live broadcast studio, I began contacting and booking bands, seeking sponsors, and publicizing the event on and off campus. I also made a point of letting the record companies, distributors, and booking agencies know what we were doing,

enlisting every possible contact to funnel developing bands our way.

The atmosphere in the studio the night of our debut resembled a twisted approximation of NASA's Mission Control prior to lift-off. Jolt Cola flowed like water, cold pizza was wolfed down with grim intensity, and cigarettes burned to the filter, forgotten in nicotine-stained fingertips. Microphones, cables, and dusty patch bays were checked and rechecked. The band obliged with song after song during sound check while Thor tweaked knobs and balanced levels with patient exactitude.

As the band joked, loose and silent to our ears, behind the thick plate glass of Studio III, Thor and I conferred one last time before I went down the hall to the Control Room, putting my

"Jolt Cola flowed like water, cold pizza was wolfed down with grim intensity, and cigarettes burned to the filter, forgotten in nicotine-stained fingertips."

pagan faith in our antique monitor speakers. At a quarter past midnight, listeners heard a deep gurgling sound followed by the pulse of rushing water and a throbbing bass line (our theme music), followed by the words, "Welcome to Muuusssic from the Swaaammmp!" On cue, the band cranked into a driving 4/4 beat and the show burst with gaseous resonance into radio history.

The pungent musical gumbo we served up every Monday at midnight grew spicier as our on-air rapport with the performers

sharpened and grew more self-assured. Listeners became regular fans. They liked tuning in and hearing a different concert every week from a band they might never have heard of before. We returned the favor by involving listeners in the flow of the program. There were trivia contests and impromptu telephone exchanges with the performers. Before too long, bands were calling us for slots on the program.

As time passed, the technical and artistic challenges of producing live music featuring groups with wildly divergent styles remained my greatest pleasure. From week to week our listeners heard twangy country-rock, teeth-loosening thrash, jangly power pop, reverb-drenched surf-funk, gothic gloom toons, and avant-garde jazzcore.

The series lasted with minor breaks for two years. The show attracted acts from New York to New Zealand, from Hamden to Camden. At its peak, we moved the show into a local club and broadcast live-remote from the stage. All the while we were sponsoring album and ticket giveaways with a local record store, coordinating concerts on campus, interviewing fans and critics, and having fun doing it.

It was a satisfying project on a multitude of levels. Like so many schools, Yale did not place a heavy emphasis on communications despite the presence of an operating FM radio station on its campus. Nevertheless, with spartan facilities and a willingness to learn while doing, we were able to generate original and quality programming. It is with particular pride that I can glance at the club listings or the record charts today and see bands heard live on our airwaves reaching new heights in the music industry, while I happily recall their rough-and-tumble midnight hour concerts on "Music from the Swamp."

Media Conventions:

by Glenn Gutmacher

If you're headed for a career in broadcasting or some other area in the electronic media, it makes sense to get to know as much about what the business is like before plunging in. Internships certainly help, but when you want to know the latest about industry trends, technology, what companies to watch out for (both winners and losers), what deal-making is happening (or will happen) and all the rest, you register for the big media conferences and conventions.

As veterans in any business will tell you, one of the most efficient ways to get all the "hot" information you need to know about what's going on around your industry is to "schmooze" with the people who work at the key companies. And if you're relooking for a job, many offers have resulted from convention networking. Industry conventions are where everyone comes face-to-face.

You'll find seminars, panels and receptions similar in format to those at NACB conferences in most cases. Specialty subjects on technical, legal, managerial and operational subjects are covered by experts in their respective areas. Some sessions include fancy audio-visuals presentations and/or Q&A time, while others may be straight lecture. The topics scheduled depend on what branch of the media the convention organizers are trying to attract. For example, Society of Broadcast Engineers conventions will mostly offer technical seminars, while a Broadcast Promotions & Executives conference will focus more on developing and managing promotions.

Most convention interaction takes place at the exposition, or "expo". Along with the scheduled events, rooms are set aside for displays of the newest technology each

company is featuring. Many companies do live demonstrations and let you try out the equipment. There's nothing like hands-on, comparison-shopping of all the brands if you're looking to upgrade station equipment, and no store can offer the range of manufacturers that a convention expo does. In fact, the expos are so useful that they often overshadow the conference sessions at many conventions.

Therefore, media conventions can give you valuable information to help your college stations as well as provided a head start on pursuing a career in the industry. If you read *College Broadcaster's* "Conferences and Events" listings each month, then you already know the electronic media is jam-packed with conventions all year 'round. But with summer being a relatively easy period for students to travel, we thought this would be a good time to profile in depth the conventions that should offer college broadcasters the best exposure to professionals and their offerings in various areas.

So, in chronological order, let's see what's coming up from mid-May to late-August.

MAY

14-18: *Video Expo*. Los Angeles, CA. 914/328-9157.

Video Expo is held in several locations around the U.S. throughout the year. The North American TV Institute holds its conference here simultaneously. Members of NATVI have seminars running throughout the conference on everything in video, most being hands-on subjects such as "Mastering

Television Cameras," "Video Magazine Production" and "Basic Audio Techniques for Video." Educational TV is also covered, including such sessions as "Purchasing Equipment, Justification & Curriculum Design" and "Teaching Television Production." Over 50 sessions are open to all Video Expo attendees. Not that you'd have time to go to many, since there are some 150 exhibitors to visit at the expo!

20-23: *National Cable TV Association (NCTA) Convention*. Atlanta, GA. 202/775-3629.

As with the National Association of Broadcasters' convention, NCTA is skewed to commercial interests, since most of its members are cable systems and networks. Unlike NAB, however, NCTA does not cater much to radio—still considered too fledgling an industry—so cable FM and carrier current college stations will find little that's relevant to their operations. However, for the cable TV career-minded, this is where you'll meet the big names and the equipment manufacturers whose wares you'll need to become familiar with. The sessions are strong and the expo sizable—enough said. (And don't forget to stop by CNN's headquarters while you're in town.)

23-28: *National Educational Film & Video Festival*. Oakland, CA. 415/465-6885.

There will be screenings and seminars galore at the 20th anniversary of NEFVF. Film and videomakers, distributors, purchasers and media enthusiasts should all find this festival worthwhile. Over 50 thought-provoking and entertaining films and videos will be shown from May 25 through June 2, all winners from NEFVF's national competition held earlier this year. This year's seminars topics include: "Demystifying Interactive Media," "The New Generation of Media Magicians," "Wheeling & Dealing: How To Find, Select & Do Business With A Distributor," and "Distribution Nuts & Bolts." In addition, a symposium led by a panel of six eminent video/filmmakers will examine the forces which have helped define the character of San Francisco Bay Area independent film and video.

In addition, the "Producer's Marketplace," held from the 24th through 26th, provides filmmakers and distributors a prime opportunity to sell and buy new productions—even works in progress.

30-June 2: *International TV Association (ITVA) annual international conference*. New Orleans, LA. 214/869-1112.

The theme for their 22nd annual is "Count-



Summer '90

down to 2000: Your Future in the Video Profession." You may attend up to 13 of the 100-plus seminars offered on a wide variety of video production and management topics. Seven operations labs are offered simultaneously, allowing you to have fun practicing on an editing system, learning about video computer software, etc. Another nice feature is the level split: About half the sessions are designated "entry level," geared for those with limited knowledge of, or professional experience in, the subject. The rest are "experienced level." Since most subject areas are covered on both levels, you don't have to feel left out as a student. Also notable are the "Special Events"—the Videl Festival Gallery, Job Exchange Service (ITVA members only) and Showcase of Ideas (peer brainstorming sessions). Students who are not ITVA members still enjoy a significant registration fee discount. Several meals and receptions are included in registration—great networking opportunities. (Remember to bring something formal to wear at the Golden Reel® black-tie awards banquet/ceremony/dance honoring excellence in video production.) ITVA is also hosting several all-day "institutes" on May 29 on specialized subjects. These require a separate fee. Call for details.

30-June 3: *National Association of Independent Record Distributors & Manufacturers (NAIRD) Annual Conference*. Nashville, TN. 609/547-3331.

NAIRD was founded in 1972 to improve communication between labels and distributors. If you're interested in working with record labels, promotion or manufacturing, NAIRD may be worth joining. They deal more about the industry side of things, though that certainly doesn't exclude the newest music news. It's definitely different from a CMJ convention, however. The trade show is open to college stations, though the panels, workshops and social gatherings are officially open only to members.

JUNE

10-13: *Broadcast Promotion and Marketing Executives Association (BPME) and Broadcast Designers' Association (BDA) Annual Conference*. Las Vegas, NV. 213/465-3777.

BPME has been around for 34 years, BDA for 12. The conference will attract over 2,600 individuals in broadcast, promotions, marketing and design. Sessions cover topics such as "Publicity Stunts and Contests,"

"Ethics," "Ratings," and a plethora of others on various aspects of promotions, marketing and careers. The expo will feature special effects equipment manufacturers, and production, promotion, marketing and design services.

Though BPME's membership is mostly professional, students enjoy a special conference registration rate of \$100 (educators receive a 50% discount off the regular fee). There will also be a student intern program at the conference. To get involved in this, call Ken O'Keefe at BPME.

Entries are also accepted for the International Gold Medallion Awards Competition, honoring top promotions and marketing projects. The award ceremony is held on the final day of the conference.

11-14: *INTELEMART Video Expo/Convention*. Washington, D.C. 800/248-5474 or 914/328-9157.

INTELEMART is the annual meeting of the International Teleconferencing Association (ITCA). Seminars for teleconferencing users—both audio and video—in the areas of business, industry, government and education are held. Sample topics include "What's New in Interactive Videoconferencing," "Innovative Technologies for Business Television," "Applications for Distance Education in a Global Society," "Instructional and Logistic Audio and Audiographic Technology" and "Teleconferencing in State and Local Government." The exhibition will run from June 12-14. Over 100 exhibitors and 2,000 attendees are expected. Preceding the expo on June 11 is a "Primer on Teleconferencing"—a special introductory session for those just getting into the area, split into three segments: Audio, Video and Business TV. This requires a separate fee. The convention is produced by Knowledge Industry Publications, Inc., for the ITCA.

13-17: *University Film and Video Association (UFVA) annual conference*. Ithaca College, Ithaca, NY. Skip Landen: 607/274-3242.

This year's theme is "The Second Century," and yes, UFVA has been around a long time. The event will include formal screenings of creative work produced by UFVA members, along with academic papers dealing with critical analysis and production applications. The sessions are varied. Students are welcome. For information about UFVA besides the conference, contact Gerry Veeder at 817/565-2537.



21-24: *Society of Cable TV Engineers convention*. Nashville, TN. Anna Riker: 215/363-6888.

This is the 14th Annual Engineering Conference and Eight Annual Cable Tec Expo. The conference, while geared towards engineers with seminars on FCC compliance and technical management, will also discuss current issues that will impact future directions taken by the industry. The expo itself will offer eleven workshops. Over 1,500 registrants are expected.

The 125-plus exhibitors have been encouraged to gear their booth presentations toward hands-on demonstrations. A Technical Training Center will feature additional equipment demonstrations. On the final day of the Expo, examinations for the Broadband Communications Technician/Engineer (BCT/E) and Installer Certification Programs will be administered.

23-27: *1990 Development Exchange Workshops and Seminars*. St. Petersburg Beach, FL. Barry Forbes: 202/785-4321.

This annual event is perhaps best summarized by its subtitle: the National Training Conference for Public Radio Development/Marketing. Over 300 public radio development and marketing professionals are expected. Each seminar is intensive, lasting a day-and-a-half. Training includes advanced membership, positioning and marketing, corporate and foundation support, and an overview of public radio marketing and development. Though the conference is most relevant to CPB-qualified stations, others from college radio should benefit.

The "Resource Center" serves as the conference's expo, featuring special give-away premiums, telemarketing services, computer software, and other new ideas and services for public radio. They also run the CPB Local Radio Development Awards.

JULY

14-18: *New Music Seminar 11*. New York, NY. 212/473-4343.

NMS is arguably the premier convention for alternative new music—both from the performance and business perspectives. You'll see more than enough college radio charting bands, wanna-be's and their man-

agers here to fill a large hotel—which they do. Plenty of record label reps and college station personnel, too. It's worth coming just for the registration bag—filled with tons of CDs, tapes, vinyl, music magazines and other goodies easily worth more than the registration fee.

There are 80 sessions total, with several offered in each of the following areas: marketing, radio, dance, legal, publishing, career growth, talent & booking, alternative, international, video, creative issues, technology, and other issues. Many sessions relate directly to college radio.

NMS also presents the Joel Webber Award to an industry figure who has significantly contributed to furthering new music. The expo is sizable, virtually all comprised of record labels. NMS provides a great networking opportunity (though many there dislike that phrase), but many just come to hear the bands: NMS staff review tapes from hundreds of bands eager to play during the convention. Some 270 live performances are



scheduled at clubs around New York City after each day's sessions, all free to NMS attendees.

31-Aug. 4: Annual Conference on Computer Graphics and Interactive Techniques. Boston, MA. 212/869-7440.

ACM SIGGRAPH is the Association for Computing Machinery's Special Interest Group on Computer Graphics. ACM is over 12,000 members strong, including artists, engineers, animators and filmmakers; software and hardware developers and manufacturers; scientists; mathematicians; and other professionals in the field of computer graphics. This is the 16th year they've run this event. Computer graphics applications in broadcast have increased dramatically in recent years, and the increase in the number of sessions devoted to it have risen proportionally. Many sessions require no previous experience or background.

The conference offers full-day courses on a wide range of topics, such as "Artists' and Designers' Introduction to Computer Graphics," "Desktop Computer Animation," and "2D and 3D Visualization Workshop." Scholarly papers on the state of the art in hardware, software and theory are presented. An expo of the newest technology and most advanced products in hardware, software, applications and systems will be presented. An international exhibition of computer art works include photos, paintings, interactive installations, sculptures, animations, and poly-dimensional works on videotape. The Computer Graphics Theater is a moving aural and visual experience showcasing the year's best efforts in computer animation and interactive techniques.

There's also a special seminar for educators, counselors and those looking to move into a computer graphics-related career. Evening receptions are also included.

AUGUST

9-12: Association for Education in Journalism and Mass Communication (AEJMC) annual conference. Minneapolis, MN. Fred Williams: 803/777-2005.

Though its reputation has been earned via print journalism, AEJMC has included radio/TV among its 14 divisions since the 1970s. Seminars on every aspect of journalism are covered, though with approximately 10% student attendance, topics skew to professors and graduate students. However, says broadcast division conference co-coordinator Joe Foote, "we welcome students."

A few teaching sessions on computers and broadcast news in the classroom and the Distinguished Broadcast Educator Award luncheon will take place. In addition, an on-site workshop, "Visit to Conus Communications," on Aug. 8, and two seminars on the 9th—"Who Owns the Pictures?," discussing rights to satellite-fed material, and the "Three S's of Journalism," covering slanting, simulation and staging—should be particularly relevant to those in broadcast news. For additional broadcast convention session information, contact Joe Foote at Southern Illinois Univ.-Carbondale at 618/536-7555 or Tony Rimmer at Calif. State Univ.-Fullerton at 714/773-3271.

Can I Afford to Go?

Obviously, not all of these conferences will suit you, but if you think you might have an interest in a field, attending its trade convention will go a long way in helping you determine if you would enjoy a future career in it.

Assuming you've found a convention that's worthwhile and can rearrange your schedule so you can afford to take a couple of days off from school, the last issue is cost. Most conventions offer a significantly discounted student rate—if you remember to ask when you register. Even if they lack such a rate category, they might cut back the regular fee if you mention you're still in school but are aspiring to become a media professional.

As a last resort, however, if travel costs make paying any fee too much of a hardship, try to get your school to sponsor your costs. Pitch your communications department chairman on the educational merits of such a trip. Offer to write a report on the convention to tie it into an academic course. You might just get the mini-grant you need. Don't be too surprised: it's happened before. An easier way in many cases might be to represent your city or campus newspaper as a special assignment reporter to cover the conference. Most convention organizers are eager to get press attention for their events so if you can call the convention office saying you're from the press, you may well get your registration free.

MUSIC REVIEWS Continued from page 15

and roll bands have trouble achieving—tying elements of the past into a refreshing and solid album. Not only do they distinguish themselves with a sound of their own, but they also spice their tunes with the mystic qualities of their homeland. The fjords echo with their cries on *Hail*'s first song, "Dialing a Prayer": "You wind me up just to let me go / dark grave, it feels like no one's there." On "She Speeds," sheep-laden hills (New Zealand has more sheep than people) come to life with the image of an ideal love, one that floats with the wind: "she speeds / she rides the wind / and her speed and freedom is what's appealing to me. It's got me in a trance." On the final track, "This Taste Delight," the Straightjacket Fits draw out all of the album's samplings with an airy mix of drawling voice and guitars that slowly coasts upward and outward to regions previously unexplored: "so go ahead and take your time / just take your time / this beauty, ours / this taste delight."

If you haven't met the flying nun in New Zealand, whether through her provocative music or simply the arcane qualities of the landscape, it's time to give *Hail* a spin. The Straightjacket Fits on *Hail* provide a cross section of what Flying Nun represents: the artistry of rock and roll that is unforgettable of its roots and anxious for the future.

Concert Review Bonus:

Painters and Dockers

U.S. Rep: Bodega Group Inc.
Karen Lee Kahn: 212/243-3121

What do you get when you mix a

rowdy bunch of Australians with a New York City Irish pub? You get the most amazing concert to come out of the CMJ '89 Music Marathon. Painters and Dockers took the stage for their only American performance to date after much conversation and several beers with yours truly. Once on stage, however, the band never looked back, simply doing what they had come here to do—to show all who cared to learn how to rock & roll Australian style.

On the second song of the set, a guitar amp that had valiantly given its all had to be summarily shot to be put out of its misery. Aside from that minor interruption, the concert progressed flawlessly with such numbers as "Die Yuppie Die," "Judas," "Nude School," and of course, "Safe Sex"—all experienced by an audience of young and old alike.

The band's lineup includes a horn section that gives some real bite to their material. The set ran for over an hour, and was worth every minute of it. The mood in that room when the band finished was like that feeling you get after good sex: you want a cigarette, a beer and to call you best friend and brag.

After the show it was back to the conversation-and-beer routine again, at which time I learned that after their now-completed Canadian tour, the band would have a new record out called *Touch One, Touch All*, with their first single being "Dirty Filthy Rock and Roll"—charting on CMJ. Any questions, comments, dirty phone calls, etc., for the band can be given to Karen Kahn (numbers above).

RentTrace is...



Just what you need to computerize your rental operation.

It handles:

- Rental and Sales
- Inventory tracking
- Quotes, Reservations and Contract Processing
- Maintenance
- Availability
- Barcode scanning
- And advanced features such as:
Contract history, packages, management reports, partial returns and contract modifications.

We provide complete training and on-going support. You will love the flexibility and ease of operation of RentTrace. For more information call 1-800-669-4827.



Unique

Business Systems
2901 Ocean Park Blvd., Suite 215
Santa Monica, CA 90405
213-396-3929
Chicago 708-954-2860
Philadelphia 215-668-7967



©Unique Business Systems

THE CART YOU CAN COUNT ON...



**Brett Huggins, C.E.
KROZ, Tyler, TX**

"We've been using AA-4s for about a year and a half, and they're working out real well. I use them hard and heavy on both music and commercials, and I've had very few problems. They last a long time."

If you'd like to feel this good about your carts, call (800) 522-CART for more information.

CART AFTER CART.



audiopak

audiopak inc. • 1680 Tyson Drive
PO Box 3100 • Winchester, VA 22601
Tel (800) 522-CART or
(703) 667-8125 • Fax (703) 667-6379
TLX (310) 476-1180

BASIC STATION SECURITY

by Ludwell Sibley
WCVH, Flemington, NJ

Tips Given...Questions Answered

Send your engineering questions to Mr. Sibley, c/o NACB, Box 1955-B.U., Providence, RI 02912 and we will have him answer as many as will fit



Engineering

In a student-operated station, the responsibility for keeping the premises safe from intrusion usually falls upon the engineering department. This is a natural assignment because most of the mechanical talent, and the tools and hardware, are concentrated in the engineering staff. In this imperfect world, even stations on relatively tranquil campuses are exposed to equipment loss.

Many college stations are located in older quarters where the original security arrangements (mainly door locks) were adequate for a building having little appeal to thieves. However, college radio and TV stations introduce a full collection of CD players, production equipment, switchers, cameras and microphones of potential value for rock bands and music video producers, personal computers, and the like. These are high-pilferage items which the original locks cannot protect adequately. FM licensees, additionally, have an FCC-imposed obligation to control access to the premises. A realistic goal is to keep out the semiskilled burglar or campus lock enthusiast, and to slow down the real professional.

Door Locks

The effectiveness of locks themselves varies greatly. Many older or simpler locks are easy to manipulate with a piece of wire or plastic. Specifically, the key-in-the-knob style isn't worth much if it lacks a trigger bolt, the small secondary bolt which prevents opening with a piece of plastic. "Heavy-duty" versions of the key-in-the-knob type are only somewhat better. No lock will work if the door jamb is so loose that the trigger bolt can't do its job. Most ordinary locks, with their short bolts, don't reach far enough into the door jamb to resist a pry attack. Bolt-on guard plates that cover the jamb in the area of the lock are ugly but effective. They are particularly desirable for doors to remote transmitter sites.

Much improved security comes from changing to a "mortise" lock, a lock cylinder a few inches above the knob. It inserts a good, heavy bolt a healthy distance (up to an inch) into the door jamb. Another possibility is to add a vertical-bolt secondary lock elsewhere on the door. These are quite secure against simple physical assault. However,

with either of these, the staff must be continually reminded to use both keys when locking up.

Tough locks don't help if the door itself isn't secure—if it's a weak hollow-core style, or if the jamb is weak or flexible. Exposed hinge pins are another risk. These can be fixed by drilling and tapping for setscrews to lock the pins in place, then hiding the setscrews under a thick coat of paint.

Outside doorways need fulltime illumination at night. The rear doors to the station are (at least) as critical as the front door. Doors, of course, are only part of the problem. The writer's station lost a \$500 microphone a couple of years ago because a window had been left ajar over a weekend.

The plan presented here should go a long way in helping college TV and radio stations to become theft-proof.

Controlling Lockpicking

While lockpicking is a minor threat compared to prying, it deserves some attention. Four-pin padlocks are straightforward to pick. Five-, six- and seven-pin locks are progressively harder. The master-key arrangement used in large building complexes (individual-room key, floor master, building master, grand master) reduces security by making all the locks easier to pick. Because of this, high-value locations and FM transmitter rooms should be rekeyed so that only the individual-room key and the grand master can open them. A professional locksmith can provide valuable advice as to security hazards that may not be apparent to untrained people.

Unless the station staff is unusually small or close-knit, security measures may be worthwhile even within the station. Combination padlocks are generally ineffective: through basic human nature, the combination gets passed around and becomes common knowledge.

Keyed padlocks are a better idea. One station controls access with seven-pin pad-

locks that can be keyed with the same blank as the door locks, and an organized master-key plan. The keys are stamped "DO NOT DUPLICATE," are on a hard-to-get blank, and are signed out to the user upon receipt of a cash deposit. Administering this plan takes a fair amount of time, but the same station had lost several thousand dollars' worth of recorders in a series of burglaries previously. (Stamping warnings into the keys is not necessarily effective: the local sports shop used to copy stamped keys cheerfully, no questions asked.)

Alarms, Portable Equipment

A few stations have experimented with alarms. One station rigged some rack-mounted equipment such that removing a mounting screw tripped the alarm. Another put in a set of door switches and an alarm loop to the campus security office, but forgot to advise the police that it had both upstairs and downstairs studios. When the silent alarm tripped one night, the patrolman searched the downstairs area in vain while an intruder made off with several microphones from the upstairs studio.

For securing rack-mounted equipment of high value (e.g., an Optimod), a prowler can be slowed down appreciably by using one hex-head or Allen-head screw along with the regular slotted ones. Only a highly prepared thief would bring the right tool to get the equipment loose.

Losses of records and CDs seem to be as much a borrow-and-forget problem as anything. Enforcing a no-borrowing policy is probably the best defense against library shrinkage. Stenciling the station's call letters boldly across the front and rear of the album or CD case is always advisable.

