

The National Association of College Broadcasters'

COLLEGE BROADCASTER

September 1990

Volume 3, Number 1

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Computers

Macintosh Goes Video

College Radio Software

Update on \$35 DJ Fee

NACB sponsors "Texts for Czechs"

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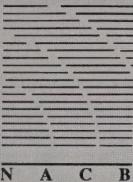
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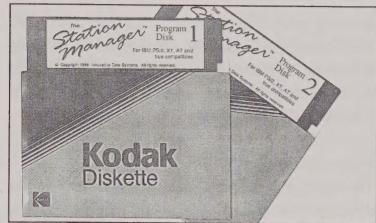
BROADCASTER

September 1990

Volume 3, Number 1

Features on Computers in College Broadcasting

Two articles explain some of the ways that computer technology is permeating the college broadcasting world . . .

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The cover was composed using Freehand, PixelPaint Pro, and PhotoShop software. (See pages 6-7 for more.) ► Magazine design by Melanie Barash and Jeff Southard. ► Magazine illustrations by Bob Lukens. ► Photo credits: p.3-(l. to r.) Jeff Southard, courtesy James Rucker, p.9--courtesy Steve Kanter; p.12--courtesy James Rucker, p.13--courtesy RCS; p.24--courtesy LTV; p.28--Carolyne Allen; p.29--courtesy BAI; p.32--Mark Downie.

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Dear College Broadcasters:

As the National Association of College Broadcasters (NACB) begins its third year, college radio and television stations are facing unique challenges. NACB has undergone tremendous expansion since it was founded in 1988 in an attempt to serve the varied needs of our dynamic membership. However, the technology and regulation of the media industry are also changing at a rapid pace. I believe that the coming year will see exciting growth in college radio and television. Yet, stations will also be challenged to keep up with dizzying pace of technological advances, and the confusing changes in government regulation that are likely to occur.

Technology

Technology is playing an important role in the development of college broadcasting. On one hand, the new availability of low- and mid-priced production quality video equipment has allowed video production to come to many more college campuses. Satellite technology has also increased each university's access to educational programming from around the world. Because of this, most colleges now have or are planning to acquire satellite dishes to downlink this programming. These developments have given college TV stations a new purpose in the eyes of college administrations. NACB, aware of these new trends and stations' needs for creative programming, started a satellite distribution service for student- and independently-produced programming: University Network (U-NET). U-NET provides five hours of television and four hours of radio programming each week to over 100 affiliates across the country. U-NET is provided free to NACB member stations, and anyone is welcome to submit programming to the network.

While college television is growing quickly due to technological innovations, other new technologies are changing college radio. More and more stations are abandoning the turntable for CD players. The introduction of DAT on a con-

sumer level will only speed radio stations' switch to digital recordings. Meanwhile, the increasing overcrowding of the radio spectrum has forced the FCC to freeze action on AM applications. As part of its response, the FCC will open 100 KHz more bandwidth at the top of the AM band next July. However, both the AM and FM bands may become obsolete if a digital audio broadcasting (DAB) band is opened. The questions of how college and noncommercial radio stations will adapt to these changes will not be known for years to come.

Government Regulation

Federal government regulation will also affect college radio and television in the near future. As this issue went to press, the FCC had implemented a \$35 filing fee on restricted radio telephone operator permits (Third Class DJ licenses). This action, though meant to affect all stations equally, unfairly taxes college radio stations. Since most college radio stations can not afford to pay DJs, they are dependent on volunteers. Asking volunteers to pay \$35 to be on the air may hurt stations recruiting, forcing many to scale back their hours. Since most commercial DJs began in college, they already have their Third Class permit. It is clear that the FCC's action unfairly affects college radio. NACB filed for a reconsideration of the fee, but stations must also get involved. First, your station should plan to recruit new DJs realizing these DJs may have to pay the fee. Some stations may decide to pay the fee for their jocks. Most will not be able to afford it, and may want to try to establish a fund to help allow those students who can not afford the fees to get their permits. Finally, stations are encouraged to send letters to the FCC protesting the fee.

The FCC has also continued to crackdown on explicit programming. They approved a 24-hour ban on broadcasts of indecent material and a record store owner in Florida was arrested for selling the 2 Live Crew album. Since college radio tends to play a lot of progressive and alternative music, it may be the next target for this backlash

against song lyrics. Even if this doesn't come to pass, any move to censor recordings is a threat to the freedom of expression which is so important to college radio. Anyone who cares about artistic creativity and free expression should not stand by assuming these actions only affect someone else, because if you do they will continue.

While FCC actions have already affected college radio, it is still unclear how the almost certain governmental/FCC re-regulation of cable will affect college television stations. A fee cap, price regulation, and tiering could either hurt or help college stations. Cable systems may not be given any incentives to carry public service channels, such as college stations, if they are forced into price caps. On the other hand, the federal government or local franchise-granting boards may force cable systems to carry a certain number of local access channels, paving the way for the rapid expansion of college television. Until the FCC and Congress decide on their course of action, the future expansion of college television to cable systems remains unsure.