Identifying portable equipment with spray paint is only partly useful because the paint comes off with common solvents. Permanent identification, neatly done on the front panel with a vibrating engraver, is good policy.

Few stations have an accurate equipment inventory, with serial numbers, of their major equipment. However, this is exactly what's needed most if a theft occurs: both the police and the insurance company need it.

These measures will reduce the chances of unwanted access to the station and losses of equipment. Funny thing about a good security plan: if it works, you may never know it did!



EQUIPMENT

REVIEWS

by Keith Spiegel
BTW, Brown University

Broadcast Delay System

Understaffed college television stations commonly have trouble getting enough broadcasters to fill every time slot of the day. Satellite transmissions may come in with no one around to record them. With Time Logic's APDU-200, no one needs to be around. The system can practically run a station's broadcasts by itself. The APDU-200 can delay the airing of many programs at once, each with its own delay time, and can also handle late-night satellite downlink recording.

All delay activity is timecode driven, frame accurate, and locked to the station's house reference clock for integration with other automated processes. Once the standard daily, weekday, and weekend schedules are programmed in, the system will automatically continue to use them from week to week. When special events require a slightly different schedule for a day, changes can be programmed months in advance. And with the TLI-4400 Editing System software, the APDU-200 can double as an editing machine.

At \$25,000, the APDU-200 is probably outside the price range of most college stations. However, if your school is willing to make the investment, maintaining regular broadcasts would become incredibly easy with this system. For more info, call Time Logic at (805) 527-0711.

Telephone Interface Products

Radio talk shows with listener call-ins should be greatly serviced by Gentner's line of telephone interface products. All of them feature a full-duplex audio path with uninterrupted two-way conversation.

While Gentner's less expensive SPH-3A simply provides basic broadcast quality audio, the SPH 5 and SPH-5E offer the best noise and distortion reduction as well as hybrid null possible with an analog hybrid. With the SPH 5, broadcasters can use the studio microphone

and cue system to talk with callers off air. The built-in record feature gives broadcasters one-button control of a tape recorder when taking song requests, news feeds, or interviews for delayed broadcast. The SPH-5E Analog Hybrid incorporates single line telephone frequency extension, eliminating the need for a separate extender unit in the control room and thus improving the flow of calls on the air. For more info, call Gentner at (801) 975-7200.

Image Stabilizer

The shaky camera shots that usually appear in news footage of fast-breaking events can now be avoided with Schwem's Gyrozoom image stabilizer lens. The compact, lightweight lens eliminates virtually all image vibration.

Gyrozoom allows camera operators to place their cameras on any foundation available at the moment, such as a motor vehicle or a cameraperson's shoulder. The footage will look as if it were shot from a stable surface. The lens fits most ENG/EFP cameras, and features 60 to 300 mm zoom of subjects from distances up to 1,000 feet away, ultra high resolution and contrast, and variable speed zoom control.

The product is available in two versions: the less expensive Model 60/300 and the fast-pan Model FP-1. The 60/300 can only pan at angles up to 6 degrees per second, while the FP-1 can pan at angles of 30 degrees per second. The Gyrozoom 60/300 and FP-1 are available for rental at about \$375 per day and \$1,150 per week. For more info, call Schwem Technology at (415) 935-1226.

Fog Machine

Dry ice is not the only means by which special effects crews can create misty scenes. Rosco's model 1500 smoke simulation machine provides a much easier and more efficient way to accomplish this effect.

The machine produces 1,500 cubic feet of simulated smoke per minute. It creates the fog effect by heating precisely and atomizing a special proprietary

smoke fluid that is also manufactured by Rosco. The fluid contains no oil, and is recommended by the Academy of Motion Picture Arts and Sciences. For more info, call Rosco at (914) 937-1300.

Time Base Corrector

Designed for downlink cable and wide bandwidth broadcast applications, Prime Image's new 7.5 MHZ series time base correctors and synchronizers represent a significant advancement in variable noise reduction. A full 0 to 20 dB range can be activated in all modes of operation without impairing high resolution characteristics.

The 7.5 MHZ series passes VITS and VIRS, and transcodes between Y/C, Y/688, Y/R-Y/B-Y and composite. All outputs are available with any input type. Time base correction can be implemented for 1/2" and 3/4" VCRs in Betacam, Betacam SP, MII, U-Matic, U-Matic SP, Hi-8,

S-VHS, and ED Beta formats. For more info, call Prime Image at (408) 926-5177.

Remote Programming Link

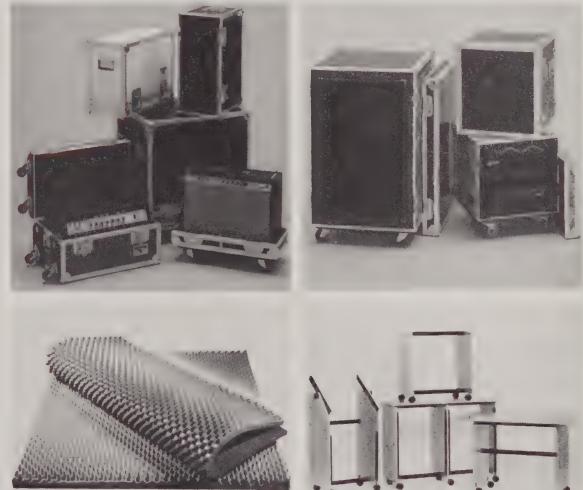
On-location events can be covered live by radio broadcasters with Moseley's RPL 4000 Remote Programming Link. The versatile unit offers broadcast quality performance and noise-reduction companding.

The system consists of a transmitter and a receiver. Fully synthesized and lightweight, the portable, rugged RPL 4010 Transmitter can be used in conjunction with any repeater or portable audio mixer. The meters are conveniently located on the front panel. The RPL 4020 receiver has excellent adjacent channel rejection capabilities, which are necessary in crowded UHF bands. For more info, call Moseley at (805) 968-9621.

EQUIPMENT
Continued on page 44

HYBRID™ CASES

Custom cases for any equipment Standard or custom rack cases



Acoustical foam

Call or write for free brochure 800-645-1707 516-563-1181
Hybrid Cases 1121-20 Lincoln Ave., Holbrook, NY 11741

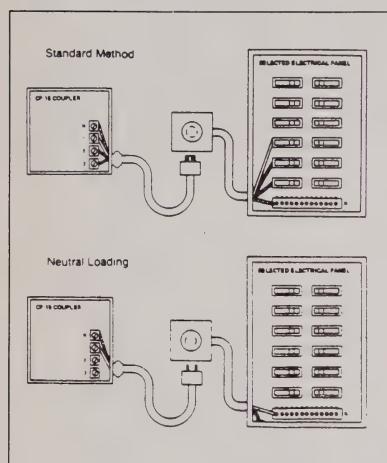
Studio furniture

Troubleshooting Your Carrier Current System

by Paul J. McLane, Vice President
Radio Systems, Inc., Bridgeport, NJ

Q: "Why does our carrier current system hum?"

A: "Because it doesn't know the words!"



That hackneyed groaner is as close as many station managers come to understanding why their AM signal exhibits hum, whistle or no signal at all.

"Carrier current" refers to the use of an existing network of conductors to deliver a low-power broadcast signal. The network is usually the AC wiring of a building, a system that certainly was not designed as an antenna.

C-C Checklist

Here are some sensible, but often overlooked steps to improving station performance:

- Create an accurate log of your transmitter equipment inventory, and of your maintenance schedule. Keep it up to date.

- Check for a clean, undistorted audio signal from the studio by using headphones on the transmitter end of the feed line. If you hear problems, work backwards through the phone line, distribution and console until you isolate the offending item.

- Ascertain that the transmitter audio level is set properly; on most models, adjust the level so that the peak LED indicator flashes occasionally.

- Hum in your signal may be due to improper grounding of equipment in the studio, but sixty-cycle hum may also intrude from the building's AC system. Isolate the hum by disconnecting the audio feed to the transmitter. If the hum is on the RF side, try a different coupling point; don't be afraid to test other service panels throughout the building. Also consider another coupling method—more on that in a moment.

- If audio reaches the transmitter but little or no RF emerges, check to be sure the transmitter has power. Also eyeball the fuses in the coupler and on the transmitter amplifier board, and check that the coax cable between the transmitter and coupler is good. You should carry a spare cable and fuses in your tool kit.

- Be sure that the coupler is in "Operate," not "Match." Putting the unit in "Match" reduces your output power dramatically; leaving it in "Match" will overheat and destroy several bridge circuit resistors (we call it "smokin' that baby").

- If power seems low, check the transmitter power output adjustment. Increase it if necessary.

- A whistle in the signal usually indicates that presence of another AM signal on the same or a nearby frequency. The intruding signal may even come from one of your other transmitters. If so, raise or lower one transmitter by 10 KHz (e.g., 640 to 630).

- Always, always optimize your coupling match. A coupler is an impedance matching de-

vice that maximizes the transmitter's efficiency and minimizes reflected power (or VSWR). Vary the coupler settings to get the best possible match each time you inspect the equipment. Check the manual or contact the manufacturer for instructions. (And remember, don't leave the coupler in "Match.")

Neutral Loading

Try new coupling methods to improve your signal. Standard coupling ties the four barrier strip screws of the coupler to the three hot legs and neutral of a typical three-phase electrical panel. Another method is known as *neutral loading*: one coupler screw

is connected to the neutral bar of the fuse panel, and the coupler's neutral screw is tied to a good building ground. Again, check your manual. When it works, you won't believe it's carrier current.

Reprinted courtesy of EMEX, Educator's Electronic Media Exchange, Speech Communications & Theatre Dept., Youngstown State University, Youngstown, OH 44555-3631. To subscribe to this non-profit publication, call 216/742-3631.

(Editor's note: Radio Systems has a toll-free hotline for college stations: 800/523-2133.)

*A Great Place
to Start!*

CENTRAL TEXAS COLLEGE

Degree & Certificate Programs
in

TELEVISION AND RADIO BROADCASTING

- Hands-on experience immediately
- 3 Color Studios & ENG/EFP Equipment
- 4 & 8 Track Audio Recording Facilities
- Instructors are professional broadcasters
- Small classes allow personal attention
- Industry respected degree
- Graduates are in high demand

You'll train in college owned Public TV and Radio Stations

For more information and a free video tape about our program write:

Telecommunications Department

Central Texas College
P.O. Box 1800, Killeen, TX 76540-9990
or

CALL TOLL FREE

1-800-792-3348

Accredited by the Southern Association of Colleges & Schools



Do you want to keep getting this magazine?

It seems that a lot of people think that because they receive *College Broadcaster* magazine, then they must be members of NACB. Not necessarily. Here's how to tell if you're a NACB member:

Check the mailing address label sticker on the cover of this magazine. The sample at right is a member. There is an "S" near the right edge of the first line of the address. Other member code letters are "N," "A," "G" and "B."

STATION MANAGER
KXXX
123 ANYWHERE ST.
HOMETOWN USA



The sample mailing label at right is not a member. There is no letter code at the right edge of the first line of the address.

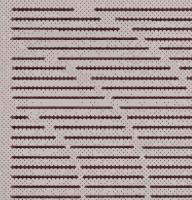
STATION MANAGER
KXXX
123 ANYWHERE ST.
HOMETOWN USA

If you have questions about this, please call Glenn Gutmacher at 401/863-2225.

We have been sending *College Broadcaster* on a promotional trial basis to every college station in the country for the last few months, but because NACB is a non-profit organization, we may be forced to make cuts in our mailing list this summer. However, you can make sure that doesn't happen to you—and help support NACB in its efforts to provide the best of services to college stations across the nation at the same time—by joining NACB. You get a lot more than just the magazine . . .

The National Association of College Broadcasters offers you and your station a broad array of membership benefits for only \$50/year:

- Membership in U-NET, the college radio/TV satellite network. Receive or send programs for a national audience through college stations around the country;
- National and regional conferences with your peers and top media leaders at reduced registration rates;
- Two subscriptions to *College Broadcaster* magazine;
- NACB Station Handbook filled with useful materials about station management, fundraising, FCC rules, record label and non-music program supplier listings, engineering manuals, tips on promotions, training programs and other areas of station operations, and valuable information on media careers. New sections and updates are sent periodically;
- College station information hotline: Get your questions about any aspect of college broadcast operations, FCC rules, etc., answered quickly and accurately;
- NACB monthly member newsletter with special timely news about U-NET and other association projects;
- Two votes in the running of the association and the right to run for a NACB Board of Directors position;
- Other special services currently in development will be included in existing memberships when introduced.



N A C B

To join, simply tear out and fill in the membership form/survey on pages 33-34 of this magazine, or for more information, call NACB at 401/863-2225. Learn what NACB can do for you!

Hi-Fi to High Definition:

Five Decades of Magnetic Tape in Broadcasting

by Don Rushin

Mr. Rushin is the Marketing Director of 3M's Professional Audio/Video and Specialty Products Division.

The place: London, England. The date: Sunday, February 25, 1940. World War II had begun, though the first bombs had yet to fall. Londoners relaxed with their Sunday newspapers and radios—the "wireless."

Suddenly, listeners who hadn't tuned their sets quite properly heard the familiar strains of "God Save the King," and an aristocratic English voice announced the inauguration of the New British Broadcasting System. What followed was an evening of popular and concert music, interspersed with propagandized news programs about the war.

The NBBS probably would have come into being anyway, but what really made it work was magnetic tape. Experimental versions of magnetic tape had existed in Germany since 1920 and commercially since its introduction at the Berlin Radio Exhibition in 1935. What made the NBBS broadcast remarkable was a recent development by two German engineers. Drs. Otto von Braunmühl and Walter Weber found that by mixing a very high frequency signal with the audio signals during recording enhanced the sound quality to a level difficult to distinguish from the live performance.

NBBS relied on tape for virtually all of its programming, making it possible to air the same concert at the same hour from all of its captured commercial transmitters in Scandinavia and Luxembourg, Belgium. British listeners wondered how it was being done.



Guitar virtuoso and professional sound recording engineer Les Paul (standing at right) visited 3M in St. Paul, Minnesota in the early 1950s to observe how audio tape was manufactured. The "jumbo" rolls of coated oxide tape are slit into half-inch widths for reel-to-reel recording applications. Standing with Paul is his wife, vocalist Mary Ford.

America Gets Involved in Magnetic Tape

The Third Reich, however, was not the only world power conducting experiments with magnetic tape. In September, 1944, the Minnesota

Mining & Manufacturing Company, St. Paul's (now 3M) was already producing precision-coated "Scotch" pressure-sensitive tapes. Based on this experience, the company received a request from the Brush Development Company of Cleveland, Ohio. Brush was "interested in obtaining tapes coated with an emulsion containing a uniform dispersion of ferromagnetic powder." The Brush company, under a special Navy Department research contract which called for a coating of IV powder on very thin backing, was, along with 3M, about the launch the era of magnetic tape.

Brush agreed to supply the powder if 3M would apply it to a sample strip of backing so that it could be tested. The task was handed over to Dr. Wilfred Wetzel, who was unaware of the work done in Germany.

One of the first problems he encountered was that the oxide supplied by Brush turned out to be nothing more than iron, and that once applied to a paper backing it continued to rust, changing its chemical and magnetic properties. Another problem was that 3M had no tape recorder, not even a recording head, and Brush was being somewhat secretive about the intended purpose for the end product. Whatever the purpose, Wetzel realized that the coating needed to be smooth if it were not to wear away anything it came in contact with. So the 3M scientists tried a number of techniques for gluing the particles onto quarter-inch strips of paper eight to ten inches long. As fast as they did so, the samples were mailed to Brush.

In 1944, no one in the United States had yet made a magnetic tape recorder. The wire recorder, using the principals of magnetic recording, was patented in 1898 by a Danish telephone engineer. It enjoyed some commercial use in business dictation, but the U.S. Navy showed

partment contracted with the Brush Company.

By late 1944, the World War II Allies became aware of the magnetic recorder developed by German engineers. It used an iron powder-coated paper tape, achieving much better sound quality than was possible with phonograph disks. A young Signal Corps technician, Jack Mullin, became part of a scavenging team assigned to follow the retreating German army and to pick up items of electronic interest. He discovered parts of recorders used in the field, but inside the studios of Radio Frankfurt in Bad Bauheim were found two working tape recorders and a library of tape reels.

Almost simultaneously, 3M's staff were developing a magnetic-coated tape with a smooth surface and a uniform dispersion of ferromagnetic powder that would withstand being drawn over a magnetic head. The goal was to produce a high-fidelity tape for magnetic recording for the Navy. By 1945, America had produced its first workable magnetic tape.

At war's end in August, 1945, Brush informed 3M that its contract work for the Navy Department was finished, and that further development work on magnetic tape should be conducted di-



Jack Mullin returned from post-war Germany with two Magnetophon audio recorders and several reels of paper-backed audio recording tape. Mullin worked with Bing Crosby to pre-record Crosby's nationwide radio variety show—this time with audio tape by 3M, with whose recording tape division he later joined.

greater interest: it used wire recorders to intercept what they could of German U-Boat radio messages. Much higher quality recording was needed, however, and that was why the Navy De-

rectly between them. The previous year's research had proved costly to 3M and, as yet, hadn't produced a cent in revenue; prospects for future return were remote. But 3M elected finance its

own research based on the potential for extensive post-war application.

At first, 3M considered being a contract supplier of finished product to Brush and perhaps others. But the prospects of being merely a producer, with huge development costs accumulated and growing awareness that others were experimenting with tape and many more beginning to show interest in building

ing recorders, decided instead to include a magnetic tape in the 3M product line.

As the months added up and scores of experimental tape versions were worked through the labs, funding questions became serious. 3M considered putting the whole project in abeyance since no further orders were forthcoming from Brush. Fortunately for today's multibillion-dollar recording industry, there were farsighted individuals at 3M who, by force of argument and enthusiastic evidence, kept the project alive and advancing. 3M physicist Wetzel foresaw broad potential for magnetic tape in "pulse recording, to apply to all kinds of handling." He also concluded that since sound could be recorded magnetically, the applications of magnetic tape for television would be highly practical.

In January of 1946, 3M learned that Brush was developing a tape recorder to show in New York.

3M's tape laboratory accelerated the pace. By May, large usable quantities of tape were being produced, tape that would prove to be very helpful to Jack Mullin, the former Signal Corps technician who had scavenged German tape recorders during the last months of World War II.

Bing Crosby Gives Tape Its Network Debut

On May 16, 1946, Mullin was scheduled as the speaker at the regular meeting of the San Francisco chapter of the Institute of Radio Engineers. A demonstration of the German tape recording equipment had been promised, and the room was packed.

Mullin played recordings of an

orchestra, vocalists and a pipe organ that he'd made on some of the tapes he brought back with him. The reaction was little short of a sensation.

One of those who heard about the demonstration was Frank Healy of Bing Crosby Enterprises. Healy believed that Mullin and his machines might provide the solution to a ticklish problem for the singer. In the 1940s, all programming on the "prestige" networks (NBC, CBS and the fledgling ABC) was done live. Broadcasters and sponsors alike believed that transcribed shows—those recorded in advance on 16" discs which revolved at 33-1/3 rpm—sounded inferior and audiences would resent their "canned" quality. But Crosby, one of the highest-rated performers in the NBC stable, had insisted on freeing himself from the weekly grind of appearing live at the microphone. He sat out the 1945-46 season entirely, and came back only when third-ranked ABC promised to let him prerecord the Kraft Music Hall—but only as long as the ratings remained high.

For the producers, that meant recording bits of the show on a series of discs, then rerecording from one to another to produce a finished show. It was expensive, time-consuming, and worst of all, sounded bad—particularly when one section had to be rerecorded two or three times.

Accordingly, one day in August, 1947, Mullin was called in to record the first Crosby show of the upcoming season on his German equipment, while Healy and McKenzie recorded it on disc. "The result of the demonstration was that the Crosby people wanted me to stay right there and go through an editing process, to make a broadcast out of it," Mullin told a reporter. "I did, and they saw how easy it was with tape. The next thing I knew, I had a job recording the Bing Crosby Show for the rest of the season."

The problem was that Mullin had only his two

rebuilt German recorders and 50 reels of German recording tape for the task. Luckily for him, by 1947 3M could provide replacements with a commercial product on a backing of acetate film rather than paper. Unfortunately, however, the 3M was "too good" for the German machines, which couldn't handle the tape's higher coercivity. Wetzel's team went back into the lab to come up with a tape which would work both on them and on the 12 audio recorders that Ampex Corporation was rushing to complete for ABC. Crosby had been instrumental in persuading the network to buy the machines, copied from Mullin's German originals.

Even though tape had demonstrated its superiority, the networks and larger stations' studios around the country remained tentative for a year or two, either sticking with phonographs or live performances or keeping them on hand at broadcasts as backups in case the tape broke.

Fear of tape breakage was widespread back then—not because it actually did, but because of a history of breakage with some tape forerunners. Even Mullin, who knew the medium better than anybody, was never sure how his splices would hold up to the high tensions of those early recorders. In the 1930s, the BBC had acquired

several Blattnerphones—recorders which used ribbons of steel as the recording medium. Editing was done by cutting the ribbon with tinsmith's shears and smoldering it back together.

Occasionally the soldered joints would come apart and engineers dove for cover as the steel strip thrashed on the other end of the machine. On the other end of the machine, the benign used on the recorders to fasten the paper tape couldn't stand up to the braking of the machine.

As broadcast engineers eventually learned that tape did not break, and given ABC's success in the medium, the other networks capitulated. Tape would be used to facilitate the switch from standard to daylight time at the end of April, 1948.

But would 3M be able to meet the demand? They had only recently begun producing broadcast magnetic tape regularly, and then in very limited quantities. Everybody wondered whether the tape supplier would be able to meet the April deadline.

MAGNETIC TAPE
Continued on next page

Somewhat they did—but just barely. Mullin, in order to make his 50 reels of German tape last until reinforcements arrived, saved every scrap, every edit, and spliced them together for reuse. Splicing tape at the time meant "Scotch" sticky tape with a dusting of talcum powder. After the network signed off at midnight, a pair of 3M technicians got busy checking every splice in every tape to make sure they were strong enough for the reel to be reused the next day.

After the network's successful transition to daylight savings time via tape, however, tape breakage paranoia faded. The musicians hired to stand by gradually lost their jobs, and transcription turntables began to gather dust.

Magnetic Tape for Video

While 1948 was audio tape's year, it was also the year when 3M engineer Bob Herr proposed the idea of recording pictures as well as sound by using a wide tape at a speed of 15" per second past a rapidly rotating head assembly. It was still impractical, however: when 3M's Wetzel demonstrated the first black-and-white video recordings in 1950, it was with a fixed-head, brute-force recorder which consumed 7,000 feet of tape in 15 minutes.

However, videotape really dates from April 15, 1956, at the 31st annual convention of the National Association of Radio and Television Broadcasters. Ampex planned to show its first commercial video recorder, the VR-1000. 3M had supplied a new recording tape.

The day before the show was to open, the 14th, one of the Ampex staffers decided to try out the new tape. With horror, he discovered that it just wasn't up to the high-frequency demands of the VR-1000 and placed a phone call to Dr. Wetzel in Minnesota. Ampex had been cagey about what kind of machine the tape was to be used on, no doubt fearing that 3M might jump into the video recorder business on its own. Because Wetzel had been doing his own research on videotape, he had a pretty good idea of what Ampex was up to. Nonetheless, the Ampex engineer, out of desperation, was forced to outline in detail exactly what the new tape was supposed to do. Could 3M do it—and in time for the debut the following day? Wetzel put a team of technicians on the job. They worked through the night, coming with sample after sample.

Finally, by 6:00 a.m., they'd produced a sample that worked and coated two five-minute reels worth of it. But Wetzel had already left for the airport. Vic Mohrlant, a technical services engineer, grabbed the samples and dashed to the airport hoping against hope that Wetzel's flight had been delayed. The plane was out on the runway, passengers aboard, waiting to take off. Mohrlant dashed out onto the tarmac, found a member of the ground crew who had a pole long enough to reach the cockpit, and persuaded the pilot to stop. Fastening the package onto the end of the pole, he shouted that it was an emergency package for Dr. Wetzel aboard the flight. The pilot, no doubt concerned about a medical emergency, pulled the pouch off the pole and passed it back to his passenger.

The demonstration on April 15 caused the

same kind of sensation that Mullin's audiotape debut had ten years earlier. The convention floor was on its feet cheering as Wetzel rolled those first two reels. Many rushed to the stage to get a closer look. And orders for both tape and recorder piled up.

This time, CBS would be the first network to use the medium. It recorded "Douglas Edwards and the News" the night of November 30, 1956, for delayed broadcast in three time zones.

History was about to repeat itself. All three networks had decided to make the changeover to Daylight Savings Time on April 28, 1957. Again there was a mad rush to produce enough recorders and enough tape to make this possible. In fact, by April 28, the networks had no more than 50 usable reels among them, each with a price tag of \$248.95.

There was no concern among professionals about tape breakage this time, but other worries existed. What would happen if a reel of the stuff



Crooner Bing Crosby was the first popular entertainer to foresee the advantages of audio recording tape. Up until this time, pre-recorded material was done on poor-sounding discs. Crosby pre-recorded his nationwide radio variety show on tape, thus allowing it to be broadcast at the same hour into four different time zones.

containing an important program were placed in a magnetic field, or stored on top of a radiator or warm studio console? What effect would it have on unionized jobs?

What they weren't concerned about, according to some engineers, was the effect of dust and dirt. One of 3M's biggest problems in meeting the April 28 deadline had been in developing perfect reels of tape. The smallest scratch, a wayward speck of dust or dirt in the coating, or microscopic damage to tape edges were enough to reject a reel of videotape. In early runs, 2/3 of those produced had to be thrown away. Stations and networks, used to handling the more durable medium of film, eventually learned the hard way that when it comes to videotape, cleanliness is more than just a fetish.

Nevertheless, videotape spread rapidly for newsgathering, transmission and in delayed broadcasting of programs. But it was slow to catch on in program production and the shooting of commercials despite its very obvious advantages and economies. One reason was the editing process

which was different than film and electronic editing still lay a few years into the future.

A more important reason lay in human reactions to the new medium. One of the perks in producing the more elaborate commercials was the sending of everybody—camera crew, director, performers, account executives, etc.—to some exotic locale for two or three weeks of shooting. "For many of them, it represented a mini-vacation, and they didn't want to give it up for two or three days' work in a New York studio," one old-timer recalled. Another complaint involved the sponsor's or client's representative at the shooting, who had always been present, but with videotape could now see results immediately. Directors and producers resented these "outsiders" second-guessing them, calling for "just one more take."

Early Video Recorder Inspires Nixon-Khrushchev Debate

Nonetheless, by the summer of 1959, videotape had become an accepted part of TV as audio tape recording was of radio and the music industry. That summer, the U.S. Information Agency set up an exhibition in Moscow which included a model American home complete with a well-appointed kitchen and a color television studio, with its own video recorder. On July 24, Vice President Richard Nixon invited Soviet Premier Khrushchev to visit it with him. Khrushchev found the TV studio fascinating and readily agreed to step before the color camera to make a few remarks, then see himself played back on tape. Nixon joined him and before long the subject had turned from lighthearted pleasantries to a full-blown debate on the relative merits of capitalism and communism.

Oblivious to the red eye winking at them from the front of the camera, the two progressed to vigorous thrust and parry. An Ampex official in attendance reminded them of the tape, which continued to run. Khrushchev, shown how to operate the recorder's controls, rewound the tape and played it back. Nixon persuaded him to agree to let it be seen in the United States, but Khrushchev insisted that it be translated in full and played unedited. To make sure it got out of the Soviet Union, Ampex International president Philip Gundy rushed back to his hotel with it, wrapped it in a dirty shirt and booked the first flight home.

By the time it was broadcast the next day, American newspapers had reported the event as an exchange heated enough to start World War III. What the viewers actually saw, however, was the two leaders in an earnest and sometimes animated discussion, but by no means ready to launch the missiles. The tape has been hailed as a milestone in communication as well as an historical document in its own right.

During the late 1950s and early '60s, ad agencies and programmers learned not only all of the economies possible from shooting on tape, but a variety of electronic tricks which simply can't be performed on film. With the launching of high definition TV, technicians will be mastering a whole new portfolio of techniques and stunts besides adopting what works with existing formats. One thing the history of magnetic tape teaches us: the more things change, the more they stay the same.

STATION SURVEY

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

Please send us any additional relevant materials from your station.

STATION INFORMATION

Station name/call letters _____

Address _____

School _____

Radio ____ TV ____ (check one) Phone _____

Fax _____ Frequency _____ Hours on air/day _____

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

Classify your station (check all those that apply):

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

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

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

Indicate the organizational structure which best describes station:

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

Other structure: _____

What months of year does station broadcast: _____

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

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

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

Do you receive programming from an outside source?: _____

What programs?: _____

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

U•NET Satellite network: _____ Broadcast insurance coop.

Receive programming, Submit programming (circle)

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

General or Associate Membership: Fill out section 1 on the other side.
National Membership Fill out sections 1 and 2 on other side.

PERSONAL INFORMATION

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

Your name: _____

Position: _____

STATION INFORMATION

Financial Matters

Please estimate if you cannot give exact figures

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

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

How is station funded? Give percentage of whole budget:

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

List: _____

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

Annual budget: \$ _____

Audience (actual): _____

Audience (potential): _____

Please send to:

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

SFSU Sports Production



by Jim Dellaria
Station Manager, Cable 35
San Francisco State University
San Francisco, CA

SFSU is proud to announce that its Sports Production class, located in the Broadcast Communication Arts Department, will be celebrating its sixth year of cablecasting all major home sports events of the Gators. They all appear live on Cable Channel 35, which can be viewed by a potential audience of



San Francisco State University's Sports Production class' studio (above) and master control room (top right)

402,000 people in San Francisco over the local Viacom system. Since 1984, over 100 games have been cablecast, adding up to over 300 hours of sports action.

All crew are students, including the director, announcers and technical staff. Class assignments rotate after every game so that each student is able to direct, produce, run camera, audio, playback, etc., at some point during the year. Football, baseball, and both men's and women's basketball are produced live. Some road games are videotaped for tape-delayed showings, using one camera and two announcers. Other away contests are sent back live, audio-only via telephone lines, with a character-generated visual announcing the game being heard.

In addition to these games, the class produces a half-hour sports review show several times during the year. The program features coach and player interviews as well as game highlights or cutaway shots that provide color to the interview.

Each student is also required to produce two program modules of two minutes in length each. These modules highlight campus sports personalities, coaches and players, or other sports-related subjects of interest to students.

The class has access to three cameras, two VCRs for playback, one VCR for slow motion, and two still-image machines. All the VCRs have one of four sources to choose from at any time during the game so, for example, the slow motion machine can reference either a camera or program output.

Audio is run with an eight-input mixer, including lines coming from the event for play-by-play and color commentary, as well

ment helps coordinate internships for interested members of the class with various sports production houses and television stations, as well as with the San Francisco Giants and Oakland Athletics major league baseball teams. These internships have been so successful that most of the personnel who crew for the Giants' large video scoreboard at Candlestick Park, which shows replays and other shots of importance, are former interns from the class.

Many students whose goal is sports broadcasting realize the importance of hands-on experience for future employment. The practical approach this class utilizes is a valuable component in the education of future sports production personnel. Many have seized this chance and have been rewarded. Others now enrolled have hopes of a future in the field of sports broadcasting.

INTERNATIONAL COLLEGE OF BROADCASTING

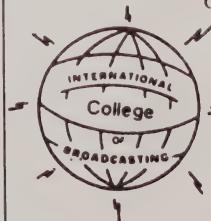
Our 21st Year
RADIO AND TELEVISION TRAINING

- Camera - Acting • Newscasting
- Commercials • D.J. Writing • Talkmaster
- Production • Sportscasting

ICB is a school offering an Associate Degree in Broadcasting

(513) 258-8251

6 S. Smithville Road
Dayton, Ohio



NATT'S

National Association of
Trade and Technical Schools



STATE BOARD
of School and
College Registration
REG #82-05-07971

FACULTY ADVISOR COLUMN

Mr. Sudalnik is an Associate Professor of Instructional Media at California State University, Dominguez Hills. He is also Coordinator of Instructional Television and teaches TV production courses for the Communications Department. CSUDH owns and operates an ITFS broadcast TV facility and programs on a local cable system's educational-access channel in the greater Los Angeles area.

Electronic technology has drastically altered our lives over the last few decades: the way we entertain, communicate, eat (due to the microwave oven), shop, and more are forever changed. Obviously, technology has also drastically altered broadcasting. For example, software for radio broadcasting has evolved from record and tape to digital compact disc and DAT.

HDTV Is For Real

Now it's television's turn to jump on the breakthrough bandwagon. It's about time: since TV went to color from black-and-white in the 1950s, there haven't been many significant improvements with respect to the viewer with the exception of stereo TV sound. Within the next five years, however, general audiences will be increasingly exposed to the new television of the '90s and beyond: high-definition television, or HDTV.

In the mid-1980s, word comes from Japan, and later Europe, that some ambitious engineers have developed a whole new television system that is a vast improvement over old television. In attempting to make television approximate the resolution of the human eye, they "stumbled upon" a feasible method for at least doubling the TV picture's current resolution, widening the screen, and providing sound equal to that of a CD.

HDTV is not just a gimmick or fad; it's here to stay. It holds the potential to revolutionize virtually every aspect of the television broadcasting industry—both for viewers and for jobs in the industry. This is why colleges and universities and their students and faculty should stand up and take notice. If you begin to familiarize yourself with HDTV now, then you won't miss opportunities to take advantage of the new technology the way many people did when small computers were first introduced. To help provide that introduction, here's a mini-course: HDTV 101.

HDTV Basics

HDTV is a marriage of the computer and television electronics that will provide an enhanced television viewing and listening experience. It more than doubles the number of scanning lines on TV screens from the current 525 lines to 1,125. This means a sharper, clearer picture capable of resolving more detail.

HDTV's aspect ratio (screen width to screen height ratio) will also change dramatically. Today's ratio of 4-to-3 will be increased to 16-to-9 to create a screen that is almost 20% wider. This aspect ratio is very similar to movie theater screens. The old adage about seeing it at the theater before it's cropped for TV will become obsolete. After adding HDTV's CD-quality sound, you'll have a cinema-like experience right at home.

In order to take full advantage of these improvements, engineers want to make HDTV sets larger in size. They also want to make the sets flatter. Thanks to

generous research and development support funding from their government, the Japanese flat-screen technology being pioneered will effectively allow for a large HDTV screen on your wall as large—and about as thick—as a museum's landscape oil painting. The home mini-theater analogy is quite real.

HDTV also will pave the way for a plethora of new services that will be delivered right to your home via the HDTV set. Each set has the potential to be an interactive computer terminal in addition to providing the entertainment to which we're accustomed. All the electronic services you may have heard about—banking, airline reservations, merchandise ordering, information retrieval, etc.—could all be delivered over HDTV.

"HDTV has the potential to be the spark that sets global economics ablaze....not only will the psychology of viewing be altered but also the mechanics of presentation."

HDTV's Relevance to Future Broadcasters

That explains the benefits to home users, but what about for aspiring television professionals? First is that HDTV signals may not be transmitted by traditional broadcast the way current TV usually is. Although it's still on a limited basis, the Japanese and Europeans regularly transmit HDTV programming by DBS—Direct Broadcast by Satellite.

A DBS consortium for the U.S. was recently announced by Hughes Communications (a satellite programmer/distributor), NBC, Cablevision Systems (a large cable system owner/operator), and The News Corporation (owned by multi-media mogul, Rupert Murdoch). If successful, this joint effort will not only make HDTV DBS transmission possible by 1993, but it will also provide cable TV-type channeling to the 20 million rural U.S. households that cannot presently get cable TV.

Why the shift to DBS or cable rather than traditional broadcast for HDTV? The bandwidth necessary for regular HDTV transmission is approximately five times greater than what the FCC currently has allocated for a TV channel. Engineers are furiously working on schemes to compress or manipulate HDTV's 30 MHz bandwidth down to the 6 MHz presently allowed. Some of these schemes, including MUSE, Super-NTSC, and HDS-NA, look promising and are being investigated by the government.

But the engineers weren't in the mood to wait for the politicians to haggle it out, so they went ahead and not only devised but also produced HDTV cameras, sets, VCR's, and much of the associated equipment. These items are currently available but remain awfully expensive since the manufacturers' R&D dollars haven't yet been recouped. In time, however, we can expect today's \$6,000 HDTV set to be on sale for \$599.95 with "no money down" and a "years-to-pay" installment plan. This is no pipe dream: the equipment exists and several production companies are already releasing

HDTV programming. A boxing prize fight was broadcast to several cities nationwide by satellite as a test last year.

Analog to Digital TV

With the rapid advances being made in digital transmission technology, I think it is safe to assume that analog HDTV transmission will experience a short but futile existence. The advantages of information transmission digitally is making analog obsolete in virtually all applications—broadcast and otherwise. The proliferation of high quality digital audio and video hardware and software today makes analog an impossibility in the long run.

A digital HDTV approach by the U.S. also makes sense if they wish to catch up to the Japanese and European HDTV interests, whose technology and product lines are based partially on expected continuing use of analog HDTV sets and transmission methods in countries like the U.S. Even though the U.S. remains behind, the incentive to catch up remains strong: 20-year sales projections for HDTV sets alone exceed \$40 billion. In addition, studies suggest that the semiconductor/microchip industries will no longer be driven by computer demand but by HDTV demand. Indeed, the worldwide electronics industry will be profoundly affected if the previously mentioned home computer TV terminal services do materialize. Thus HDTV has the potential to be the spark that sets global economics ablaze.

Effect on TV and Film Programming

Let's take a look at what might happen to the art of electronic storytelling—which is what TV entertainment really is—with the advent of HDTV. Picture the large, flat HDTV screen occupying a significant portion of your largest living room wall. Add the sharp clarity of the image, the wide-screen aspect ratio, the incredible stereo sound. When you dim the room lights, don't you think you'd have a tendency to be drawn into this HDTV experience? Won't this scenario present a heightened sense of pseudo-reality?

The new attention to detail will call for a re-examination of the elements of the video-cinematic experience. Television make-up artists, lighting directors and directors of photography will have to rethink their crafts. Filmmakers who switch to HDTV video will perhaps have an edge since they're already used to paying more attention to detail. Shot composition will change; use of close-ups will have to be redefined. Perhaps most importantly, the new TV hardware will allow for more special effects to be included for relatively small sums. New horizons could be opened both in type and portrayal of stories. The days of \$60 million film budgets may well disappear since many experts envision the replacement of theaters with electronic-cinema houses whose "prints" are delivered via satellite. That will mark the end of scratched or damaged prints; in fact, no more prints at all.

Therefore, not only will the psychology of viewing be altered but also the mechanics of presentation. Affiliated markets like corporate video, scientific imaging, medical documentation and diagnosis, information archiving and retrieval, printing and publishing, teleconferencing and training, and computer-based graphics will all be affected.

The networks, film studios and corporate conglomerates of affiliated industries are all aware of these changes hovering on the horizon. If that's your career direction, you should be, too.

by James E. Sudalnik, Ph.D.



BOOK

REVIEWS

by Glenn Gutmacher

Careers in Film and Video Production by Michael Horwin. 1990: FocalPress, 80 Montvale Av., Stoneham, MA 02180. 191 pages. List \$18.95.

Since this is *College Broadcaster's* special "Careers" issue, this book sounded like it covered the right subject. Not surprisingly, it's another title from Focal Press' "Broadcast Basics" series targeted to the college communications student market. (Check out the February issue's review of Focal's *TV News: Building a Career in Broadcast Journalism*.)

Admittedly, my background is stronger in radio than in TV/film, but nevertheless I found myself flagging virtually every page of this book. As expected, the information is up-to-date. The chapters are short and sweet, getting to the heart of what aspiring filmmakers want to know: (1) how to get into the business; (2) what the career possibilities and paths are; and (3) what knowledge, skills and personal traits you need to have for a given position.

Effective Job Descriptions

Horwin presents these components in an elegant format. The answers are mostly contained within Part III, "Production Jobs and Services," which constitutes almost half the book page-wise. The chapter format begins with a "Career Profile," including an at-a-glance brief description of the job category, median income for the various positions, who else in the production these employees work with, basic requirements, and employment period. Following that is a more in-depth look at "Duties," mini-interviews with two or three individuals who have worked in those positions, and a "Getting Started" section with several tips on how to break into the job area.

Horwin is realistic. He spends most of his time describing the entry-level positions that a newcomer is most likely to get, but devotes enough time to the overall workings of the department and the higher positions so readers can get a sense of what the department is really about. (I was surprised to learn, for example, how much creativity is involved in the propmaster area.)

Job areas covered include: production assistant, hair/makeup department, transportation, grip and electric departments, locations, production accounting, camera department, art department, and support services. The last one should be particularly interesting even for those familiar with the business, because Horwin points out the lucrative entrepreneurial possibilities in untapped areas such as computerized location scouting services.

In the "Duties" section, Horwin explains the terminology of both the basic equipment and the personnel titles associated with a given job area. After reading this, you'll be able to distinguish between the D.P., U.P.M., first A.D. and P.A., among other titles. Even subtler distinctions, such as what a location manager does that a location scout doesn't, are covered clearly. Much interesting information is conveyed in the process of explaining the jobs. (Did you know the first assistant cameraman controls the camera's focus by radio remote control as the camera operator moves it?)

The author necessarily covers the jargon in depth. As he points out in the introductory Part I, ably convers-

ing in "filmspeak" is important in two ways: it not only allows for effective communication on the set, but it also lets individuals "differentiate quickly who is in their industry and who is not." Knowing the language indicates that you "belong" to the industry "so that people will feel comfortable hiring you."

Keeps "Greenhorns" In Mind

Horwin's thoroughness shines when reminding young freelancers about etiquette. As comes up frequently during the employee interviews, getting a job has as much to do with one's demeanor on the job as one's job skills. He quotes actual working film production professionals frequently, who universally include an opinion about set etiquette. Comments range from "Never complain... The attitude of 'I have been working twelve hours' and whining do nothing but take everyone else down" (a production manager) to "Technicians who have good set etiquette work all the time" (a key grip).

He elaborates on this in Chapter 3, "Freelancing and Union Work," explaining the nature of the industry. Until one has a good reputation, work rarely comes regularly, and in the early going, will require that greenhorns pay their dues as a free or low-paid assistant on student films and other low-budget productions where less experience is tolerated. (Horwin also wins points for explaining exactly where to find out about such productions.) He emphasizes why having an answering machine and checking it frequently is more important in this business than any other. The differences between union and nonunion, and what factors might cause one to go one way or the other, are discussed concisely yet adequately.

Horwin is good about pointing out the resources available to those in the industry—production directory listings, reading the trades, contacting government film offices, visiting sets, etc. "Insiders" use these daily as a given, but many newcomers do not know about them, nor how to utilize them to best advantage. The author, a veteran film and video industry freelancer himself, does, however, and shares that knowledge.

Tries for Too Much in Too Little Space

The complex process of putting together a deal, and what constitutes the elements of a "package," are touched upon in the three pages comprising chapter 4, "The Birth of a Project," which begins Part II on "How Films and Videos Are Produced." Fortunately, he does return to the topic in chapter 16, "The Business of Producing," although the latter is an equally brief chapter, and is half-consumed by an interview with an accomplished producer.

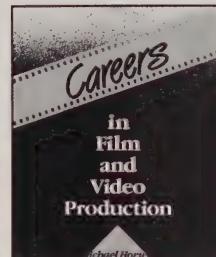
Part II is better at explaining the pre-production tasks of fleshing out a script into a workable production board and shooting schedule (chapter 5), then taking it into production and postproduction (chapter 6). The latter chapter is mostly a description of a typical shooting day, starting with the transportation department's arrival of trucks, to the day-end's wrap and strike (physical breakdown of the set), to the next morning's viewing of the "dailies" filmed the day before. There's also a particularly illustrative anecdote about how a director's last-minute change in camera shot angle affects the rest of the crew. However, with relatively few pages devoted to summarizing this involved process, one doesn't come out of Part II feeling very satisfied.

Interviews Shine

As good as Horwin's own presentation is, the inter-

views are an excellent source of information in their own right. Advice and anecdotes from P.A.'s are often just as good as those from the directors:

...I always encourage them to hit the streets. Many times I would see a movie being filmed, and would stop and look around and see if I knew somebody on the crew. Then I would be introduced to somebody else... It is networking. Even with only six months of experience you may end up working with the same people. It is very important to establish what you call accounts. That means you set yourself up with somebody who really likes you and will use you every time they work.



Particularly enjoyable is the interview with award-winning writer/director Oliver Stone, who describes "the best intellectual training for a director," and to interesting questions such as explaining the process of turning a real-life character into a fictional one, provides equally interesting answers.

Though Stone also provides good career advice, and each professional offers invaluable, pointed comments about his or her particular job, it is the amalgamation of all the professionals' comments that best helps the student: From the interviews, one will discern certain themes which are obviously components to success for any film industry professional. Aspirants would be wise to heed them.

Notable Bonuses

Also beneficial are the diagrams (somewhat simplified, but generally accurate) of the forms that would be used in a given employee's work. A daily production report, sample budget, call sheet, script breakdown, production board and shooting schedule are all presented with a concurrent explanation within the text of the key elements.

Last but not least, the appendices listing the published motion picture/TV industry production directories, film commissions and motion picture liaison offices around the country, and industry trade magazines and newspapers are quite handy. The 14-page glossary of terms is fabulous, including many not mentioned in the text but in areas closely aligned to the job functions covered. A strong index and bibliography (the latter split by "preproduction," "production," and "postproduction" categories) round out the book.

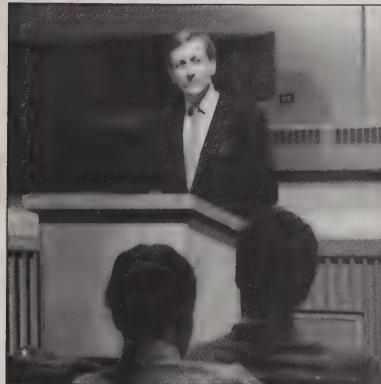
Conclusion

If this book sounds like it talks exclusively about film, let me correct that misconception now. As Horwin points out early on, the production jobs in video closely parallel those in film: "Although the early choice of medium is necessary for proper planning, the difference [between film and video] does relatively little to change the fundamental techniques and procedures used in production." He continuously interweaves video applications of whatever topic is being discussed, and makes the corresponding job opportunities quite clear.

If you're about to start out on a film or video career, you're definitely going to find this book worthwhile.

Authors or publishers with books relevant to *College Broadcaster's* readership may send them for possible review to: NACB, 201 Thayer at Waterman, 12th fl., Providence, RI 02912.

NBC's Brian Ross:



**Following his Keynote Speech
February 2, 1990
Western State College
Gunnison, CO
Transcribed by Tim Murphy**

Q: You spend most of your time working for network television and other regular TV news departments. What do you think about the growing role of independent reporters like a show such as *The 90's* which solicit independent videos of what you're saying is the truth, and putting them together in a novel format that give a voice to the people that don't have access to even the regular networks?

Ross: I think one of the great criticisms that can be made of network television news, of global television news, about three major network affiliates—is that often we are victims of thinking that is far too conventional. We don't hear the other voices. So programs like that are important. It's important that a full range of voices be heard. For a long time, the networks would not even consider anything that approached news that was not produced by the news departments themselves because they wanted to vouch for it. But those rules have been lifted, and while there are possibilities there...for problems, I think the greater possibility is for the good—that people who are coming from a different point of view can prepare material that I think is important to have on the air. NBC

has a fellow from New York named John Alpert—an independent filmmaker—and he sort of gets a little up-front money from NBC. And he shows up in the most incredible places with the most wonderful stories that somehow—time and time again—others have missed. I think it's important.

Q: One question with respect to the pressures put on television, especially right now in the ratings period...what sort of pressure [do you have] in terms of assignments to break a story during the sweeps?

Ross: I never, ever, felt that pressure at the network. Now before I got to the network, I worked at KWNL in Waterloo, and then I worked in Miami and Cleveland on local stations. Sweeps week, as you know—is when they take ratings nationwide. It's what the salesmen who work for the stations, they use that information to set their rates, that's how they get their money. So it becomes very important, they think, to boost the ratings if they can. I know of local stations that are under incredible pressure.