Get Involved

With the major changes currently taking place, now more than ever, it is vitally important that every college station get involved in the world outside its own campus. NACB is only as strong as the stations it represents. I want to encourage stations to get involved with our projects by attending our conferences (the National Conference is Nov. 16-18 at Brown University in Providence, R.I.), submitting programming to U-NET, and writing articles and letters to *College Broadcaster* magazine. While NACB can put you in touch with other college broadcasters and media professionals, it is up to individual stations to get involved in their local communities. College radio and television can have an effect on people in the community as well as on campus. Use the power that the electronic media possesses to challenge and inform people both on and off your campus.

The coming years will be exciting for the college media. NACB will continue its efforts to inform and educate college broadcasters about the important issues facing the media, while also providing services that will make your jobs easier. The tide of democratization happening in countries all over the globe prove how closely our world has become interconnected via the electronic media. There is no reason why college broadcasters cannot become involved in the changing of ideas that is sweeping the world. Technology has made the electronic media the most powerful tool of persuasion in our society. It is up to the college broadcaster to decide how to use it.

I wish you the best of luck in the coming year.

Sincerely,

Steve Klinenberg, Executive Director

National Association of College Broadcasters

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is published in part thanks
to a generous grant from the

GAF
Corporation

Regional Conference Problem

Dear NACB:

Today I finally got a free moment to sit down and read the January '90 issue of College Broadcaster. I was very pleased to find a small story in NACB News about Regional Conferences, especially when I noticed one of the regional conferences would be held in Colorado. I was not pleased, however, to note the date of the conference (Feb. 2-4).

I cannot explain how long I have waited for a conference, specifically held for college stations, to be held within driving distance of Iowa City. I received no other information about this conference. Why?

KRUI is located at the University of Iowa, and we barely receive enough funds for us to operate on a day-to-day basis; therefore we often have to pass up many great conferences held in New York or California. In the meantime, we must somehow figure out how to get to know others like us in our area. A regional conference is a wonderful way for us to do this, however, we cannot attend if we do not know about it.

Please, the next time a conference is held in an area near us, let us know ahead of time. Thank you for your time and consideration.

Regina D. Miller
General Manager, KRUI-FM
University of Iowa
Iowa City, IA

Regina, we're sorry you didn't find out about NACB's 1990 Rocky Mountain Regional Conference in time. Though we only publicized it in the magazine a month before it was held (something we'll remedy for future conferences), two mass mailings specifically promoting the conference were sent over Winter Recess and in January to all college stations in surrounding states (including Iowa). Apparently you overlooked these mailings. In any event, we hope to see KRUI at this fall's National Conference (Nov. 16-18, in Providence, RI) and at next year's Regional (date and location to be announced).

Black College Radio

Dear NACB:

Thank you very much for the great article ["Black College Radio"] that appeared in the March, 1990 issue of your magazine. Black College Radio, and College Radio in general, needed to read about what's happening, or not happening, in our yet untapped world. Having been the 1986 recipient of the BCR Station of the Year Award, I felt compelled to write this note of thanks.

Your points about the "Conference Mission" statement parallel my thoughts. Lo Jelks, a friend of mine, has done an excellent job. One man can do so much. It's about time that we as supporters of Black College Radio take a stand. The industry support, until recent years, has been a joke. It's still not even close to where it should be. Your article gets to the "meat" of the matter.

I'm saddened that my station was not represented this year, for the first time in 5 years, because of budget cutbacks.

I agree with Cathis Hall, to a point, but it's the best we've got—*BCR MUST NOT DIE!*

Stephen B. Myers
Program Manager, WVAS-FM
Alabama State University

Station Start-Up Help

Dear NACB:

First of all, I'd like to thank you for the information contained in your correspondence of February 14 and March 15. NACB appears to be a very professional organization, keeping its members well-informed and well-connected. However, at this point, I don't know if the membership perks offered are the ones of which we are in need.

A closed-circuit radio station would be useless at Prescott College at the present time—there'd be only a couple of places where you could hear it. There is solid support for our project on the faculty and administration levels, but we can't count on the school for financial backing. Nor can we ask the student union for a hundred thousand bucks, more or less, just to get us going. As for cable, probably less than 5% of our student body gets it right now. Most likely that wouldn't change with the addition of one radio station.

In short, the information we need right now is more in line with the question, "How do we finance and build a noncommercial over-the-air radio station?" than with the question, "How do we program the station we already have?" If NACB offers any books or member ser-

vices that would help us answer the former, we might consider a \$50 investment as money well-spent.

Rick Taylor
Prescott College Radio Advocates
Prescott, AZ

Rick, NACB is very committed to the startup of new college radio and TV stations. You and many other students trying to start college stations would greatly benefit from having the NACB Station Handbook, a comprehensive manual to college station operations. One section covers station start-ups, including funding and engineering information. It comes as a spiral binder with updated and new inserts mailed periodically, and is free with Station Membership. In addition, NACB staff are always available to members for free over-the-phone consultation and research-gathering.