And you can see the advertisements. I saw them in New York last week before I came out—the promotions for what's coming up this week. Something on Leona Helmsley is being featured on one station in New York and there will be something on teenage prostitution no doubt by some other station and Geraldo will weigh in with something that will be wonderful. [Laughter] Now that's really pandering to the lowest sort of tastes. Mr. Rivera argues that, well, people watch it. That's sort of a democratic vote. I suppose they'd watch—someone was saying—pay-per-view executions on Death Row. [Laughter]

There are pressures at local stations: When I worked in Cleveland, I had to turn down—I wouldn't do fashion shows—it put me in some jeopardy at that point. I'm fortunate that I've had the time at NBC to achieve a reputation for success that if I go out and spend two or three months on a story, I'll come back with something worthwhile. So they believe that I can do it, but others coming along don't have that same sort of understanding with their bosses—and they want something right now. So those pressures are bad. More and more, as they change the way they do the ratings—and now, in most major

cities of the country, the ratings are taken every day—it eliminates any artificial pressure for February, May, October and November...sweeps.

Q: What do you think of the trend in simulation news and how that dramatizes things which may help in terms of ratings?

Ross: A few months ago, NBC declared they would not do it anymore. I never understood if there's so much going on why we have to make up news. [Laughter] There is no shortage of stories in the world. I mean, there must be a bankrupt mental process that would lead anybody to think you have to recreate something, there's so much going on now. I don't think much of it. I think that Michael Gardner, the president of NBC news, was correct when he said that it ends up confusing the viewer: They're not sure. You know, "is that for real or is that one of the ones they do over again?" If we're in the news business, we should be dealing with what's in the news, what's really happening. We don't have to recreate it. Our audience is not dumb and if you say, "we don't have pictures of this meeting, but we believe this happened..." that's good enough. You don't have to send actors out posed as spies, in disguise... [Laughter]

Q: Given that you've been out in the investigative field a long time, have you ever thought about getting out of the exciting life of Honduras and go do nightly anchoring like Tom Brokaw? Have you ever thought about that or do you like too much what you're doing?

Ross: I haven't been asked—not likely to be. [Laughter] Actually I find that that gets to be sort of boring. I think the anchormen—Jennings, Rather, Brokaw—they're all seasoned reporters. I think they're all just itching to get out of the studio whenever they can. Coming in every morning and reading the wires—they write the lead-in to what the real reporters are doing. I wouldn't find that to be a very satisfactory way of life. They get paid a lot more money, but let them have it!

Q: What do you think about the involvement of bidding wars and people like Connie Chung going from CBS to NBC and back

Q & A

At NACB's Rocky Mountain Regional Conference of College Broadcasters

to CBS—or Barbara Walters, who ticked off that bidding war? I know that you were involved in a bidding war at one time. How does that impact the business of television news?

Ross: Well, if they want to pay you the money, I say take it. But the downside is that they can get so much invested in news stars that they don't have any room or money left for the people who do the real work. Particularly if you get people who don't want to get their hands dirty, who want to go out and do the real work. The salaries are very high. All the anchormen are making more than \$2,000,000 a year. I would doubt there's any network correspondent making less than \$125,000 a year. We all get paid very, very well, there's no doubt about it. And we all get paid more than a Justice of the Supreme Court. But that's the nature of the business and I like to think that if what you do is unique, you should get paid for it.

Q: How do the networks go about making assignments? Do they have certain people with expertise in certain areas?

Ross: In part, they do. At the newsdesk in New York, there's a meeting every morning between the assignment desk editors and the producers of that night's newscast. They're two separate groups of people. They come together and they will discuss what's going on. The producers of the program will generally say, "We're interested in this and this and this and we'd like to have John Cochran at the White House cover that and we'd like to have Ed Raybo in Panama, but that's in part. There's also input from the field, but less than you might think.

One of the great frustrations that I felt—and every reporter I've ever talked to who worked in network news [feels]—I was in Bogota last August right after they assassinated the leading candidate for president there. We were really on the front lines of the story. Police guards going everywhere we went and there was a very serious threat against me because now with satellites the drug guys see instantaneously what you're doing. But in any case, I called New York and was discussing something [about] one particular drug boss, Escobar. The guy in New York said "That's not what it says here

in the wires." "But Sandy, I'm here."

You've gotta go with the guy in the field, but they don't often do that. There's a certain security—if you're in New York on the desk and it's on the wire—it's printed out there, it must be—you know, how could you...? [Laughter] That's one of the great frustrations. There are, again and again, stories of correspondents overseas...who will give their story to the AP writer to get it on the wires. Then people in New York see it on the wires and they call the correspondent and say, "We'd like that story, I think we're ready for that one."

So the assignment process is based heavily on the flow of news that day. It's based in part from input from correspondents who have become experts in various fields. Then they read the New York Times or the Washington Post—probably too much—that's sort of a mixture. Any efficiency expert would be defied trying to figure out a way to describe it [the news assignment process] and put some order to it, because there really isn't any. They just sort of say, "Well, if you're in the news, you know what news is." Nobody can define it.

Q: So the correspondents with a knowledge in a certain area are the ones that they send to that specific overseas assignment?

"Friday afternoon. That's when the [government] usually put[s] out the stories that are most harmful to the administration because...anything that comes out [late] Friday is very tough to get on the air....So they're aware of that."

Ross: That's right. But it's also if you happen to be there. If something happens in Crested Butte [Colorado] tomorrow, I think I'd probably get a phone call. [Laughter]



Q: What's your sense of the future of network news? You've talked about the encroachment of entertainment; the tendency of the local, regional news to go for fluff. CBS doing a severe retrenchment...

Ross: They are.

Q: ...What are the networks doing? We read about there being some kind of threat from CNN and that kind of thing.

Ross: Well, one of the factors that play now is that at the three big networks—NBC, CBS, ABC—have in the last five years all been acquired by other people. NBC is now owned by GE: I work for a lightbulb company now. [Laughter] Tisch has bought CBS—he's tobacco and insurance—and Capital City's bought ABC, they worked with small stations.

They all got in there and looked at the books and realized, "Network news, my God,"—it was losing an incredible amount of money. And this used to be because, before deregulation in the Reagan years, the FCC wanted to see some sort of public service from the networks. So they loved to go down to Washington and say, "Yes, we're making \$500 million a year, and we're only one of three networks, but look how much we spend on news, we're losing 120 million." And that was considered good public relations to have a big loss in news. Those days are over. And the people at GE and CBS and ABC don't want to hear anymore about any unit losing money. We're not expected to make money, but there's no reason they think we should lose money.

So as a result of that, a lot of the fat that existed has been cut back. But also more importantly it's more difficult for NBC, CBS and ABC news to get prime time or any kind of air time. Because if we're on a Thursday night at 8:00, "Cosby" is not. And his commercials sell for a lot more than the news

commercials do. That is one of the economic factors.

Now CNN is a great service. They don't do anything really so far that is in-depth although they're now mounting a new investigative unit. But they're a very good headline service. When I come home, where I live—New York—I turn it on just to see if anything's going on. It's like all-news television now [like] all-news radio.

One of the big threats to network news in terms of a solid half-hour show, is the affiliates would probably like to just take the individual pieces and have their own anchorman read the introductions to them. Therefore they can expand their own local newscast by a half-hour and sell a half-hour more of commercials. It's all really a question of money and who's going to have control over that. If that happened, you'd probably see somewhat of a collapse of network news because more than half of NBC's money comes from nightly news and the commercials you see on nightly news. But NBC News spends, I think it's close to \$300 million a year, primarily for a newscast that is—in terms of content—22 minutes long.

Q: What advice would you give to younger people coming in the field....I mean, is it mostly self-motivation, going around digging up stories or are stories going to come to you?

Ross: We always say there are no easy shoots, no easy stand-ups. Nothing really comes easy. I just find hard work pays off. And smart, hard work pays off even more. I started off in Iowa and most people I run into in network news start at very small stations somewhere. You know, Tom Brokaw was a disc jockey in Yankton, South Dakota. One guy, Fred Briggs, was the clown in the afternoon...cartoon show. I had a lot of broadcasting, and a lot of news. I guess the one thing that I don't like to see...is that there are people, on newscasts, just because the only way to get on the air is to be on the news. That's the only local programming being done anywhere, so people don't really care that much about the news or reporting. They're just there because they like to be seen on the air. They may not go far. If they do then we're all in trouble. [Laughter] I would just say start small, work hard, do a good job, and you will move up if you want to.

Q: You were talking about how [GE] now owns NBC. However, GE being one of the leading supporters of the arms race. They're now very involved in [it]. When you find out about a story about [GE]...how does that affect how you can report that story...if some scam goes on with the company that owns your show.

Ross: It is true, GE is a major defense contractor. And the incident you're talking about was a particularly troubling one. Nothing that I've ever done that's touched on GE or come close to GE has ever resulted

in anybody from GE ever putting any pressure on me. I haven't seen it.

There was a story that was done by our station in Chicago that aired on [it,] WMAQ, that dealt with a defense contractor selling defective parts—key parts where if they don't work, the bomb's not going to go off, or the plane may crash. Very important. And they named four or five different contractors.

Jones is giving you good stories all the time, you hate to go after Senator Jones. You should. But that's what happens. It's a subtle sort of corruption that occurs.

Q: *The Wall Street Journal* this week published an article about the global impact of CNN news. How has CNN news and its development affected the networks' think-

"The Nightly News is on when most people are having dinner. Sometimes it's frustrating, when you have a particularly graphic shot if you're in the field, and it really tells a story [but] you have to remember that families, children are watching this and sometimes it's just too strong for a program that's on at [dinnertime]. My feeling is that there has to be caution and a lot of good taste shown."

Among them, GE. The piece was so very good on the local station that the Today Show said "we'd like to run it, too"—a three-part series. And they ran it. But somebody in New York took out one little word, two initials: GE. Well. Some of this also ended up at the *Washington Post*. I don't know how these guys keep up with the stories... [Laughter] And whoever thought they were saving GE embarrassment in fact caused them an incredible amount of embarrassment, because as far as I know no one from GE asked for it to be taken out. The danger is that somebody will think that, well...we better do this because GE might want it taken out. That is one of the dangers of large corporations in other businesses also controlling one of the big networks...To the best of my knowledge, there's been no pressure by GE on anyone. And we've done stories about GE polluting rivers—they've had people sent to jail we've done stories on.

Q: Does that bother you, working underneath GE?

Ross: It's just a fact of life. I wish it probably weren't the case. But it is a fact of life and as long as they don't interfere, I don't see a problem. If they do, I'll be among the first to stand up and be quoted in the *Washington Post*. [Laughter]

Q: While you tend to be a maverick in the field, would you say to a large degree censorship is still [apparent] in the news?

Ross: I think the best you could say in terms of censorship in this country is a self-imposed sort of censorship...We have ourselves to blame. We don't challenge the White House enough. We don't challenge the Pentagon enough...

I think the worst offender generally is Washington. And you have a sort of cozy relationship there between the press and the government public officials—they know each other socially and one depends on the other. If you're assigned to Congress and Senator

ing toward covering stories? Has it made you that much sharper?

Ross: We all watch it. We turn it on. It's in the newsroom. And they're often on first and sometimes we wish we had the ability to be on the air as much as their reporters are. It's had a sort of reverse impact because it's all non-union. They pay their people dirt, really. They used to hire camera people right out of college and they would pay them incredibly low salaries and say, "Well, if you want you can use the camera on the weekends to shoot weddings and make a little more money..." [Laughter]

The bottom line is they go on the air 24 hours a day with news, spending less than NBC does with 22 minutes a day. People at GE say, "Wait a minute now. I watch CNN, I watch NBC. Your shot of the President looks about the same as our shot of the President..." and if anything it's put a pressure on us to either show we're better and more distinctive and worth all the money that we're paid—or admit that for a kind of standard coverage which they do so very well, that you don't really need the big salaries that they'll pay people. In terms of coverage, I never considered them to be competitors with what I do. I generally consider CBS to be the most aggressive in the areas that I report. We're most likely to run up against someone from CBS, occasionally ABC, almost never from CNN—in terms of the competitive pressures I feel in reporting a story.

Q: Is there anything that local TV news does that networks should be adopting and adapting for their purposes, or vice versa?

Ross: Well, I'm not one to generally blanket-criticize local news. I travel all over the country and I see a lot of good local news shows. Particularly the ones that are impressive are more interested in their anchormen being in the neighborhoods than in the Philippines, which was a big trend a year or two ago. As soon as the satellites became fairly

cheap—you could get a satellite feed to the Philippines for a hundred dollars—every anchorman in the world wanted to be standing where Tom Brokaw was. In fact, Brokaw was telling me, at the San Francisco earthquake we were so stretched for equipment, he was standing there with sort of a rag-tag system to hear what New York was saying to him. And next to him was the UHF station—our affiliate in San Diego—with its fancy satellite truck and five or six people. [Laughter] So I'm sure Mr. Brokaw would say we should be buying some good equipment like they do.

They [the local newscasts] tend to be a little more innovative. They try things more than we do. We're probably too safe, conservative. But that 22 minutes a night...that is the most produced program you can imagine...For instance, a story I did last night from San Diego involved feeds in Mexico and Washington and so on. The script is reviewed by seven or eight people that have readings all day and this all is for 1:48, as it turned out. An incredible number of people worked on it—just for that broadcast, that little part of the broadcast. We probably spent on that story about \$15,000 and it ran one minute and 48 seconds. And we do that every day.

Q: What do you think is going to happen to [Noriega]?

Ross: Well, if it's ever handled as a straight drug case, I think he'll be convicted because I'm familiar with the evidence and it's strong. The people who were his associates testifying about his involvement in taking money for cocaine shipments, protecting cocaine travellers. So I think if it ever gets to that point, which it may not—I think if it gets away from the politics which were inserted—he would be convicted. Now I don't know what sort of embarrassing information he has about Oliver North or George Bush that he's got up his sleeve, but he's got a few cards to play I bet. Whether the White House will be prepared to take that embarrassment or whether they'll try to cut a deal with him or send him to a third country as he wants—that's harder for me to say. But I think as a straight drug case, he's likely to be convicted.

I think there's been a misconception because of all the notoriety of the case, by no means is Noriega a principal drug—anything in the world. He was one guy who controlled the choke point in Panama who, for five or six years, was in business with a cartel, bosses from Medellin, and allowed his country to be used for cocaine. But the arrest of Noriega will not change the supply of cocaine on the streets in this country.

Q: What about the *Rolling Stone* article where they reported that Bush [and his people] had directly dealt with him...and if I remember correctly, they said that he allowed Noriega to bring drugs into the country in a trade-off. *Rolling Stone* said that Bush pretty much just gave him the OK to bring

the drugs in if some of the profits—a very small amount of the profits he made on the drugs—to be used to purchase weapons for the Contras? Do you think that's accurate?

Ross: I don't think that's accurate as it relates to George Bush. Now, as it relates to William Casey or the CIA or Oliver North, then it gets for me closer to the area of being credible. Because I know that Casey and North were very close with Noriega and they knew about his drug activities and they overlooked them. Whether they went the next step of saying, "Please do it and we'll share in the money," I don't know.

Bush is involved with Noriega. When he was with the CIA, Noriega was on the payroll for \$200,000 a year. He met with him; he claims he didn't know about this until the indictments were published in the newspapers, which I think really stretches his credibility. But I can't imagine that Bush would be personally encouraging him or advising him to move cocaine. That's hard for me—I'm skeptical about a lot of things—but I can't quite get to that point.

I think the worst thing about Noriega that we should all know is that for years—you know, he's such a duplicitous guy, I mean really clever—he had the Drug Enforcement Administration, the DEA—our principle law enforcement agency in the war on drugs—he would feed them little tidbits. The guy who wouldn't pay him off, Noriega would tell the D.E.A. in Panama: "There's a drug dealer here, we should go arrest him." [Laughter] Again and again he played this trick. He gave us crumbs, as they say at the D.E.A. And among his documents in his defense will be letter after letter from head of the D.E.A. praising him for his help on the war on drugs.

Q: So was he getting rid of his competition?

Ross: His competition, people who wouldn't pay what he wanted. The D.E.A. became his enforcer. Unwittingly, they did.

Q: It seems as though more and more the networks are showing dead bodies, body bags, parts missing, and the local stations don't seem to have a problem putting that on the air. Do you think we're becoming desensitized to blood and violence? How much of that should get on the air?

Ross: The *Nightly News* is on when most people are having dinner. My personal feeling is that we have to be cautious about that. Sometimes it's frustrating, particularly when you have a particularly graphic shot if you're in the field, and it really tells a story—and you'd really like to have it on [the air] because you think it really communicates what's going on. You have to remember that families are watching this,

children are watching this and sometimes it's just too strong for a program that's on at [dinnertime]. My feeling is that there has to be caution and a lot of good taste shown...It's always a close call. I think a recently dead body is a pretty chilling sight for most people. Now should we protect them from that? I don't know, but that's the call. I find as a broadcaster that if you offend the audience—if they're repelled or repulsed by what you've put on—you've lost the audience.

Q: Do you have a broad definition of news or do you subscribe to the notion that news is only hard news or investigative news?

Ross: No, no. I think anything informative, interesting, important. I take in news about theater, news about music, news about health—I think the more the merrier in that case.

Q: Why do you do what you do when you find that you put your life on the line with various stories? In the *payola* case, you said a lot of people were indicted and given jail terms but the practice will go on in another form. And Noriega was caught but there are still going to be a lot of drugs coming into the country. On one level, you realize that whatever you do isn't going to really stop the problem though it may enlighten it?

Ross: I can't feel frustrated if somebody doesn't go to prison or if somebody stays in power. That's somebody else's job. If we can inform and educate our viewers, if they have a good idea of what's going on, then we've done about all we can do. I'm not an editorialist, I don't feel like I should preach that we must arrest Noriega, or do this or that.



During a break at the Rocky Mountain Conference (l to r): Brian Ross, WTVD's Jack Moffit, AUTV's Ralph Hagan and NACB's Glenn Guttmacher

That's not my job...There are editorial writers and there are politicians...I think the important thing is to get to the bottom of it, to turn over every rock that we can. I don't plan on frustrating. I always point out that when I started in Cleveland, there was a local Teamster official (corrupt union, corrupt as hell)—big fat guy—and a bunch of his thugs were always around, his ex-wife told me he

was going to have me killed. There were a lot of very critical stories about him. Those stories won a big award for the station and for me—that's what brought me to the attention of the network, that's how I ended up at NBC—and I started doing more stories about this guy when I got to the network. Well, the more stories I did about him—his name is Jackie Presser—the higher he went at the union until he finally became president of the union. In a strange kind of way, we had a symbiotic relationship. [Laughter]

Q: Do you still find you feel that turning over every rock is a worthwhile endeavor and worth the money beyond the bottom line analysis?

Ross: I do. I feel it's important. I grew up reading newspapers and watching the news and I thought it was important to learn about this—fascinating. I'm just a very curious person and I personally want to know. I also get a real sense of fulfillment when a story is particularly hard-hitting, accurate, and really lets people know something they did not know.

Q: Has the American government used the news as a tool...to see how the American people react?

Ross: They try. I assure you they watch the three network newscasts very closely. They try very hard to shape the news of the day.

Q: Do they control the news?

Ross: Well, I think they probably would if they thought they could pull it off. They really can't, but they do try by selective release of information. The Reagan group was particularly adept at this by having a "theme of the day"—one story for the day. The president was saying this, then all the other cabinet officials were told: "nobody else talks, it's the president's play." And if something very bad was happening, then anybody could talk but the president. Very skillful.

We operate under a certain kind of pressure in broadcasting—as we all know—the program goes on at 6:30, whether we like it or not, right then. So we don't have a lot of time to think about it, mull it over overnight, it does go on the air every night at 6:30. So a skillful release of information at five to six, something you don't have time to seek out the critics [for]. Or if it's something you want to bury, you've got to watch Friday afternoon. That's when they usually put out the stories that are most harmful to the administration because the Saturday newspaper readership is very low, and anything that comes out on Friday around 6:00 is very tough to get on the air, you can't get the story ready in time. So they're aware of that.

And they also know we love pictures on television. It's not radio—it's television. And Reagan's people were very good at that, suckered us again and again. The photo

opportunity of the president at the Wall, the president reviewing the troops. Those pictures are compelling and we need to put them on.

Q: Do you feel the media has an excessive influence on politics, on the national level?

Ross: I think...when it's all said and done, it gets through. The real story gets through. There's no one point of view that's so predominant and wrong that it somehow distorts reality. Reality does get through. We have CNN, the networks, radio stations—a lot of different outlets now. And no one broadcast group is powerful enough to influence opinion unilaterally. In my opinion, we don't have too much power being abused. Now we could abuse it if we decided we weren't going to do anything that held us up to criticism or complaints. Any story that's critical of the president will get several

"The CBS London Bureau... was considered the great place to work. So when Tisch takes over CBS he goes to London and has a meeting with the correspondents, the producers. 'We can't get on the [Dan] Rather program, they're not taking our pieces,' so they're explaining all this to him. And with the CBS News President next to him, he said, 'we should lay off half those people if they can't get on the air.'

hundred letters to Tom Brokaw. It's an automatic sort of reaction when you're critical of the administration's power.

Q: Bush's proposals on education, not [about his] spending on programs...more so along the lines of financial aid and student loans. What is guaranteed by cutting them?

Ross: Well, he's trying to balance the budget. Here's an example, without really good reporting, we let him get away with it. He can say "I'm the education president," and at the same time, cut the budget in education, is he really the education president?

My view is if he's cutting the budget in that area, then he's probably not the education president. Although I think it's important that he sets priorities in his speech that gives education a high priority, but he's got to back it up with the money, as we all know.

Q: I'm curious how you deal with the time restrictions of television. When you have 1:48 to do a story, how do you edit what it is

you want to say? And, where do you get your news from? Do you watch CNN or NBC, or do you read the *New York Times*, or the *Washington Post*, or *Time* magazine?

Ross: I do all that, I read a lot, I try to watch all the newscasts that I can every night. But the information I get for reporting I get from talking to people. I really feel it's important to go to the source. I'm never comfortable simply repeating what the *New York Times* had that morning. I much prefer that they repeat what I had the night before. As to the time consideration, it's the worst part of the job. To spend a month on a story and they'd like it brought in under four minutes. It's questionable what you leave out. But on the other hand, that's what we do. You've got to make it concise and understandable. I was speaking to a group at Yale—that's always turned me around. And I was bemoaning the fact that the newscast was only a half-hour long and it's only 22 minutes. And a person in the audience said, "I think you're wrong." He said, "I don't have time to watch more than a half hour." Here I am at Yale. [Laughter] If they don't want to see any more, what can I say? So it is important. [A story] could go on for 20-30 minutes if you wanted to.

Q: Is it frustrating to you, like the *payola* story, for example, all of a sudden everyone started doing it in the magazines, *Rolling Stone*, the *New York Times*, and they do a much more in-depth job. Is that frustrating to you that you knew all that information and you couldn't relay it to the public?

Ross: Yes, but the challenge for me is to get it. The other side of the coin is that the *Nightly News* is on every night of the year. So I'm not limited to just one shot. I can keep going at it as long there's an appetite for it. But yes that is very frustrating. The time restraints are tough, but that's...just the nature of the beast. People just won't watch or listen after a while. That time may come here, actually. [Laughter]...One more?

Q: I know a number of correspondents who go out every day and their material never shows up. That must be very frustrating. Does all of your material appear?

Ross: I'm proud to say it has, I've never really lost anything. Let me tell you one final story that will give you a sense of the new realities of economics in the networks. This was the case of the CBS London Bureau, this is the bureau that Edward R. Murrow built. All the great CBS stars worked in London. That was considered the great place to work. So when Tisch takes over CBS he goes to London and has a meeting with the correspondents, the producers. "We can't get on the [Dan] Rather program, they're not taking our pieces," so they're explaining all this to him. And with the CBS News President next to him, he said, "we should lay off half those people if they can't get on the air." [Laughter]...Thank you very much.

RTNDA 1989 Radio/TV News Salary Report

RTNDA's annual survey of newsroom salaries was released earlier this year, providing good and bad news for those wishing to make a career of broadcast news.

The good news is that television news salaries grew faster than the cost of living last year. The bad news is that salaries in radio, which had shown increases the year before, took a setback.

The survey, conducted last summer for RTNDA by University of Missouri journalism professor Vernon Stone, utilized a sample including responses from 330 commercial TV stations and 247 commercial radio stations. Only full-time employees' salaries were surveyed.

Stone found an average salary increase of roughly 8% in TV, and a decrease of 2% in radio. (As a benchmark, the consumer price index increased 5.2% from June, 1988 to June, 1989. Median pay was up only 3% for radio news directors, and was down 8% for radio reporters.

Salary levels went up most—by an average of roughly one-fourth—at independent TV stations in major markets. Stone said that fewer independent stations than in past RTNDA surveys had taken on marginal operations, and that more were comparable to network affiliates. "With the ascendancy of satellite news services, syndication and cable and a decline in network support of news organizations, independent stations may increasingly find that they can compete with network affiliates in news—if they make the necessary investment," he said. "The most important investment is in staff to do a high quality job, and that means salaries comparable to those at network affiliates. A growing number of independents appear to be taking the plunge."

TV anchors enjoyed the largest increases. The typical anchor in the national survey earned \$34,000, 14% above last year's figure. Median anchor pay ranged from \$19,500 in the 61 smallest markets to \$104,000 at network affiliates in the top 25 markets, where one of every 10 network affiliates was paying at least one \$500,000 anchor salary. Stone found that in the top 50 markets, on average, increases for TV anchors and most other television news staff outpaced the cost of living, roughly only kept up with it in the next 50 markets, and lagged behind it in the 111 smallest markets.

Average salaries for specific TV news positions were: \$42,500 for news directors; \$16,600 for photographers; \$19,200 for field reporters; \$21,000 for news producers; \$25,000 for assignment editors; \$32,000 for executive producers; and \$36,900 for assistant news directors.

"Radio news salaries had a bad year," wrote Stone in the survey report. Radio newscasters' average salaries remained

unchanged since 1988 at \$15,600, with medians ranging from \$13,000 in markets of fewer than 50,000 population to \$23,350 in markets of over a million. While radio news directors averaged \$18,200 a year, the typical radio reporter earned \$13,000 last year, the lowest salary in the RTNDA survey and \$1,000 less than in 1988. Fewer than a third of the stations said they had full-time reporters.

"Radio keeps losing ground in salaries and thus in the quality which can be ex-

- Salaries aren't the only thing falling in radio news: According to the RTNDA, nearly one in ten major market radio stations eliminated their news departments between 1988 and 1989."

pected only from reasonably paid professionals," Stone concluded. Though he acknowledged that there are exceptions in radio news—"stations that...pay [staff] well, bring in awards and remind us that radio news can be a viable force in journalism"—at most stations, Stone wrote, "news is now relegated to the bargain basement."

"As radio stations stop paying enough to attract the professionals needed for a high quality news product," Stone warned in the report, "listeners may miss it and turn else-

where. When those listeners are gone for good, radio station owners and managers may realize that downgrading news was not good business after all."

Salaries aren't the only thing falling in radio news—it's even entire departments!

- "Independent [TV] stations may increasingly find that they can compete with network affiliates in news."

According to other research by the RTNDA, nearly one in ten major market radio stations eliminated their news departments between 1988 and 1989. Of stations surveyed in markets with at least one million in population, 18% said they did not have news operations, versus 8% in 1988. It doesn't look like the commercial radio industry is paying much heed to Stone's advice—at least not yet.

Adapted and revised version of "News Salaries: TV Up, Radio Down" in the February 1990 RTNDA Intercom newsletter (Vol. 7, No. 3). Additional material culled from "Salaries Go Up in TV, Take Setback in Radio News" by Vernon Stone in the RTNDA Communicator, February, 1990. All material used by permission of RTNDA.

RTNDA Code of Broadcast News Ethics

Founded in 1946, the Radio-Television News Directors Association, based in Washington, D.C., is a non-profit professional organization of 3,500 radio and TV news executives, producers, writers, reporters, assignment editors, students and educators dedicated to improving the quality of broadcast news and defending freedom of speech.

The responsibility of radio and television journalists is to gather and report information of importance and interest to the public accurately, honestly and impartially.

The members of the Radio-Television News Directors Association accept these standards and will:

1. Strive to present the source or nature of broadcast news material in a way that is balanced, accurate and fair.
- A. They will evaluate information solely on its merits as news, rejecting sensationalism or misleading emphasis in any form.
- B. They will guard against using audio or video material in a way that deceives the audience.
- C. They will not mislead the public by presenting as spontaneous news any material which is staged or rehearsed.
- D. They will identify people by race, creed,

nationality or prior status only when it is relevant.

E. They will clearly label opinion and commentary.

F. They will promptly acknowledge and correct errors.

2. Strive to conduct themselves in a manner that protects them from conflicts of interest, real or perceived. They will decline gifts or favors which would influence or appear to influence their judgments.

3. Respect the dignity, privacy and well-being of people with whom they deal.

4. Recognize the need to protect confidential sources. They will promise confidentiality only with the intention of keeping that promise.

5. Respect everyone's right to a fair trial.

6. Broadcast the private transmissions of other broadcasters only with permission.

7. Actively encourage observance of this Code by all journalists, whether members of the Radio-Television News Directors Association or not.

Reprinted by permission of RTNDA.

Radio Marketing and Promotions: An Emerging Career Field

Just ten years ago, only major market radio stations had promotion directors on staff. In secondary and smaller markets the responsibility of creating, organizing and executing station contests was relegated to the program director. The promotion job itself didn't mean much in prestige or pay. In fact, the only tangible benefits were occasional free movie passes and a record library acquired from promotional product that never hit the charts.

A decade later, the promotion job has evolved into a full-time, full-blown managerial position at radio stations in all but the smallest markets. Today's promotion director is more than likely a marketing director, managing his or her own staffed department, with responsibility for not only planning contests, but plotting advertising buys, conceptualizing the station's creative approach in advertising and promotion, managing all station contests and special events, and spending at least half the day developing retail promotional strategies for the station's advertisers.

Oddly, the thing that creates the most trouble for the promotion and marketing director of the '90s is also the impetus to improving the state of the burgeoning career field: client-driven promotions on the retail level to extend the value of their regular spot advertising buys.

It's called *value-added marketing*, and began as a trend in the radio industry by major ad agencies to give their clients more buying power. It has since become the state-of-the-art. Except at the very biggest, most highly-rated radio stations that do not feel the need to supplement their clients' on-air campaigns, radio marketing professionals spend a considerable amount of time creating station-involved promotions that give advertisers extra bang for the buck.

"We want a promotion with the buy" has become a standard opening line between media buyers and media sellers. This new challenge creates a new opportunity for those who want to apply both their creative and analytical skills to a high-energy job with tremendous potential for growth.

For a marketing director, the goal is to provide a promotional or merchandising stage that exposes the client's products or services yet does not compromise the integrity of the radio station. If you consider that a station's call letters is a *brand name* in the

same way that *Tide* is a Proctor & Gamble brand name, then you begin to understand the importance of protecting how that brand is used promotionally.

The skills required to become a proficient marketing and promotions manager are significant. You must have a clear understanding of the technical systems and personality dynamics of the sales and programming departments. Your activities almost always affect both. Perhaps more importantly you've got to be an idea person.

As radio stations come to terms with the overall importance of this once part-time position, the promotion/marketing director's entry requirements are rising. More basic management ability is being called upon as the promotion department staff grows and interaction with other department managers—such as the GM, PD, sales manager—is re-

"With salaries typically ranging from \$35,000 to \$75,000 annually in the top 50 markets, finding a niche in the radio promotion and marketing profession can be rewarding."

quired.

Industry organizations such as *Broadcast Promotion Marketing Executives* (BPME) are trying to devise ways of helping schools train the future's promotion and marketing directors, but it is a long and hard road. Establishing an almost entirely new department head within a very traditional radio station management structure is a long-term task.

Linda Anne Nix, promotion manager at KOFY-TV/San Francisco, is current president of BPME. Her organization of about 300 radio and over 1,800 television promotion managers is very aware of the need for professionalism that begins with educating communications students. "We are updating this year our BPME college textbook on electronic media promotion," says Nix, "and we're working with groups like CEEM and BEA on developing college courses in the field." In addition, BPME's new Executive Director, Lynne Grasz, recently spoke at NACB's West Coast Regional Conference of College Broadcasters and intends to build closer ties with NACB.

An indication of the dearth of programs for further professionalism in the field of radio promotions is the lack of any accreditation status. According to Nix, "BPME does not currently have any plans to institute accreditation or certification in electronic promotion. The administration of such a

by Dan Acree
Editor and Publisher
Radio Promotion & Marketing Monthly



program requires tremendous planning and continuing resources."

So where do you learn about this evolving, expanding new field of radio promotions and marketing? On the streets for the moment. Intern programs remain the best entry-level opportunity and just being in the environment has some very real benefits.

If you are open to learning upon entering an internship at a local station, by the time you leave you will have a good overview of how the promotion department works with the other departments and you can make some kind of determination on how the job might meet your personal needs for job satisfaction and advancement.

Face it, however. You'll be answering phones and stuffing padded bags with cassette tapes for contest winners most of the time. Beyond learning to be a top-notch bag stuffer, what else you learn is entirely up to your initiative. When to leave a radio station's intern program has to be on a case-by-case basis. Only you can decide when you've reached the top of the learning curve.

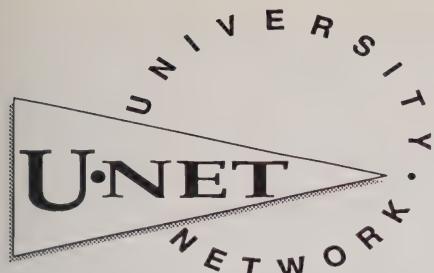
With salaries typically ranging from \$35,000 to \$75,000 annually in the top 50 markets, finding a niche in the radio promotion and marketing profession can be rewarding. The daily planning and execution of so many diverse projects also provides you with an amazing amount of experience in other areas that can apply to a myriad of marketing jobs in other industries.

EQUIPMENT Continued from page 27

Database

Radio stations that need to organize a file system for their record libraries or need proof of performance statements for sponsors should consider obtaining Logbase 2.0 from Sound Media Services. The database library stores data for all of a station's recorded media, and generates reports based on the title or artist fields. Broadcasters can use the program to generate a station playlist. For stations that are funded by underwriting or commercial sources, Logbase 2.0 contains a module which will generate a statement and proof of performance of a company's ad.

The program will allow 16 line entries per log-hour. If desired, the time field can be set to operate on half-hour intervals, allowing 32 inserts every hour. Logbase 2.0 requires a minimum of 520 KB of random access memory, and will operate on any IBM XT, AT or 100% clone, running DOS 2.1 or later. For more information, call Sound Media Services Corporation at (305) 235-6132.



THE FUTURE OF BROADCASTING

Program Profile

"Just Guise Presents"

Just Guise, the Cleveland, Ohio-based group of radio satirists who contribute song parodies to the top-rated "Lanigan & Webster" morning show on commercial station WMJI-FM have taken their talents to U-NET. Though they're no longer students, the members of Just Guise have produced a wide-ranging comedy series that appeals to U-NET's college radio station affiliates.

The troupe's unofficial leader is Dr. Robert Pilskaln, better known to his listeners by his radio persona of "Kindly Old Dr. Bob," a take-off on Robert Young during his days as Sanka's decaffeinated coffee spokesman. *College Broadcaster* asked him what the show was about. "Oh, about 30 minutes." He was already into another routine.

Bits, Parodies and Sketches

There are typically 15-20 bits on each half-hour show, which are "parodies on different

ongoing feud between the hosts. "Noah Vale—Modern Day Private Eye," starring Greg Del Torto, parodies the detective serials on 1940s network radio, though it's also reminiscent of Fireside Theater's "Nick Danger" play-within-a-play.

As one might expect, Just Guise Presents also produces many song parodies, either geared to national events or to northeastern Ohio where the group grew up. Cast members Paul "Dr. Rock" Daniels and Richard "Moonchild" Green are featured. "We did one about [Cincinnati's] former mayor to Simon & Garfunkel's 'The Boxer,'" Pilskaln said, that had to do with combative campaign issues between him and Senator Metzenbaum. Another about Ohio Governor Celeste parodied Dion's classic early '60s hit, "The Wanderer," called "The Squanderer."

Some local bits end up national, however. "The news described how people were burying toxic waste under the airport tarmac," Pilskaln said. "So we did a 'Toxic Waste' parody to 'Yesterday.' An ecological coalition in the West [called saying they] would like to use it. As [the U-NET] network spreads, I get more and more requests for material," he said.

Other comedy sketches start off targeted for national appeal, however. They parodied Tibet's spiritual Buddhist leader, the Dalai Lama, with the show, "Hello, Dalai!" The theme song goes to the tune of "Hello, Dolly," but is played on a sitar. Cast member Charlie Wiener acts "as the antithesis of a guru, very money-grabbing, self-centered, into sex—all things American," Pilskaln described. "The show parodies talk, music, and old network radio," he said; indeed, the whole radio medium. Even parodies of specialty shows—prime college radio territory—are not ignored. For example, "Folkspace" is a parody of folk songs done by Denny Carleton. In the bit "Green Light Corner," Carleton has his own record label. "We did interviews with him while driving in a car, then completed it in the studio. I would then do a parody of a hyper top-40 jock interviewing this laid back guy," he laughed.

"Sometimes there's a theme to the program," Pilskaln said. "Show #11 will address America's great southwest. Songs and

WHEN JUST GUISE™ TICKLES YOUR FUNNY BONE...WE MEAN BUSINESS!



Hey listen! We're an audio production company, and you've gotta hear what we're all about.

So, call or write for your very own presentation tape, suitable for playing.



P.O. BOX 210028
CLEVELAND, OHIO 44121
216-381-7311

skits going on in Arizona and Texas."

Long-Distance Comedy

The topical shift away from Cleveland is due to two factors. First is U-NET distribution. "Now that we're national, we've broadened our scope to titillate and irritate our listeners," Pilskaln said.

The second factor is dispersion of the Just Guise members. Jay Vecchio, one of the founding members, now lives in Nashville. Another member of the group, "Leroy Dice," is now in Arizona. "That's his radio name," Pilskaln said. "He doesn't give out his real one."

Pilskaln's fascination with broadcasting started when "I was in college radio at WKCO in 1969, Kenyon College. We had a closed circuit [station], so most of the time you're broadcasting to those in the air studio," he described. Then Pilskaln went to Case Western Reserve [University] and WRUW, where he did "Shoot Buddy Revue," an early incarnation of the radio comedy he contributes to Just Guise.

"I did my dissertation on how rock radio works," but he didn't want to go the professorial route. Now he runs an audio production company and has done work for Jacor Communications, which owns WMJI—the commercial station whose morning show has accepted many of Just Guise's parodies. In return, WMJI's morning show co-host, John Webster, has guest narrated some of Just Guise's shows.

The founders of the current Just Guise group came together to do the radio program at WUJC-FM, the student-run station at John Carroll University, starting in 1979. Unfortunately, it aired only nine months on WUJC. "It's all original material; people ran out of time to do it," Pilskaln explained. Now it's more laid back: "The typical submission pattern is that I'll get something every couple of months from [each person]." But WUJC didn't forget Just Guise. The station's faculty advisor/general manager, David Reese, submitted tapes of the show to U-NET. "I wouldn't have submitted it because I didn't know about [NACB]," said

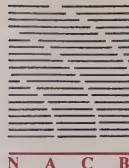


Top right:
How
"Just
Guise"
make
(some
of) their
money;
Left:
The
whole
crew,
as
labelled

types of radio." Some of the more regular features are the talk-sports show, "Crushin' with the Crusher," featuring Larry Rust as George "Crusher" Collins, an aging sports great from the era of the Four Horsemen who has his own nurse at his side and Pilskaln as Dick Dint, a professional broadcaster with no sports knowledge. The show's cast often gets overshadowed by the

JUST GUISE
Continued on page 55

NACB NEWS



U•NET Update

This is the last issue of the magazine for the 1989-90 academic year, and the last month for U•NET broadcasts this year. April 27 will be the final Friday feed. However, we are already receiving new programs for next semester's schedule—as well as new affiliates to air them! You need not be receiving U•NET programming in order to supply programs. If you have a show (radio or TV) that might be of interest to a national college audience, drop a cassette in the mail (any format) to: NACB, Box 1955-B.U., Providence, RI 02912.

Remember, all U•NET programming—radio and TV—is free to NACB Station Members. If your station has paid its \$50 annual membership dues, then you are welcome to downlink and air programs. If you are from a radio station on a campus with a TV facility, ask the TV folks to record the audio feed for you. If your school has no satellite dish, ask a local commercial station to record U•NET and give you the tape.

Even though it's too late for this semester, why not get a head start on next semester? For further information about U•NET affiliation so that you can begin receiving the best of student-produced college radio and TV programming in the United States, call Dara Goodman at 401/863-2225.

Summer Internships

We are looking for three interns to work at our Providence, R.I., office this summer doing meaningful work for U•NET, *College Broadcaster* magazine, conference planning and other NACB services. Two internships will be unpaid (one for course credit arranged through your school, the other for someone who couldn't), and the third internship (for non-Rhode Island applicants only) will include a \$1,000 stipend, based on merit and need. (The internships aren't bad resume material, either.) And yes, Rhode Island does have sandy beaches.

Applicants should call Glenn Gutmacher at 401/863-2225 for more information. Resumes must be received by early May, 1990. Internship start and end dates are flexible.

Sony Grant

The Sony Corporation has awarded a \$50,000 grant in audio and video equipment to NACB for

the upgrade and expansion of its production studios. The equipment will be used specifically for U•NET, NACB's college radio and TV satellite network. Production of promos and special effects and overall program quality will be enhanced and increased thanks to this grant.

Promotional Goodies

Inquiries about the long-awaited, new version of the NACB t-shirt have literally flooded our offices. Yes, they are in! In large and extra-large, 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. To make it easy to order, we've put a convenient cut and mail-in reply form on page 47. NACB Promotions Director Jay Hirschson also plans to have other items ready by the summer. Call for details.

There's still time!
NACB's National College Station Promo Contest deadline has been extended to June 1st.

Promo Contest

NACB's second competition for college stations is already receiving entries. In the National College Station Promo Contest, you simply send us your most creative station promo on audio cassette (radio) or videotape (TV). Stations may submit more than one promo and there is no entry fee. Deadline extended to June 1.

See the announcement on page 47 for rules and other details. If you are still unsure if your promo qualifies or if you have other questions, call 401/863-2225. Send entries to: NACB Promo Contest, Box 1955-B.U., Providence, RI 02912.

Conferences

As we go to press, the whole NACB office staff and the Board of Directors are on their way to NACB's third regional conference of the spring, this time to the campus of Indiana University of Pennsylvania, in Indiana, PA, for the PA/OH/NY/NJ Regional Conference of College Broadcasters. The keynote speaker is Helen Thomas, long-time White House correspondent for United Press International. She's famous for her tough questioning of U.S. presidents over the years, and should have plenty of interesting stories. The scheduled panels are also strong, covering various aspects of college radio, TV, and media careers.

The NACB West Coast Conference in Los Angeles, California, in March lived up to expectations as an exciting event. Partial thanks must go to 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, whose ceremonies were held right after NACB's conference. For more details about what happened at the West Coast Conference, see the article on it elsewhere in this issue.

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.

Staff Changes

As we go to press, NACB president and co-founder David Bartis is preparing to leave the association for a career in television program development. While his direct contributions will be greatly missed, he plans to continue working in support of NACB in a volunteer capacity. Current Association Director Steve Klinenberg will become NACB's Executive Director, effective this May, replacing Bartis as senior staffer.

If You're Graduating

Alumni of college radio and TV can stay in touch with the college broadcasting scene via NACB. By becoming an associate member (only \$20/year), though you're now considered on the professional level, you still get all the benefits of NACB membership you enjoyed while a student. We'll even mail *College Broadcaster* magazine anywhere you go in the U.S. Fill out and send in the membership form located elsewhere in this issue.

Submit to C.B.

Even though the next issue of *College Broadcaster* won't arrive until September, the deadline for articles is July 9. 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 call if you have an idea for an article you'd like to write—anything from a station profile to a unique promotion or maybe an interesting media internship experience you've had. We really do 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.

NACB Station Promo Contest

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

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

Winners will be selected from radio and from TV. Their promos will be aired on U•NET, NACB's national college radio & TV satellite network, and each station will receive 10 beefy NACB t-shirts for their staffs. Runner-up prizes also.

Stations may submit more than one promo and there is no entry fee.

An "easily adaptable" promo means that if another station's call letters were substituted for yours in the promo spot (and perhaps other minor modifications), it would sound logical running on that other station. If you are unsure if your promo qualifies, call 401/863-2225.

You may submit tapes in any format. However, since the promos may be used on U•NET, if your entry is a first-round winner, you may be requested to submit another, higher-quality version of the tape for network broadcast purposes. The first prize winning station in radio and TV will each receive 10 of the new NACB beefy t-shirts for station staff. Runner-up stations will each receive 5 t-shirts.

To enter, send a tape of your promo to:

Promo Contest, NACB, corner of Thayer & Waterman, 12th fl., Providence, RI 02912.

Questions? Call 401/863-2225.

NEW! NACB T-Shirts!

100% Cotton Hanes "Beefy Tee's"

Two-color NACB Logo on the Front

University Network Logo and
College Broadcaster Banner on the Back

FRONT



BACK



Order Yours Now!

Only \$9 for NACB members / \$11 for non-members

NAME(S) _____

STATION / SCHOOL _____

MAILING ADDRESS _____

CITY, STATE, ZIP _____

Please enclose your check or money order made payable to "N.A.C.B." with your order.

of shirts ordered: M__ L__ XL__ Total Payment enclosed: _____

Send orders to: NACB, P.O. Box 1955, Providence, RI 02912

College Radio/TV Audience Ratings

Few college stations ever bother to get data to determine their audience size. Not only is such data helpful for programming purposes, but it is virtually impossible to get substantial underwriting or advertising accounts without being able to provide ratings figures.

Professional Ratings Services

The way most radio and TV stations get audience figures is by purchasing them from the professional ratings services companies. Birch/Scarborough Research Corp. provides radio station figures, the A.C. Nielsen Company handles TV, and the Arbitron Ratings Company does both.

The data they provide can tell you much about the big question mark in broadcasting: what does your audience want? They can target what percentage of the viewing or listening audience is tuned to your programming during a given hour—or someone else's. You can also get total numbers rather than percentages, and break it down by specific age groups, such as teenage girls 12-17. You can get customized surveys indicating the effect of cable TV on broadcast viewing patterns, or what kind of programming people prefer at what hours. Other survey companies can break down the demographic and lifestyle variables even further, such as telling you what incomes the audiences for different programs have. The possibilities are endless. However, the costs for such services can be astronomical—commercial stations in a medium-size market pay literally tens of thousands of dollars a year for just the basic ratings data!

Ratings Bias Against College Audience and Stations

Even if you could afford it, however, the data you receive might not be helpful. Ratings companies obtain their survey respondents from a sampling based on published phone directory listings throughout the market. Two problems surface: (1) The phone directories the ratings companies use do not contain student phone numbers on campus, even when the college has its own phone exchange with individual numbers for each dorm room. Therefore the ratings sample will never include students—which likely represent a large portion of your station's audience. (2) If your station's signal over the air or via cable does not cover the entire market, then your ratings will likely be low. Even if you have relatively high audience size in the portion of the market you do reach, it will average out to be small when calculated over the entire market.

"Even on the large campuses, only a small percentage live in dorms," said Craig Harper, Senior Vice President of Local Sales and Services at Birch Radio. "I think they're represented real well" in our sampling. That's arguable.

The big networks agree. Last July, CBS and ABC released a joint study revealing that 5.7 million college students and working women watched daytime television but were not counted in Nielsen's ratings. According to these polling surveys, conducted by R.H. Bruskin Associates, an estimated 5.0 million people watched "Monday Night Football" in college dormitories, bars

and hotels, and 3.1 million college students watched daytime TV from their dormitories. These audiences are completely neglected by the ratings companies.

In the past, such numbers didn't matter much to the networks, but in today's highly competitive cable-broadcast fight for an increasingly fragmenting audience share, it has become very important. For college stations, it's a major share of their audience. The problem, however—as advertising agencies, networks and the ratings services all agree—is that measuring these audiences accurately will be expensive and difficult to do.

Why can't the ratings companies include the college audience? Birch Radio's Craig Harper explains that group housing in dormitories, where, say, a hallway shares a phone, could not be included in a survey. "Mass quarters [dormitories] are tough to do," Birch Radio's Craig Harper said, because individual respondents can't be selected properly according to their sampling techniques. This problem also holds for dorm lounge TV viewing and cafeteria radio listening, just as it does for audiences in bars and hotels: They can't be counted accurately given the sampling systems currently used by the ratings services.

In recent years, many colleges have had Centrex phone systems installed which provide each school with its own three-digit phone prefix. That's another strike against college radio and TV: "If a college has its own phone exchange, there's a good chance [that the private phone lines] won't be included in the survey [sample either]," Harper added.

Though some college stations are doing well in ratings (Harper cited KTSU/Texas State University-Houston and WHA/University of Wisconsin-Madison), that's due to their large off-campus audiences. Radio stations that don't broadcast over the air are "never measured," Harper said, which includes all carrier current and cable FM radio.

Non-Commercial Ratings

So not only are the ratings that commercial broadcasters and cablecasters receive expensive and biased against college audiences, but if they come from Arbitron, the printouts won't even list the college stations in the market. That's right: public broadcasters and other non-commercial stations' figures are not printed by Arbitron even if they rank high enough to register in the ratings. However, if your station does cover a sizable portion of your geographic market and you feel you may have a measurable off-campus audience, then there is a way to benefit from the professional ratings services.

The Radio Research Consortium is a non-profit organization that has been supplying ratings to non-commercial U.S. radio stations since 1981. Even though Arbitron does not provide non-commercial station data in their printed market reports, they do collect and tabulate non-commercial station data in every survey. The RRC contracts with Arbitron to process the data in Arbitron's on-line computer system, Arbitron Information on Demand (AID), in order to provide local market audience estimates. From AID, the RRC breaks down the data and does an

analysis of the diary mentions for all the stations in a market. Second, they produce a market summary that lists audience estimates for the non-commercial stations. Third, they provide other ethnic and geographic breakdowns of audience estimates.

Two other Arbitron data sources, the computer client tapes and diary data diskettes, allow the RRC to produce more detailed information for each station, including average quarter hour persons and share, hourly AQH persons and share, and cume persons and share.

Birch Radio already publishes non-commercial station estimates in their market reports, although the RRC has contracted a special deal with Birch so the RRC can provide their audience estimates at a reduced rate, just as they do for Arbitron's. The student-run station at WFIT-FM/Florida Institute of Technology purchased a basic report from RRC for about \$500. During a major sweeps period, when more data is available, it cost \$1,200 for their reports.

Doing Your Own Research

An alternative to the professional ratings companies altogether is conducting your own market research. Given typical college's resources, your best bet on getting legitimate results is to have a marketing or statistics class make it a class project. Many communications departments have already done this for their college TV and radio stations.

The first step is to brainstorm seriously: what do you want to know about your audience? Audience size, of course, but do you need to know how that number changes during different times of the day? During particular programs? How specifically do you need to break down the demographics? Are age categories 12-18, 18-24, and 24+ enough? What other lifestyle variables would you like to cover? Income, record-buying history?

Then you can develop a questionnaire based on it. Will the questions as phrased provide you with what you need? Will it be administered over the phone, by mail, or are you asking the questions live? How will you obtain a random sample? These and other questions are best solved in consultation with a social sciences or mathematics professor well versed in statistics.

The danger in doing one's own research is that the findings may not be considered valid by major advertisers who could become underwriters on your station, which is obviously something you're concerned about if you've read this far. You may, therefore, wish to hire a professional service that does customized rating surveys. However, the cost may be prohibitive.

On the other hand, if you're only shooting for local sponsors or if all you want is to get a better sense of your audience for programming purposes (i.e., removing certain lower-rated shows or moving higher-rated ones to more popular dayparts), then a home-brewed survey may do the trick. And since it doesn't look like the major players in the ratings game are too interested in meeting college broadcasters' needs, nor are they likely to find a feasible method for measuring the college audience in the near future, college stations may need to rely on themselves.

College Radio Broadcasting —on Videotape



by Gary Toyn
Station Manager, KWCR-FM
Weber State College, Ogden, UT

Editor's Note: College stations with small staffs and even smaller budgets looking for an easy way to broadcast overnight may benefit greatly by copying KWCR's innovative solution.

What's a small, non-commercial, 100-watt college FM station doing broadcasting around the clock? This rather puzzling question was posed to me by a naive commercial station manager from Cheyenne, Wyoming, who was unaware of the exciting things happening in college radio.

His question exemplifies, however, the low expectations many people have of college stations. Many think that because we serve in a training capacity, we are not capable of making such a time commitment. It's imperative for most successful commercial radio stations to broadcast around the clock. Even though college radio is not driven by those competitive forces, we are often judged by commercial radio standards.



Above: KWCR DJ loads radio show into VCR; Right: S.M. Gary Toyn uses remote control to set VCR

Need to Broadcast Overnight

KWCR took the leap into 24-hour broadcasting taking several factors into consideration. Most important was our long-standing credibility problem on campus. In our attempt to distance ourselves from our reputation as a poorly-organized station, we decided to change our format to become as much like a "legitimate" station as possible. Changing to 24 hour broadcasting helped us meet this goal.

In addition, our research indicated that KWCR's listeners are the largest bunch of "button pushers" ever to caress a radio dial. Since our audience roams the dial to find a

station to fit their mood, we believed that 24-hour access could help insure our inclusion in their "pool" of favorite stations.

The third reason for 'round-the-clock broadcasting was our security problem. We had suffered several debilitating thefts while we were off the air overnight. Going to 24 hours could immediately solve many of our security problems, as someone would constantly be in the studio.

Initially, the prospect of expanding our programming to 24 hours produced great expectations, but as the planning process plodded along, reality quickly set in. For some strange reason, none of my experienced DJs were willing to sacrifice their valuable sleep time to be on the air. Luckily, I didn't have a shortage of eager trainees, so beginners took the graveyard shifts.

Then adversity set in. When three DJs quit after the first week, we were ready to bag the whole crazy idea, take some Valium and vow never to venture into such suicidal waters again!

Saved by Videotape
But suddenly, just like a good Hitchcock thriller, we were grasped from the clutches of death by a very unlikely hero—a hi-fi stereo VHS videotape recorder. What's this, you say? A videotape recorder in a radio station? What in the name of Paula Abdul for?

The answer is quite simple. We pre-record our programming on the audio track of the VHS in the superlong play mode. Then—voila!—six continuous hours of programming. Above all, the quality was equal to audio cassette or reel-to-reel tape, and we didn't need to change tapes every hour.

The solution to our graveyard shift was found. We simply had our beginning DJs act as board operators: They would monitor the VHS tape, transmitter and EBS system—and they could do homework through most of their shifts.

After becoming established in a 24-hour format, we decided to replace our beginning DJs with a more reliable, paid DJ: Because our station's new overall format had increased our underwriting revenue, we could afford to hire a work-study student to monitor the station throughout the night. This has worked out extremely well, with beginning

DJs doing their training shifts during the graveyard hours as needed.

The VHS has also solved a long-standing problem of DJs not showing up for their shifts. When a DJ for some reason is unable to complete a shift, we simply put on a tape and have someone in the office sign on as the operator. (Even our secretaries are FCC-licensed.) We cannot leave the station unattended, unless of course we want to "donate" a large sum of money to the FCC.

After discovering how successful our videotape player could be, we bought a second one. Now we have one in our main studio to record what goes out over the air. But we learned the hard way that we must be careful about what is said when recording day shifts for overnight use: During the first week of using videotape for the graveyard shift, I heard a DJ's voice at 3:00 a.m. comment about how nice and sunny it was outside. DJs are now instructed when recording not to give references to time, date, weather, upcoming events, etc.

Despite these minor problems, having the VHS has been a tremendous help. Although we only use it on occasion, we have found that during semester breaks, holidays, etc., we are able to stay on the air. It's reliable—even when many DJs are out of town.

As a result of being on the air 24 hours a day, our audience has grown dramatically. Now our audience demands that we broadcast around the clock. Fortunately we now have the tools to help keep us on the air 24 hours per day, 365 days per year.



West Coast

NACB went on the road again in March for its second of three regional conferences of college broadcasters this spring. Everything was held on Sunday the 11th, though the NACB staff left early to insure that the registration bags were stuffed—and to take care of the many other last-minute conference details.

The Panels

Virtually all the sessions were well attended. The opening panel discussion on "Programming in the 90's: New Directions for a New Decade" included a strong roster

of panelists—label reps close to their own age who had worked in college radio also. "Re-



rymount University's Station Manager, Matt Kelly. Though the audience (and thus the discussion) was heavily skewed to radio, the content focused largely on ways to keep volunteer student staff motivated—an issue at college radio and TV stations alike. The consensus was to make a rule and stick by it, or staff will walk all over you. In the end, you'll get everyone more committed by doing so, even though you'll have to make examples of a few people.

That's what good about bringing in new people, the audience agreed—"when they're freshmen you tell them this is the way it is, and in a couple of years it's the law." To keep people over the summer, one station described a live promotion/broadcast they do from a local carnival all summer, so DJs want to stay to do that. KXLU gives priority for shifts the following year to DJs who

stay over the summer.

While NACB staff were running around doing errands, attendees enjoyed other panels such as "Record Company Relations." While informal in tone, students benefitted greatly because they could relate well to the

panelists—label reps close to their own age who had worked in college radio also. "Re-



Conference attendees mug for the camera

L. to r.: HBO's Sasha Emerson, Westwood One Radio Networks' Joe Garner, Phyllis Geller, KCET-TV and Garth Ancier, Disney TV, at the main morning panel on "Programming in the 1990s"

of media leaders from radio, cable and public TV: Garth Ancier, President of Disney Network Television; Sasha Emerson, HBO Vice President of Original Programming; Joe Garner, Senior National Affiliate Relations Manager for Westwood One Radio Networks, and Phyllis Geller, Senior Vice President of National Program Development for KCET-TV/Los Angeles. "We got to see what reps from different arms of the industry felt were the trends in programming," said NACB Association Director, Carolyne Allen. She was one of many who learned from the panelists' insights. "A radio person pointed out that, with the advent of cable, TV is just learning how to target audiences, something that radio learned to do fifteen years ago," Allen recounted. The panel was moderated by Marcia Rock, professor of journalism at New York University, who will be writing an article about the subjects covered for an upcoming issue of *College Broadcaster* magazine.

NACB's Associate Director, Steve Klinenberg, co-moderated the "Managing College Stations" seminar with KXLU/Loyola Ma-

sponsible Broadcast Journalism" covered the touchy areas of investigative limits and other ethical concerns, including specific issues such as "tabloid television" and "simulated news." In "Program Development: From Script to Screen," veteran writer/producer and UCLA professor Lew Hunter joined HBO's Sasha Emerson to take students through the process from the script to post-production, and how to avoid pitfalls along the way in order to complete a project successfully. "Creative Radio Promotions" was universally rated as excellent by attendees (see the sidebar of conference-goers' evaluations). The seminar leaders not only gave a feeling of how the big leagues do it, but they also had great ideas about how to make those promotions work just as well at small college stations.

The "Role of a College Radio Station" was

Assorted Comments From the West Coast Conference Evaluation Forms

Seminars/Panels:

"Equipment and Role of College Radio because they dealt with real-life concerns, questions and dilemmas that I deal with daily—enlightening."

"The Role of College Radio—it was like beating a dead horse."

"Effective College Station Management, very informative & pertinent."

"Record Company Relations—didn't tell me anything I didn't already know."

Conference Overall:

"It was great for only the second annual conference & I expect it to improve in the future." "Very informative and not that inconvenient [locationally]"

"Excellent for students"

College Broadcaster magazine:

"Excellent job! Enjoy every issue!"
"I would like to receive it."

"I read it regularly."
"A little theoretical/academic. Format is a bit stiff."
"Professional"
"Excellent, enjoy it—wish it were public years ago."

NACB would like to thank the exhibitors who supported the

West Coast Regional Conference:

Audio Services Corporation
G+M Power Products
I-DEN Videotronics
Olesen

Conference

a volatile session. But it's a volatile subject, so that reaction was expected. With a broad-based panel of small and large college stations, commercial stations, and record labels represented, it helped people form opinions by hearing others' viewpoints, although several in attendance commented that the session became unwieldy. "Live Sports Broadcasting" let two veteran sports broadcasters give students solid advice about making sports broadcasts colorful, as well as

duced video works, the competition has become more intense since it was founded eleven years ago, and the awards have correspondingly become more prestigious.

ATAS and NACB coordinated their efforts this year so that the award ceremonies were held immediately following NACB's West Coast Conference. Many ATAS winners responded to NACB's invitation to attend the conference, and NACB staff were on hand at ATAS.

After an hour of cocktails, NACB staff split up among different tables for dinner. As usual, many major Hollywood program development executives and stars came out for this gala affair. In fact, NACB's Steve Klinenberg

found himself sitting with L.A. Law's Susan Dey.

In the opening speech before the presentation, NACB was honored by ATAS's Educational Programs and Services Director, Price Hicks, who called NACB "the movers and shakers of college television." ATAS then showed 5-7 minute clips of each of the winners' programs, and a montage of all the second place winners. (NACB has arranged

to have many of the winning programs aired next semester on U-NET's "From the Acad-



HBO's Sasha Emerson (l.) and Marcia Rock, NYU, talk between sessions

career tips.

Perhaps the most popular seminar was "Producing Radio Specials." Featuring representatives from both the corporate marketing and the production divisions of Westwood One Radio Networks, people really got to see both sides—the business and the creative—needed to create a top-notch product and get it on the air. Also well received was the "Equipment Workshop for College TV Stations," where students and faculty got one-to-one advice from professor and local Emmy award-winning producer Marcia Rock, well versed in the subject. Rock supplied several solid information handouts as well.

ATAS College TV Awards

ATAS—the Academy of Television Arts and Sciences. Though best known for running the Emmy awards, ATAS also coordinates the annual Frank O'Connor Memorial College Television Awards, sponsored by Mobil Corporation. Recognizing the best student-pro-



Bert Kleinman (l.) and Joe Garner of Westwood One Radio Networks take questions on "Producing Radio Specials"

emy" series.)

Later that evening, NACB staff continued the conversation with many of the ATAS winners and several industry professionals in the lounge of the Beverly Hilton Hotel. Among them were Chris Spindler and Stefan Becker, producers of Emerson College's "Inside Out," Joel Heller, co-publisher of ATAS's student newsletter, *Debut*, and Garth Ancier, president of Disney Network Television.

Conference Feedback

Based on written evaluations and verbal comments on site, NACB will add a faculty forum to next year's regional so professors involved in college radio and TV can discuss concerns unique to them. A specific broadcast career and resume review workshop will also be included. Though these were both included and done successfully at the last National Conference, the smaller attendance and shorter duration of the West Coast Regional forced us to limit the number of offerings.

Other suggestions included a seminar on how professionals program a radio station and a seminar on carrier current station operations (not just technical issues). On the TV side, ideas included a dramatic production session and another on "making it as a woman in Hollywood." Anyone with ideas (whether or not you attended the conference) for future conferences, NACB wants to hear from. Call or write us. After all, college broadcasters are who we serve—you. (For additional feedback, see the sidebar on the bottom right of the facing page.)



NACB's Steve Klinenberg (l.) and KXLU's Matt Kelly listen during "Effective College Station Management"

Teletext--

An "Almost Free" Electronic Newspaper

by Carl Tyrie
Faculty Advisor, WASU-FM
Appalachian State University
Boone, NC

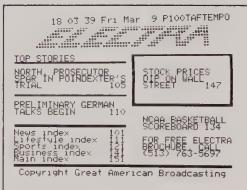
Limited budgets tend to go hand in hand with campus radio stations. As money becomes tighter and costs of services and equipment continue to increase, usually something has to go, including sources of information.

In an ideal world, students working at campus stations would have access to all sorts of information sources—local and national newspapers, broadcast media, magazines and wire services. Budget constraints, however, may limit access to only a newspaper or two, with the several-thousand-dollar expense of a wire service being out of the question.

Most introductory mass communications textbooks describe an alternate source of information available to many students in the United States. The source is teletext and it's free. Well, sort of. You first need a couple of things: (a) access to Atlanta-based superstation WTBS, and (b) a teletext decoder.

In 1983, the FCC authorized teletext transmissions, which are technologically possible because

a TV signal doesn't use all of its available 525 lines of spectrum space. Teletext utilizes lines in



Sample thermal printer output from Elektra's teletext news service, ranging from top news story table of contents (top) to sports scores (bottom)

the Vertical Blanking Interval (VBI), which is the millisecond at the end of each television field when the cathode-ray tube is cut off while it returns to start the next field. The VBI is seen as the black bar when the TV picture rolls vertically. An encoding machine can be used to insert information into the VBI of a standard TV signal being transmitted into viewers' homes. At the receiving end, a decoder then converts the teletext information on the TV screen. An example of teletext being transmitted by a number of local stations across the U.S. is the captioning of newscasts for the hearing-impaired.

Another form of teletext available to more than 40 million American homes is the Electra service produced by Great American Television and Radio, Inc., in Cincinnati, Ohio. Electra

is essentially an electronic newspaper, with sections covering news, sports (scores and stories), weather, features and business information. The first "page" of the newspaper is a table of contents, listing topics and corresponding page numbers. A TV remote-control can then be used to punch up whatever page is desired. The information is updated by the Electra staff 18 hours a day, seven days a week.

However, the digital sets are Zenith's best, featuring high quality picture resolution, stereo sound, and a not-inexpensive price tag. The smallest of the more-than-a-dozen System III sets on the market is a 20" diagonal set which retails in the \$600-\$700 range.

For several years, another \$70 investment allowed the Zenith set to be converted into a *de facto* wire service through the purchase of a thermal printer which prints out any teletext information on the screen. However, there was little demand for the printers and their future availability is unclear.

The future of the Electra teletext service itself isn't exactly clear, either. As with American media in general, advertising revenue is the goal of the service. So far, the Electra system has sold no ads. However, according to Goodall, the company is looking into various advertising options for its service—all of which would result in some type of advertising messages being inserted into the teletext pages. But even when this occurs, the service will continue to be a "free" source of information for those persons, including college students, with the proper equipment and access to the signal.

Electra's primary news source is United Press International. UPI is a newswire service geared to broadcasters and other media-dispensers, whereas the Electra service is aimed at consumers. "We're not really a newswire service," said Hilary Goodall, Teletext Managing Editor for Great American. "Consumers take it...as a mini-newspaper."

What makes the Electra service readily accessible is its carriage on the VBI of WTBS. This helps solve the first teletext reception need—access to the signal. The second need—a decoder—has tended to create problems. This is where Zenith comes into the picture, so to speak.

Zenith has been working with the teletext industry since 1983, when the electronics company began manufacturing set-top decoders that could be hooked up to any TV set. However, the decoders' \$300 cost was too much to overcome. So, beginning in 1986, Zenith began providing built-in teletext decoding capabilities in all of its top-of-the-line Digital System III sets. Anyone purchasing a System III set is automatically capable of converting WTBS teletext signals. Thus there are no "extra" costs.

Editor's Note: Unless there's a pre-existing contract between your station, the distributor/supplier and the original source stipulating copyright restrictions on broadcast rights, using any newsfeed requires prior permission from the supplier and/or source in order to broadcast any portion of the material. You may also need to credit the source in the broadcast, along with other requirements.

BOOKS For Film/TV

Now Over 350 Titles

DIGITAL AUDIO SIGNAL PROCESSING ANALOGIC

The ARRI 35 BOOK

Jon Fauer

Write or call today for free #8 catalog:

ALAN GORDON ENTERPRISES, INC.
1430 Cahuenga Blvd., Hollywood, CA 90028
TEL: (213) 466-3561 • FAX: 213-871-2193

ATAS COLLEGE TV WINNERS ANNOUNCED

Students from the University of Southern California, University of Texas at Austin, City College of New York, Stanford University (CA), Emerson College (MA) and the University of Mississippi won first place prizes and \$2,000 each in the Academy of Television Arts and Sciences' (ATAS) 11th Annual Frank O'Connor Memorial College Televisio Awards held in March. Mobil Corporation sponsored a total of \$25,000 in prize money. The competition received 313 entries, coming from 115 colleges and universities in 32 states. All entries must have been produced for college course credit between December 1, 1988 and December 15, 1989.

The three first-place winners in the Entertainment Division are: Brian O'Kelly/University of Texas at Austin for the drama "Wesley Rides West"; Jeff Yonis/USC for the comedy "Gilbert Lost a Tooth"; and Bianca Miller/City College of NY for the music video "Red M&M's."

In the Information Division, there were also three first place winners: Ellen Bruno/Stanford University for the documentary "Samsara"; Christopher Spindler and Stephan Becker/Emerson College for "Inside Out: Secrets of the Service" (news and public affairs); and David Dillard/University of Mississippi for "The Aqua Group" (education). Other episodes of Spindler and Becker's "Inside Out" have been featured on U•NET, NACB's national college satellite programming TV and radio network.

Winning students were honored at the gala awards ceremony at the Beverly Hilton Hotel in Beverly Hills, CA, following the NACB West Coast Regional Conference of College Broadcasters on the campus of UCLA in Los Angeles. A screening of the award winners' works followed the dinner. ATAS President Leo Chaloukian and Educational Programs and Services Director, Price Hicks, presided over the awards ceremony.

Second-place winners each received \$1,000. Victors in the Entertainment Division are: John Inwood/New York University

for the comedy "What Then?"; Therese Sweeney and Denise McKenna/American Film Institute (CA) for the drama "The Steadfast Boy"; and Natalia Matthews/Loyola Marymount University (CA) for the music video "Angeles Y Sombras."

In the Information Division, second-place winners include: Ilse Somers/Columbia University for the documentary "Joey Joey"; Glenn Selig/NYU for the news and public affairs program "Disabled Dilemma"; and David Burgess/Brooklyn College for the educational program "Round and Round: Jukebox Celebration."

Regional winners each received \$400. Entertainment Division winners are: Kevin Walters/University of Southern Mississippi, for comedy; Brion Rockwell/Evergreen State (WA), Janice Bowen/Northwestern University (IL), Dan Cox/Temple University (PA) and Robert Sherwin/NYU, for drama; and Babak Sarrafan/San Jose State University (CA), Stuart Cohen/Michigan State University, and Trey Smith/University of North Texas, for music.

Regional Informational Division winners are: Colleen Rooney/University of Montana, Chris Emmanouilides/Temple University (PA), Gerri Shafel/California State University-Northridge, and Louise Gallup/University of Texas at Austin, for documentary; Javi Pulido/University of Washington, Neil Mandt/University of Detroit (MI), Shoreen Maghame/California State University-Northridge, and Latissa Allen/Clark-Atlanta University (GA), for news and public affairs; and Kristin Rusk/Northwestern University (IL), Wendy Bluett/Elizabethtown College (PA), and Eric Alan/Art Center College of Design (CA).

As done for last year's College Television Awards winners, many of the programs by this year's ATAS winners are expected to be broadcast next semester by NACB on the U•NET television network during the featured "From the Academy" series.

CAREERS IN

music and video
BUSINESS

Enter the exciting and lucrative world of the entertainment industry! Learn the business and the technical aspects of music & video production from top professionals! An 18 month degree program. Check choice of school location below.

**CALL TOLL FREE, OR WRITE
1-800-424-2800**

Atlanta Denver Seattle Ft Lauderdale Dallas Houston Pittsburgh Philadelphia

YES! I would like more information about your program!

NAME	ADDRESS	CITY
------	---------	------

STATE	ZIP	PHONE	YR.H.S. GRAD
-------	-----	-------	--------------

The Art Institutes
526 Penn Ave., Pittsburgh, PA 15222

COLUMBIA COLLEGE HOLLYWOOD

THE FILM & VIDEO SCHOOL

For 38 years Columbia College-Hollywood has been teaching Video and Film technique and technology. We use a practical, hands on approach to education, utilizing a faculty of industry professionals in fully equipped facilities. Columbia College is a private, non profit, degree granting institution. Call or write us for more information.



925 N. La Brea Avenue
Hollywood, California 90038
(213) 851-0550

Financial Aid Available
NATTs
National Association of Trade and Technical Schools



Great Moments in History

by Mike Adams
Faculty Advisor

nal proposal to the FCC were designed to "reflect the quality and objectives of the college." The programming

policies ran several pages, all suggesting plenty of checks and balances on program content. It should be noted that FCC non-commercial educational license applicants were expected to say such things.

On February 11, 1963, KSJS-FM went on the air. With a modest power of 85 watts, it was possible to hear the new station several miles from the college—if you had that rare FM radio. In fact, during these early years, it was even recommended that small AM transmitters be installed in the dormitories to rebroadcast KSJS-FM so that more students could receive the station. Programming ran from 4:30 p.m. to 8:30 p.m. weekdays, and only during the school semester. It was a humble beginning with much of the programming on tape from the National Educational Network. KSJS students produced and presented news, sports, classical music and a variety of talk and interview programs.

A Time of Change

Cut to the late 1960s. Campus protests, takeovers of administration buildings, calls for reform, calls for ouster of anyone in authority, with much of the uproar centering on the wars in Southeast Asia.

Like every other institution during the latter 1960s and early '70s, college radio both influenced and reflected the general social change in America. Attempted student takeovers of the station and overreaction by administrators divided KSJS and even caused one student faction to defect from the station and try to start its own. Faculty reacted by calling for more control over the station's administration and program content. KSJS began broadcasting so-called "free-speech messages" and the campus had a "committee for open media." It was a time of change at San Jose State College and its tiny 85-watt FM station.

The passage of the Public Radio Act in 1967 caused many educational stations to pause and reflect on their future. By the early 1970s, there was plenty of discussion here surrounding possible affiliation with

National Public Radio. With dissatisfaction over the operation of the station growing proportionally to the socio-political events of the time, the College FM Policy Committee in 1973 recommended that KSJS apply for a power increase in order to qualify for NPR affiliation. In that same study, "KSJS-FM, a Time for Decision," it was suggested that KSJS might be taken out of students' hands and run by administrators. Fortunately, cooler heads prevailed. KSJS was able to increase power to 1,000 watts by 1975 and remain a student station under the Drama Department.

What We've Learned

After 27 years of KSJS, we have reinvented the wheel at least a dozen times. In 1963, the College FM Committee reported that "the FM station was in financial difficulty and was saved by a one-time only contribution by the Dean." Don't tell anyone, but we've been in financial difficulty every year since then and at least twice in 1989 we were saved by a "one-time only" contribution by our Dean. These deans are good people to know. We have also managed to withstand the plethora of well-meaning but largely ineffective committees and subcommittees, all with their own agenda for KSJS. We are left today with a student-run, student-staffed, student-funded station, but with the programming expectations of a public radio station.

It is an a w e - some responsibility.

S o with all this a c c u m u l a t e d history, experience and knowledge in m i n d , you ask, w h e r e are we going? As we enter 1990 and

our 28th year of broadcasting, I'm pleased to



Top left: Station staff artist Joe Miller putting the finishing touches on the giant mural in the hall across from KSJS's studios. It is basically the same as the t-shirt design which won NACB's National College Station T-Shirt Contest last semester; Above: A van used in KSJS's annual Christmas food drive. The station met its goal of 907 lbs. from each of four supermarket locations.

KSJS-FM
Continued on page 61

San Jose, CA—KSJS-FM. You may know us as the more than 150 San Jose State University students responsible for the South Bay's most interesting radio station. You may know us for our innovative modern rock and jazz music programming. Or you may know us for our news, sports play-by-play, public affairs programming, and international shows.

At KSJS-FM, we're proud of our past as one of the first college FM radio stations and we're excited about the future as we begin our 28th year of service to a growing, diverse community.

How We Began

America in 1960. The Cold War was raging, Sputnik was orbiting, Kennedy had just defeated Nixon for the presidency by the smallest percentage margin of the popular vote in history, Elvis was getting out of the army, and AM radio was starting to play a new kind of music called rock 'n' roll.

Locally, that same year, a memo was presented to the school's president recommending that San Jose State College establish an FM broadcasting station. Back then, few FM stations existed, with even fewer licensed to colleges. In fact, a survey completed here in 1960 by radio and television students indicated that only 26% actually had FM on their radios. Armed with this information, a committee of faculty, staff and administrators submitted a proposal for KSJS-FM which eventually became part of the license application.

In the proposal dated January, 1962, it was suggested that a transmitter and studios could be purchased and installed for about \$11,000. Funds would come from both the instructional budget and Associated Students. It would be staffed and programmed by the faculty and students of the Speech, Drama and Journalism Departments and, while expected to provide an educational experience for students, it would clearly be under the control of the newly created FM Station Policy Committee.

Programming goals as stated in the origi-

You've Just Graduated With A Degree In Communications: Now What?

By Keith Mueller

Congratulations! You've just completed twelve years of school, four years at college and its TV and radio stations, a terrific internship where you learned a lot, plus you've got a great voice. Look out NBC, another one of the 35,000 graduating communications majors of the class of 1990 is hunting for a job.

Yes, 35,000 graduating communications students. Can the industry absorb that many new recruits?

Nope!

For the same reasons you decided to major in communications, so did 35,000 others last year and the year before that, and before that. The industry simply does not have that many entry-level positions. For one reason, there aren't enough total jobs in the industry to begin with.

Look at the numbers: the three major networks employ about 2,000 people each, that's 6,000 total. There are only 1,085 commercial TV stations, average employment about 30 each for 32,550, and about 9,100 commercial radio stations averaging 15 staffers each, that's 136,500. Add another 20,000 people in cable networks, freelance and in ancillary areas, and the total number of people employed in commercial broadcasting is about 200,000.

Our communications schools graduate enough students to replace the entire industry every five years. Obviously, that doesn't happen. So now what?

Well, let's look on the bright side. First of all, broadcasting always has been and always will be a tough job market. It's a fun, creative, powerful industry that once the bug bites, every other job option just doesn't look as appealing. A lot of people want to be in the industry and that's the fact. If you wanted to make money and have security

you'd become an actuary.

Second and more inspiring, there are (contrary to some popular beliefs) many job openings available but in certain areas and locations in the business. The industry is in dire need of two job types: One is maintenance engineers. If you can fix equipment, you can write your own ticket in any market. Second is account executives. Just out of school, you'd have a tough time breaking into the top 10 markets, either radio or TV. Once you've proven you can sell, however, stations—and I mean all of them—want to hear from you. In addition, sales is the only way to top management (GM and president). If you want your career to expand past cutting production spots, think sales.

Now if you're like most communications graduates, you are not interested in maintenance or sales (hence the number of openings) but are interested in production or on-air work. Welcome to the tough job market. However, it's not as tough as it seems if you are willing to sacrifice: (a) location and (b) salary.

The New York and Los Angeles areas are tough job markets and the rest of the top 10 markets don't have as much work to offer so they're even worse.

If you're willing to move to small markets, however, there are jobs...ones you'll actually enjoy doing (as opposed to being a secretary at the networks). However, the salaries won't be great and winter in North Dakota isn't warm, but remember, it's not forever. You're trying to gain experience and the better jobs

in better locations will only come after you pay your dues. Remember, the people who will be hiring you out of your first job paid their dues and expect you to do the same.

If you want to work in broadcasting, it can and will happen if:

(a) You make it your #1 priority and sacrifice all other social commitments. (I know this sounds crazy, but if you aren't willing to sacrifice, there are others out there who will and they will get the jobs.)

(b) Try to work into areas that need personnel. If you can fix or sell, you've got a job for life. If you want to work in front of the camera or produce creative material, you're only as good as long as someone else likes your face or your production portfolio.

Finally, don't give up! Too many graduates spent four years preparing for their broadcasting careers and after three to six months

of rejection or hating their first job, pack it in and make widgets. Don't do it! Broadcasting is a great business to be in but nothing great comes easily. If you're good—truly good—some company, somewhere can use your talents. Go find it!

"Try to work into [broadcasting] areas that need personnel. If you can fix or sell, you've got a job for life."

Keith Mueller is President of *JOBPHONE*, the national job listing service for the communications industry. Mr. Mueller has been a producer/director for NBC, *Showtime* and *WECA-TV*. He holds an FCC first class license and is listed in *Who's Who In Advertising*. For more information about *JOBPHONE*, write to: P.O. Box 68, Edgewater, NJ 07020.

JUST GUISE

Continued from page 45

Pilskaln. But U•NET Radio found the show ideal for its debut semester schedule. And "Just Guise Presents" has been on ever since.

As many as 12-15 people are now involved in a given show. "Before we did radio, we were a bunch of recording musicians, putting out records." Just Guise was even one of the band names, and they served as their own independent label. Two 45s "bombed," Pilskaln said, although they were reviewed in Germany by an underground newspaper, *Gorilla Beat*. But the troupe does have some legitimate talent. "Greg was a professional actor, Charlie is a professional touring comedian, so we have some people who have that training. Then staff academics like me who like to produce," Pilskaln said.

But now that many of the core individuals are located elsewhere, hasn't it become more difficult to produce the shows? "Yes and no.

I went out to Arizona," described Pilskaln of a trip to co-founder Jay Vecchio's new home, "and we did some work out there." Fortunately, he doesn't have to go to such lengths to get most of the show's material. "I get a lot of tapes in the mail. I have tapes from 10 years ago up to last week, so I can provide [U•NET] with enough material since it's stored up." That supply may run out soon, however. Then what? "Since all the work is done volunteer, people come up with material when they can." That might seem limiting, but thanks to the large number of contributors Just Guise has accumulated over the years, "I can depend on bits from different people if one [person] can't do it," Pilskaln said.

Preventing It From Becoming "Canned"

Just Guise would like to run all 13 weeks again next semester on U•NET. Pilskaln realizes that producing so many episodes could prove daunting without help. Cur-

rently, he estimates that "only 10%" of the material comes from outside the Just Guise troupe. "I'd be happy if more came from outside submissions," he said. When something good has come in, whether a scripted bit on paper or a finished recorded sketch, "we'd produce the material and credit the person who did it."

Pilskaln is genuinely interested in expanding the scope of outside submissions, and not just for selfish reasons: When the program debuted originally on WUJC-FM, "a number of students from John Carroll [University] worked with us. I was and am still interested in training people to do radio. What better than contributing to an existing show?"

To submit scripts or taped bits to U•NET's "Just Guise Presents," or to receive a tape of a sample show, contact: Bob Pilskaln, Just Guise, P.O. Box 210028, South Euclid, OH 44121 • 216/381-7311



An "Absorbed Electrolyte" Battery

12-VOLT POWER BELTS

- Up to 1500 recharges.
- No "MEMORY".
- Deep discharge recovery.
- Built in charger.
- L.E.D. voltage display.



& PACKS

L-6.5
6.5 AH



L-1.9
1.9 AH



N-2.5
NI-CAD
2.5 AH



1 High Quality & High Reliability

2 High Power Density

These batteries are compact and light weight, while providing full and reliable power for the equipment. All have been designed for rapid recharge, or for high power output.

SUPER-FAST CHARGER

20 AH =
6 Hours



13 AH =
4 Hours

COOL-LUX®

North Hollywood, CA

For dealer or rep. near you, call:

800-ACDC-LUX

In CA 818-761-8181

Telex 194561LSA-COOL

"Ask not what your college broadcaster can do for you, but what you can do for your College Broadcaster."



Even though the next issue of *College Broadcaster* won't arrive until September, the deadline for articles is July 9. 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 call if you have an idea for an article you'd like to write—station profiles, unique promotions, interesting media internship experiences students have had, and interviews with media professionals they know are all popular subjects. Feel free to call with article ideas or questions. 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.

Happy Discovery

Dear Editor:

This afternoon when I was on my way to my Television Production class, I came across your magazine in the communication lobby here at the University of Texas at El Paso where I'm a senior. It was the first time that I'd seen your publication and I became interested in your magazine.

I write you this letter to ask if there is a way I can start a subscription. I look forward to hearing from you.

Craig Sharp
Broadcast Major
Univ. of Texas
El Paso, TX

Craig, your letter is well-timed. NACB has just expanded its Associate Membership category to include graduating college broadcasters. At a low \$20 rate, it includes a year's subscription to College Broadcaster magazine, as well as all other General Membership benefits. That way you can stay in touch with college broadcasting and media career information no matter where you go after graduation. Just mail in the form (located elsewhere in this issue).

No Monopoly on College Radio

Dear Editor:

I don't know exactly what provoked Michael C. Keith of Dean Junior College to write his letter in the January issue of College Broadcaster, but obviously he has somehow gotten a warped impression of what I believe and what CMJ stands for. I've spent 10 years in this part of the music business, including three years at a respect college station (WNUR in Chicago) and 7-1/2 years (just completed) at CMJ, and I believe that I've as good an idea as anyone as to what this medium is all about.

No, I do not believe that "college radio's *raison d'être* must be to provide an outlet for new and/or alternative rock bands." And no, I do not believe that college radio exists "solely to profit any individual or special interest group." Indeed, I don't believe college radio should have to answer to anybody: not me, not the music business, CMJ, or anyone else with commercial interests. I do believe that in many cases the two can co-exist without harm to college radio, i.e., that stations should program what they want and that the business can—without interference—benefit by exploiting that airplay and by supplying added resources when the station wants it. The freedom of college radio to do what it wants is implicit in the non-commercial license, and should be a logical assumption of anyone with an interest in radio as an art and as a medium.

As for college radio as an outlet for "alternative rock bands," anyone who has had even a momentary conversation with me on the subject knows that nothing could be farther from my beliefs. I disdain the word "alternative" when it's applied to music or bands; I think that all music should be judged on its inherent merits, not on how anti-mainstream it is.

What I do believe is that all media, not just

college radio, has a moral obligation to expand the frontiers of its audience's expectations. That does not necessarily mean they should be "alternative." The mass media has pandered to the lowest common denominator for much too long, and has reduced much of America to mindless sheep. But it's hard to blame them—they are in this for money, not for artistic or moral reasons. Since non-commercial radio does not have to answer to the bottom line (in most cases—I do have sympathy for those stations that have to raise money from their listeners), it is free to pursue radio in its purest sense. In my opinion that means exploration of frontiers, like any good medium—and not just the obvious boundaries. It does not mean simply being "alternative," or just playing rock, or even necessarily playing music at all.

I would never suggest a monopoly of the college radio airwaves for any type of music or set of ideas. To imply otherwise is to miss the point of any speech or writing I have done. My message on [conference] panels has always been to not simply follow what's expected of you, and to take a step back and think about what your station can accomplish. Have goals and ideas in mind—make radio more than just mindless entertainment. That's what good radio is all about.

Scott Byron
ex-Editor
CMJ New Music Report
47-12 213th St., #2
Bayside, NY 11361

College Broadcaster
appreciates your comments—
both praise and constructive criticism—
about the magazine and NACB projects.

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

WGEV
Continued from page 8

staff problem may stem from facilities: "I think we really have very limited equipment," said Eby.

But the future looks promising. The school is boosting the broadcasting department's hardware budget, with a five-year plan to acquire and install over \$400,000 of new studio and remote equipment by then. To begin the expansion, Geneva will purchase \$60,000 of remote equipment and carrying cases, which will be "a lot easier and will look a lot more professional." Geneva is also looking into purchasing a satellite dish in order to downlink U-NET and other networks, according to Eby.

"We're not a very big station, we have very limited equipment," said Eby. "I've been to both [NACB] National conferences. I kind of felt intimidated by Syracuse [University] and Ithaca College and Brown's [TV operations]. I wished we could get the [type of] equipment. But by the end of the five year [expansion], we should be up to what the big schools are operating with."

knocked us off the map," said Clayton. They scrambled, however, and got the tower and other equipment back up by December. By January they were on the air. The few technical problems since then have been minor. "Even though it [the station] was a gift, we have spent at least \$25,000 getting this station on the air," she said. However, many of the normal station start-up costs were avoided. "WWDM deeded us the property, including three towers and eleven acres of land. Reel-to-reels, cassette machines and all equipment that was part of the old system," described Clayton. An automation system was even included in the deal, though WQMC hasn't used it. It's a "manpower situation," said Clayton. We'd still need someone to babysit the automation equipment." So they currently broadcast until 10 p.m. "After six months, we'll evaluate to see what to do. This is a totally new venture for us."

Hugo wasn't the only reason that Morris might not have gotten a station. "A lot of other schools wanted it," said Clayton. But WFIG and Morris College had special, pre-existing ties. "WFIG is over 50 years old, and our school is also the old cornerstone of the community. [The station owner] felt he could give a small college an edge against the large universities [the other two in the area are much larger]. We had been getting equipment [from him] and had internships [there for students] all along, and he saw what we were doing [with the program]," she said.

The school formed an ad hoc committee to look at the pros and cons, and whether to go commercial or just be educational. They decided on a hybrid of the two: "I think the biggest concern was [how] to sustain a commercial station when students and staff are on a school schedule," said Clayton.

It's made a big difference to some media students. "Most students were going out [side] to do internships," said Clayton, but others who wanted to but had no way to travel were in trouble. "Now [they] can do it here." Higher commitment and morale are two other by-products of the new station. "You would not believe the commitment we've gotten from the students. The students have seriously committed to doing their work and being on time." While the carrier current station is perceived as just "a laboratory," the pride and self-esteem [from] knowing someone is listening beyond the campus [is a motivator] at WQMC," she said.

Most students working at WQMC receive stipends through work-study, working a minimum of 120 hours per semester in whatever areas of the station that interest them. "We've tried to indoctrinate them to understand that stations have other positions than on-air or on-camera," Clayton said. Students must sign contracts to be accepted into the program. "If you're late three times, you're out. We don't tolerate any slack," she said. "But we've had no problem with it [the rules]." In internships at the other area commercial stations, "they're stuck in one area, [but] because we're a small station, it's easier to move into other areas, to say, 'I want to learn this,'" she explained.



Government & Industry NEWS



Colleges Can Control Station Programming: In 1984, two WQCS-FM employees sued license holder Indian River Community College for firing them after they refused the college president's request not to cover a local development project and elections because of possible conflicts with the college's interests. Though the firing remains unresolved, a federal appeals court has recently upheld the college's right to prohibit undesired broadcasts. The court said that the First Amendment doesn't allow station employees to use the college's "equipment and license for their own expression." (Source: *Current*)

Cable TV Use of Broadcast Call Letters Upheld: Though the case involved commercial stations, college cable TV will benefit. The Rochester, NY, cable system's local origination channel was named WGRC and programmed like a local broadcast station. The FCC told Rochester's complaining CBS affiliate, WROC-TV, that there is no legal basis to prohibit cable TV's use of call letters as long as they are unassigned to a broadcast station. (Source: *Electronic Media*)

Techie Solution to Indecency: John Olivo, a New York lawyer with an engineering degree, has patented a Program Material Screening Device system to prevent children's access to explicit broadcasts. By tagging both live and recorded broadcasts with an inaudible electronic code that can be read by receivers and other playback devices, the devices could be told not to accept programming with selected codes—possibly based on the MPAA's current movie rating system. (Source: *Radio & Records*)

Whittle Educational Network Debut Successful: Approximately 400 middle, junior and senior high schools received *Channel One*, the 12-minute news show. Whittle has signed contracts with 2,500 schools more, waiting for the equipment. Whittle will provide and install \$168 million worth of satellite dishes, VCRs, TV monitors and other supplies at some 8,000 schools, the goal expected to be reached by year-end. \$200 million in advertising has been sold for the first three years of the network, reported Whittle. The network also includes the *Classroom Channel*, a series of educational programs being produced by the Pacific Mountain Network. (Source: *Current*)

High-Quality AM Receivers to Arrive: A certification mark is being developed for new high-quality AM receivers, including AM stereo, by NAB and EIA, the manufac-

turers' association. AM stations are being asked to run 30 spots per week to raise public awareness of the new products in hopes of turning around the troubled industry segment. (Source: *Radio Week*)

Cable Rejects Free TV Ads: Four out of five Washington, D.C.-area cable systems refused paid advertising—the NAB-endorsed "free TV" spots supporting broadcast TV. "It was, in a subtle way, putting down pay TV," said Don Watson, advertising manager for Alexandria, VA's Jones Intericable system. (Source: *Electronic Media*)

Ohio Anti-Drug Broadcast Successful: Over 250 Ohio radio and TV stations (including some college stations) and several cable systems stopped regular programming to carry simultaneous programs on the state's drug problem from 8-10 p.m. on March 7. The programming generated a strong response. The state legislature honored the event with a special award. (Source: *Radio Week*)

NCAA Football TV Contract Jeopardized: Notre Dame recently backed out of the College Football Association's deal with ABC-TV in favor of an NBC package. At least three other high-profile teams—at the University of Miami, Penn State, and University of Pittsburgh—are re-evaluating their involvement in the new ABC contract. (Source: *Wall Street Journal*)

U.S. to Invade Cuba Via TV: To complement Radio Marti, the U.S.'s propagandistic radio channel sending programming into Cuba, TV Marti is set to debut from a balloon tethered over the Florida Keys. U.S. broadcasters don't want it to happen, fearing that Cuba will use high-powered radio to interfere with American radio stations. They have already proven they can do so—affecting stations as far away as New York City. (Partial source: *TV Guide*)

Minority Intern Program Successful: The Illinois Broadcasters Association founded the Minority Intern Program (MIP) a year ago in order to reverse the decline of minority enrollment in Illinois college communications programs and to create a larger broadcast employee pool. Broadcast students get experience and grants up to \$3,000. A reported 2/3 of former interns work in the field while the rest return to school to earn their degrees. For info, call Wayne Jefferson, MIP President at WBBM-AM: 312/944-6000 (Source: *Radio Week*)

FSU Suffers by FCC Action: A proposal by a commercial station at 92.1 FM to raise power conflicted with nearby Fayetteville State University's pre-existing proposal to move its station, WFSS, from 89.1 to 91.9 FM in order to reduce interference problems with an area channel 6 TV station. (The audio frequency for TV channel 6 is close to the low end of FM dial.) The original plan allowed WFSS to move to the higher frequency at low cost because it was able to keep its current transmitter site, but the FCC granted the power increase to the 92.1 commercial station, forcing WFSS to make an expensive move to a new transmitter site.

Record Use of EBS in 1989: The FCC received notice of a record number 1,240 Emergency Broadcast System activations by 190 broadcast stations last year. EBS was primarily used as a community news service in the face of natural and man-made disasters. Among the stations honored in the FCC statement was WEOS-FM/Hobart and William Smith Colleges in Geneva, NY.

France Boosts Cable TV: A new government incentive plan should boost cable subscriptions from 250,000 to 1.3 million and increase the number of cable channels from 20 to 30 by 1992. (Source: *London Financial Times*)

FCC Hits Amateur Stations: Over 240 citations were issued in early January to amateur radio stations for transmissions on unauthorized frequencies. Though the FCC acknowledged most violations were accidental (i.e., misuse of increasingly complex amateur service equipment), that does not exonerate them.

Laws Inhibit Foreign Rescue for Aussie TV: Two of the three financially-troubled Australian commercial TV networks are negotiating for increased foreign investment—though the government is wavering about how much to allow. (Source: *London Financial Times*)

Ku Klux Klan Seeks Cable Access: After a court victory to cablecast in Kansas City, Mo., the KKK has moved to St. Louis, wanting its "Race and Reason" program aired on cable public access there also. "Our position is that we're responsible for everything that goes out," said Cencom Cable spokesman Barry Babcock. "If we feel [a program's] not appropriate, we won't show it." That's what the Kansas City Council felt until the court order there said otherwise. (Source: *Electronic Media*)

Programming Quality Criterion in British TV Licensing: The new Channel 3 stations to be assigned this year throughout the U.K. mostly will go to the highest bidders, except in exceptional circumstances, and "the primary exceptional circumstance in my judgment is [program] quality," said David Mellor, Britain's Home Office minister responsible for broadcasting. (Source: *London Financial Times*)

Child-Targeted Radio Network Debuts: The satellite-delivered *Kid's Choice Broadcasting Network* is available 24 hours a day. WPRD-AM/Orlando, FL, started at the end of March as its first "Imagination Station." (Source: *Radio Week*)

Video Lawyers: The London Chamber of Commerce offers free legal advice to its

members by a videoconference link. The camera can zoom in on documents which can also be faxed to and from the lawyer's office for editing and signature. Fees are only paid if the businessperson requires the lawyer to act for him. (Source: *London Financial Times*)

Cable TV Upset Over Music Fees: Music licensing firm BMI wants to collect both royalty fees on behalf of songwriters, composers and music publishers from both cable systems and program suppliers. Previously, only the latter paid a blanket license fee. BMI contends that the plan similar to collecting royalties from both radio stations and a shopping mall that rebroadcasts the station's programming to browsing shoppers, which is currently legal. The other major licensing organization, ASCAP, is involved in a simi-

lar dispute with the cable industry. (Source: *Los Angeles Times*)

Soviet-U.S. Radio Program Exchange: The U.S. Public Service Satellite Consortium and Radio Moscow have agreed to exchange programming, though details are yet to be settled. When fully operational, the Soviets could get NPR while non-commercial radio could receive such English-language programs as "Moscow Mailbag." (Source: *Washington Times*)

Fox Plans Network Newscast: Fox plans to take another step towards true network status with a nightly newscast beginning in 1991, according to Mike Fisher, chairman of

FCC NEWS

Continued on page 60

Conferences and Events

Besides this listing, note the special feature article on conferences happening this summer, located elsewhere in this issue.

APRIL

4-7: Central Educational Network annual meeting. Evanston, IL. Sallie Regan: 708/390-8700.

5: The Impact of Media: News in the 90s. New York, NY. Sandra Liu, Brown University Club in New York: 212/459-0706.

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 PA-NJ-NY-OH Regional Conference. Indiana, PA. 401/863-2225.

7: Virginia UPI/Radio-Television News Directors Association (RTNDA) Region 13 Conference. Virginia Beach, VA. Governor Doug Wilder, luncheon speaker. Georgeann Herbert: 804/446-2711.

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. 800/446-6722.

20-21: Radio-Television News Directors Association (RTNDA) Region 6 Conference. Lake of the Ozarks, MO. Voice training, reporting on drugs and gangs, newsroom technology, employee negotiation, ethics and careers. Info: Nan Siemer at 314/449-4141 or Ned Dermody at 712/246-5270.

21: Radio-Television News Directors Association (RTNDA) Region 2 Conference. Los Angeles, CA. Bill Yeager: 213/462-6053.

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: Annual Independent Music Conference. North Hollywood, CA. Keynote address by Hal David, awardssponsored 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.

9-13: Radio & Records Convention 1990. Los Angeles, CA. 213/553-4330. Programming and management seminars for radio stations.

11-15: American Women in Radio & TV Convention. New York, NY. AWRT: 202/429-5102.

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.

23-28: National Educational Film & Video Festival. Oakland, CA. Screenings, seminars. 415/465-6885.

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 Association (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.

JUNE

10-13: Broadcast Promotion and Marketing Executives Association (BPME) Annual Conference.

Las Vegas, NV. 213/465-3777.

11-14: INTELEMART Video Expo/Convention. Washington, D.C. 800/248-5474 or 914/328-9157.

11-14: Management Seminar for News Directors. Univ. of Missouri, Columbia, MO. Co-sponsored by the Radio-Television News Directors Association (RTNDA) and the University of Missouri School of Journalism. 202/659-6510.

14-16: Association of North American Radio Clubs Convention. Dolphine Beach Resort, FL. Contact: ANARC-89, P.O. Box 272301, Tampa, FL 33688.

21-24: Society of Cable TV Engineers Annual Engineering Conference and Cable-Tec Expo 1990. Nashville, TN. Anna Riker: 215/363-6888.

23-26: Third Summer Conference on Visual Communication. Park City, UT. Presentations that are innovative or explore new ideas are especially encouraged. Contact: Virginia Kidd, Dept. of Comm. Studies, Cal. State U.-Sacramento, 6000 J Street, Sacramento, CA 95819.

26-30: National Campus & Community Radio Association (NCRA) Annual Conference (Canada). Windsor, Ontario. R. John Bunn: 519/258-6397.

JULY

14-18: New Music Seminar 11. New York, NY. 212/473-4343.

23-27: North American TV Institute conference at Video Expo. Chicago, IL. 914/328-9157.

31-Aug. 4: Annual Conference on Computer Graphics and Interactive Techniques. Boston, MA. Sponsored by ACM SIGGRAPH. Computer graphics applications, including broadcast. ACM: 212/869-7440.

AUGUST

9-12: Assn. for Education in Journalism and Mass Communication (AEJMC) annual conference. Minneapolis, MN. 803/777-2005.

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.

Fox's Affiliate Board of Governors. Fox's parent, Rupert Murdoch's News Corp., is in a good position to launch a global news organization. (Source: *USA Today*)

Wireless Gaining on Cable TV: Wireless cable—either direct by satellite (DBS) or microwaved signals to subscribers' rooftop antennas (MDS, MMDS)—is growing faster than traditional cable TV thanks to cheaper economics. Legislation pending at the FCC and Congress may give wireless a further edge towards becoming real competition for cable. However, the cable program networks, with loyalties to cable systems—their big customers—are making it difficult for wireless to get attractive programming. (Source: *Forbes*)

Broadcast Networks Take Olympics to Cable: NBC plans to offer 600 hours of the 1992 Summer Olympic Games on three pay-per-view channels, in addition to their regular broadcast coverage. CBS, by contrast, will give some 1992 Winter Games to Turner's TNT Network for cablecast. These moves are to help offset the high costs the networks paid for Olympic TV rights. (Source: *Wall Street Journal*)

Portugal Proposes More Private National TV: The Portuguese government announced that it will ask parliament to allow two nationwide, privately-owned TV channels. Groups have already expressed interest, though foreign firms are likely to be held to minority shareholdings. Operating licenses would run for 15 years, with advertising limited to 15% of the day and 12 minutes per hour. (Source: *London Financial Times*)

Soviet Film Industry Reorganizes: Hundreds of *Union of Film Makers* members recently gathered in Moscow to establish an association to foster the development of independent, cooperative film studios and distribution companies which will compete with the official industry. It's part of the union's plan to transform all the U.S.S.R.'s 39 studios into cooperatives by 1994. A union fund will pay unemployed film workers for three years. By then, those unable to find studio work will have to change professions. Formerly, the Soviet government permanently employed film workers but now supports the effort to make the studios self-sufficient. (Source: *London Financial Times*)

AT&T Expands Language Translation Service: AT&T will connect you to an interpreter for any of 143 languages and dialects for \$3.50 per minute. The service is available in any country with access to international toll-free dialing, with calls charged to local phone bills. The service should be a boon to travelers, immigrants and businesses, among others. (Source: *New York Times*)

Telephone Time As Economic Indicator:

Economists and government are perking an ear to the concept of MiTT's—minutes of telecommunications traffic. The transfer of information by fax, computer and telephone may be a sound indicator of the state of a country's service industries, poorly measured compared to the products sector. The U.S. Federal Reserve Board is considering adopting a telecommunications index. (Source: *Washington Times*)

Intelligent Radio Receivers: Britain's BBC is working with a major consumer electronics firm to produce a radio set which can automatically tune itself to the strongest signal or find a particular type of program. The unit could be ready as soon as end-1990. (Source: *London Financial Times*)

Networks Test Fiber Optics as Satellite Substitute: Bell Communications Research has convinced ABC, CBS, Fox, NBC and PBS to take turns testing a land-based fiber-optic cable that transmits live television programs. Bellcore claims fiber networks provide higher quality video and can be cheaper than satellites. ABC has had good results, but complain that many locations, such as stadiums, lack access to fiber links. (Source: *Wall Street Journal*)

Cable Adopts Customer Service Code: The NCTA has instituted a customer service code—requiring phones get answered quickly and knowledgeably. The move is seen as a response to Congress' current efforts on re-regulating the cable industry. However, the code does not address another important issue—providing notice to customers for channel shifts, additions or deletions to systems' programming lineups. (Source: *Electronic Media*)

Competitive Hispanic TV Market: While Univision is being financially restructured, Telemundo has made impressive gains. In March, Galavision began its expansion from a basic cable network to a regional over-the-air broadcast network serving five states. Though the fast-growing market is still a fledgling niche, all three networks' ad revenues and ratings have risen in the battle for Spanish-language network TV ad dollars, estimated at \$120 million last year. (Source: *Los Angeles Times*)

Satellite TV Obscenity: The satellite-delivered Exxxtasy Channel and two satellite distributors, including industry giant GTE, have been charged with obscene broadcasts of hardcore sex movies. Videos such as "Hardcore Girlfriends" and "Fantasy Chamber" were beamed into Alabama on the channel. GTE feels it should not be among the defendants: "we have no authority to censor what customers use our satellite to transmit," said a GTE spokeswoman. (Source: *Los Angeles Times*)

Media Powerhouses Form DBS Consortium: Hughes Communications, NBC, News Corp. and cable MSO Cablevision

Systems announced they will invest \$1 billion to launch Sky Cable by 1993—a 27-channel programming package sent directly from satellite to consumer receiving dishes. The plan is bold: they are targeting both cable-barren rural viewers and urban residents already passed by cable, while programming will eventually expand to 108 channels. In addition, by utilizing a super-powerful satellite, subscribers can pick up the signal with Hughes-designed dishes only 1' square and costing \$200-300, versus most home models beginning at \$1,000 and at least 6' across. By contrast, K Prime Partners, a consortium including seven cable MSO giants and GE, will offer only 10 superstation channels in their DBS broadcasts and target rural viewers only, but it will be up and running by end-1990. (Source: *Business Week*)

Ratings Underrepresent Minority Viewership? In a major TV industry convention panel, the moderator, Rev. Jesse Jackson, suggested that Nielsen was reluctant to monitor viewing in housing projects, where Black viewership is highest. Don Cornelius, producer of "Soul Train," feels Nielsen statistics are flawed, which put his program among the top 10 for Black viewers but barely among the top 100 shows overall. Program syndicators on the panel felt that distribution of Black-oriented programming was tough because of racial bias among station appraisers and that advertisers would do better appealing to Blacks year round, rather than just in the first quarter to capitalize on Black History Month. (Source: *Variety*)

British Satellite Rivals Feel They Can Co-Exist: Though Rupert Murdoch's 5-channel, DBS-distributed Sky Television has been losing dollars since it started a year ago, British Satellite Broadcasting will launch their own 5-channel service in April for \$660 million—double Sky's startup costs. Almost as expensive is their battle to acquire rights to feature films for their pay-TV movie channels. Nevertheless, the two rivals said publicly that they predict a huge U.K. market for DBS, allowing for both channels to prosper. Indeed, Sky TV's subscribership has risen dramatically since last fall thanks to renting the dishes for about \$7.50/month, rather than selling them for hundreds of dollars. (Partial sources: *Variety* and *New York Times*)

FCC Urged to Act on Fin-Syn Rules: The FCC concluded in 1983 that the financial-interest and syndication rules which prohibit the networks from entering the lucrative syndication business (even for network-produced shows) should be repealed. However, the White House and Congress put the action on hold, believing that the matter should be resolved through industry negotiation. Recently, however, Senator Daniel Inouye, a ranking member of Congressional committees dealing with media, sent a letter to FCC Chairman Sikes in effect asking him to investigate fin-syn again. Repeal of fin-syn could make a big difference.

on network profits at a time when falling audiences due to cable TV competition are tightening budgets. (Partial source: *New York Times*)

FCC Urged to Add Cable to Fin-Syn: In news related to the preceding item, several top TV producers urged the FCC at a recent hearing to maintain the fin-syn rules—and apply them to cable TV networks, too. Marcy Carsey, executive producer of "Roseanne," "The Cosby Show," and other hit shows, feels that "cable is a closed business," making it difficult for independent producers to get their shows carried. Film producer Leonard Hill said that of cable network USA's new slate of 24 original made-for-TV movies, at least 20 of the titles will be produced by Paramount- and MCA-owned companies, both of which co-own USA. The networks counter that more independent producers get their shows on TV today than in the pre-cable network days. (Source: *Electronic Media*)

Networks Consolidate Election Polling: ABC, CBS, NBC and CNN have agreed to create a single company that would provide polling data on primary and general election days. Though other polling ventures would remain unaffected, this move would save money—an estimated \$5 million per network annually—and avoid the competition that has sometimes resulted in predictions of election winners before all votes are cast. Critics argue that single poll would increase the chance of error. (Partial sources: *New York Times* and *Wall Street Journal*)

Superstations Help Cable Systems Beat Syndex: Syndicated exclusivity, the new FCC-mandated rule that gives exclusive program rights to local stations which have paid to air them, has forced many cable systems to mass-blackout those programs when they appear on imported stations. But the superstations have largely got it beat. WTBS bought national rights for all their programs, while WGN airs each first-run episode of their series two weeks later than it appears on TV stations in the rest of the country. As for movies, they are aired at the end of the syndication barter window. "These kinds of marketplace judgments are exactly the way syndex is supposed to work out," said Bill Johnson, deputy chief of the FCC Mass Media Bureau. (Source: *Variety*)

Senate Confirms Duggan as Last FCC Commissioner: Ervin S. Duggan, a Washington, D.C.-based communications consultant and author, and former newspaper reporter, magazine editor and politico, has filled the last remaining FCC vacancy. Under a Republican U.S. president, the Commission requires three Republicans and two Democrats. The Democrat pledged to use his position to discourage broadcasters from airing "indecent" material and is satisfied with his label as a "family values" candidate. His term will end June 30, 1994. (Source: *Variety*)

FCC Proposes Rules to Restrict Dial-A-Porn: As with explicit broadcasts, the FCC wishes to protect children from dial-a-porn phone services. The rules would put the burden on the telephone company and porn service to develop access codes, require credit card payment before transmitting messages, utilize a scrambler/descrambler system, and/or require a statement on phone bill that the calls correspond to adult telephone services.

Facility Modifications Granted:

KACV-FM, Amarillo Jr. College, Amarillo, TX
KPLU-FM, Pacific Lutheran U., Tacoma, WA
WFTF-FM, Florida Inst. of Technology, Melbourne, FL
WTSC-FM, Clarkson Univ., Potsdam, NY

New or Modified Call Signs Granted:

KGZD-FM, Lane Community College, Newport, OR
WPJU-FM, Western Kentucky U., Elizabethtown, KY

New Broadcast Station CPs Granted:

88.3 FM, Elizabethtown College, Elizabethtown, PA
WEKW-TV, Univ. of New Hampshire, Keene, NH
WNCW-FM, Isothermal Community College, Spindale, NC

New Aural Intercity Relay CPs Granted:

WKPB-FM, Western Kentucky U., Henderson, KY

New Remote Pickup Base Station CPs Granted:

WAJC-FM, Butler University, Indianapolis, IN

Remote Pickup Base Station Modifications Granted:

KLCC-FM, Lane Community College, Eugene, OR
KPBS-FM, San Diego State U., San Diego, CA

New Translator Station CPs Granted:

K63EH (TV), Dull Knife Memorial College, Rosebud Creek, Valley, MT
K202BK (FM), Univ. of North Dakota, Thief River Falls, MN
K215AK (FM), Lane Community College, Reedsport, OR
W12BJ (TV), Univ. of Kentucky, Owensboro, KY

New Satellite Uplink Station CPs Granted:

Wayne State University, Detroit/Wayne, MI

Broadcast Station Totals as of 1/31/90:

FM Educational	1,422
Other FM	4,269
AM Radio	4,975
UHF Educational TV	225
VHF Educational TV	123
UHF Commercial TV	545
VHF Commercial TV	548
FM Translators & Boosters	1,809
UHF Translators	2,195
VHF Translators	2,717
UHF Low Power TV	476
UHF Low Power TV	157

For more FCC info, call them directly at 202/632-7000.

KSJS-FM

Continued from page 54

report that we show great promise: We have one of the best student staffs in the history of the station; we are on the air 24 hours every day of the year; and we have at least 150 students from 30 different majors contributing to the administration and programming of the station, most for course credit. And after three years of technical study, we have raised and relocated our antenna for a dramatic boost in our coverage area. We now serve the entire South Bay from Palo Alto to Pacheco Pass. We have the support of our administration while maintaining a highly eclectic selection of programming. Our pur-

pose is clear: "to provide a unique liberal-arts experience in broadcasting for university credit and to serve the university and South Bay communities with programs that entertain, inform and challenge."

And it works. Last year, within five min-



KSJS's homemade remote booth on campus. From it, flyers and program guides are distributed several times a semester. Along with on-air announcements, it is the station's top trainee recruiting tool.

utes of the Loma Prieta earthquake, several dozen student news reporters and others were on KSJS's airwaves, relaying vital information from local public safety agencies to our listening audience. We maintained this for several days and passed the test—we actually did serve our dual purpose of providing that unique communications experience while meeting the needs of a real audience. Is KSJS-FM an important part of the San Jose State University experience? You better believe it.



February's grand opening gala for the new transmitter. It included free food, an alumni reunion, and two full days of live broadcasting from the university theatre with live rock and latino bands on Friday and live jazz on Saturday, mimicking the station's format.

Adapted by permission from the article, "KSJS-FM: Great Moments in History" by Mike Adams, published in the KSJS Program Guide, January, 1990.

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

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 Critic's Conference for print, radio and TV journalists specializing in dance criticism to be held June 22-July 13 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 Bayliess 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: Armstrong Awards are given to radio stations and independent producers for excellence and originality in several programming, technical and other categories. 212/854-8703.

5/1/90: The Douglas Edwards Award from St. Bonaventure University is for high ethics in broadcasting. Dr. Russ Jandoll, 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 4/8-84/4/90. 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: 011-972-03-411155 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.

7/10/90: Midwest Radio Theatre Workshop Conference and Live Radio Theatre Performance offers scholarships for minorities (also: scriptwriting contest deadline is 7/30). Diane Hunek, KOPN-FM: 314/874-1139.

7/15/90: AAAS-Westhouse Science Journalism Awards from the American Association for the Advancement of Science are five prizes of \$1,000 each for outstanding natural science TV and radio reporting and applications to engineering and technology, excluding health and medicine. Productions from 10/1/89-6/30/90 only. Joan Wrather, AAAS, 1333 H St., NW, Washington, DC 20005.

7/15/90: Alfred I. duPont-Columbia University Awards are given for outstanding work in news and public affairs first aired between 7/1/89-6/30/90. Categories for network TV/radio, local TV/radio, syndicated material, cable, and independent producers. Local station entries are judged by market size. Entry forms available in May. Laurie Kash, Admin. Asst., duPont Center for Broadcast Journalism, Columbia University, School of Journalism, Rm. 701, New York, NY 10027.

7/30/90: Deems Taylor Awards are given by ASCAP, the music licensing organization, for the best U.S. published works in English on music criticism, biography, reporting or history. Instructional textbooks and fiction are ineligible. Prize categories include: \$500 for books and \$250 for newspaper or magazine articles, plus plaques. Michael Kerker: 212/870-7522.

8/6/90: Gabriel Awards are given by Unda-USA (the National Catholic Assn. of Broadcasters and Communicators) to honor TV and radio programs, feature segments, spots and stations which give positive, creative treatments of issues concerning humankind. Various program categories. Contact: Unda-USA, Box 59, 40 E. Center St., Akron, OH 44308.

8/15/90: Women at Work Broadcast Awards recognize outstanding radio and TV programming about working women's issues. Sandra Porter: 202/737-5764.

9/12/90: TV/Cinema Advertising Competition of the International Film & TV Festival of New York is accepting entries for TV programming, promotions and non-broadcast productions first

aired or screened between 6/30/89-9/12/90. Sandy Mandelberger: 914/238-4481.

9/15/90: Global Media Awards are given by The Population Institute to those drawing attention to population issues/problems. Sixteen award categories. Info: 202/544-3300.

9/15/90: Humanities Projects in Media provide grants for same, intended for national public TV or radio broadcast. James Dougherty, NEH: 202/786-0278.

9/30/90: The Ohio State Awards recognize excellence in educational, informational, and public affairs broadcasting. Programs that educate rather than entertain, broadcast between 7/89 and 6/90 only. Phyllis Madry, Ohio State Awards Manager, 2400 Olen-

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.

CASSETTES • CARTS • REELS

J & I AUDIO/VIDEO

A wholesaler in the Radio and Television market. Now running **SPECIALS** on audio and video: **BASF CASSETTES • AMPEX R-R'S • AUDIO-PAK, FIDELIPAC & 3M CARTS**

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

MISCELLANEOUS

LEARN TO SELL TIME

There are 1,149 TV stations across the country. Selling their airtime is a career that's wide open. In a 10 week, intensive program, the Antonelli Media Training Center will teach you to become a TV sales professional. You'll learn everything needed to get a job upon graduation. The program works. Former students now successfully sell time for companies like NBC, ABC, Blair Television and for TV stations in cities like NY, LA, Chicago, Washington D.C., SF, Denver & Miami. To learn how you might begin your career in TV time sales, call or write for free information: ANTONELLI MEDIA TRAINING CENTER, 20W. 20St., NY, NY 10011 • (212) 206-8063.

WireReady offers the power of databasing, word processing, archiving, and multi-tasking to give you amazing use out of your wire service as demonstrated at the 1990 IBS NYC convention; with WireReady there is no need to buy another PC. WireReady outperforms the competition and gives you more features. Try the system out for 30 days, no obligation! Own the complete WireReady system for \$389; no leasing or expensive service contracts are necessary. Call 508/820-7284 for more information.

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

JOBPHONE 1-900-234-INFO ext. TV (88)

The National Job Listing Service for the Communications Industry

- Inside Job Listings
- Radio • TV • Advertising • Cable
- Small Stations to Networks
- Entry Level to Presidents
- Continuously Updated!

\$2.00 per minute From any touch tone phone

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

GRADUATE ASSISTANT POSITION available August 20, 1990 working with Southern Illinois University's student station WIDB. Apply University Programming Office: 618/453-2721. Deadline May 14.

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/

BEXT, Inc.



HIGH PERFORMANCE AT AFFORDABLE PRICES

- New FM excitors, transmitters, and amplifiers: 2W to 30 kW
- New directly programmable FM composite receivers
- New front panel programmable composite STL's
- 24 hour technical support
- 1 year warranty on parts and labor
- FCC approved

HIGHEST QUALITY/PRICE RATIO

BEXT, Inc.
(619) 239-8462
Fax (619) 239-8474

Suite 7A
739 Fifth Avenue
San Diego, CA 92101

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

U·NET

UNIVERSITY NETWORK

*BECOME AN AFFILIATE OF THE NATION'S
PREMIER COLLEGE PROGRAMMING NETWORK*

U·NET'S STUDENT-PRODUCED RADIO AND TV PROGRAMS REACH A POTENTIAL AUDIENCE EXCEEDING

31,000,000*

BECOME AN AFFILIATE

- Receive 10 hours weekly of the finest student-produced radio and television programs in the nation;
- Bring lectures of top politicians, academicians, and writers to your campus making your station a priceless resource;
- No commercials, no fees. U·NET is funded by companies investing in you, the next generation of industry leaders;
- No strings attached. U·NET is non-profit and run by its affiliates.

SUBMIT PROGRAMMING

- U·NET is accepting radio and television programs for the fall '90 and spring '91 seasons;
- All genres accepted: comedy, drama, talk, news, music, etc.;
- Your programming could be seen and heard nationwide on this dynamic and growing network;
- For more information, contact Dara Goodman at 401/863-2225.

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

Looking for a Great Summer Internship?

NACB needs interns to work at our Providence, R.I., office this summer doing meaningful work for U·NET, *College Broadcaster* magazine, conference planning and other NACB services. Two internships will be unpaid (one for course credit arranged through your school, the other for someone who couldn't), and the third internship (for non-Rhode Island applicants only) will include a \$1,000 stipend, based on merit and need.

NACB internships aren't bad resume material. And yes, Rhode Island does have sandy beaches. Applicants should call Glenn Gutmacher at 401/863-2225 for more information. Resumes must be received by early May, 1990. Send to: Internships, NACB, Box 1955-B.U., Providence, RI 02912. Internship start and end dates are flexible.