Write Us

College Broadcaster appreciates your comments—both praise and constructive criticism—about the magazine and NACB projects. Send letters to:

NACB, Box 1955, Brown University,
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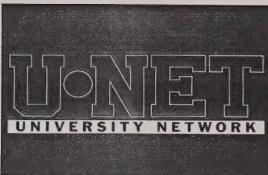
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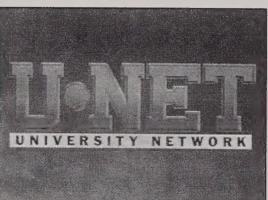
Three Steps to Creating an Exciting Logo

Here is a test run with the new logo of NACB's own University Network.



1. Drawing

(line-based drawing — Aldus Freehand)
The basic logo is designed with a drawing program which specializes in preparing artwork for PostScript laser printing. File size: 4k.



2. Painting

(pixel-based painting — PixelPaint Pro or MacCheese)
I retyped the 'UNIVERSITY NETWORK' in anti-aliasing fonts and gave the logo depth and style using graduated fills. File size: 564k.



The hot topic of the computer industry for the past year has been 'desktop video.' Now, after too many months of hype and tradeshow hoopla, the market has produced an impressive collection of video hardware and software that all stations should consider. To help out, the magazine begins a three-part series on video products for the Macintosh.

THE MACINTOSH COMPUTER and related products are highlighted because of their unique appeal to schools. Apple Computer's commitment to education has positioned the Macintosh as the computer of choice on American campuses. While IBM and Commodore promote their PS/2 and Amiga computers vigilantly, the Mac holds its own as the most approachable, powerful, and easy-to-learn computer.

Surpassing the Mac+ and SE, the Mac II series of computers are faster, more expandable, and color-capable. Because of Apple's special pricing to educational institutions, you should be able to purchase Mac hardware at 40% off retail. Our test system (and the one I recommend) is:

Macintosh IIci (\$4,000)

With a math co-processor, 16 MHz processor speed, 3 slots for expansion, and a 3.5" drive (capable of reading IBM disks), this model acts as a solid platform on which to build a video machine. (The newer Mac IIfx is twice as fast and even better, but \$2,000 more expensive.)

with 8 Mb RAM (\$500),

Since memory is cheap (\$63 per megabyte), all computers doing serious applications should be completely loaded.

an 80 Mb hard disk (\$500),

With some images taking 1Mb of space each, large disk storage is another must.

a 13" color monitor (\$500),

and a color graphics board (\$1,500-\$2,500)

While the IIci has basic 8-bit color built in, you'll need to purchase a separate graphics board for video input and output. We'll be reviewing 24-bit color boards next month.

for a total of \$7,000-\$8,000.

The fact that you can buy seven Amiga 500 systems (or 1-1/2 Amiga 3000 systems) for this price suggests something about the quality and capabilities of this Macintosh configuration. Like you, this system can do more than just video: it has a talent for word processing, databases, spreadsheets, desktop publishing, and networking. With the right software, all aspects of a station can be run out of one computer.

WITH THE SOFTWARE AND hardware I'll be reviewing, you can do much more than scrolling titles. For starters, hundreds of infinitely sizeable fonts are available. Sophisticated station and show logos can be designed, animated, and overlaid. News show story graphics and charts can be stored and cued easily. Frames of video can be grabbed and edited for strange effects. Operating like a TBC, live video can be framed in a box. Etcetera.

The integration of a graphics workstation and office computer offers some unique time-saving abilities. Once a logo is designed on the computer, it can be animated and recorded in video and then published in a station program guide without rekeying. Show credits can go straight from a word processor to animation software for scrolling. Because of strong standards in the Macintosh environment, different applications can share the same data.

IN THIS AND TWO FUTURE issues of *College Broadcaster*, I will review Macintosh video in three parts:

Part I: Painting / Image Editing with *PixelPaint Professional*, *MacCheese*, *PhotoShop*, and *ColorStudio*

Part II: Video Graphics Boards including *RasterOps 364*, *NuVista*, *ColorSpace IIi/FX*, and *Apple 8+24GC*

Part III: 3D Rendering / Animation with *Swivel3D*, *StrataVision3D*, and *Macromind Director*

Besides reviewing these packages, this series can be a forum in which you share experiences with computers and video. The magazine will follow up with a similar discussion of Amiga graphics systems.

Painting

PixelPaint Professional
SuperMac Technology
408/245-2202

\$699 list, \$389 street
This is the leading program in this market for good reason. It's powerful, simple, and thorough.

Color MacCheese
Delta Tao Software
408/730-9336
\$99 list, \$70 street

While not a major contender, it rivals the big brother with good-functionality and Zen simplicity.

A PAINTING PROGRAM IS THE word processor of images. Until recently, painting on a personal computer was limited to a few colors and tools. But now, full-functioned paint programs and new hardware put photo-realistic designing on your desktop. The major improvement in this generation of software is anti-aliasing, a process which gives a smooth appearance to angled lines and curves. (See sample to the left.) By using subtle gradations of millions of colors, the new programs eliminate 'the jaggies' to create softer

by Jeff Southard, U•NET Director

Here

images which flicker less and look more realistic on a television screen.

PixelPaint Professional offers all the basic tools to take advantage of anti-aliasing and adds a few new ones. In the toolbox, you'll find pencil, paintbrush, airbrush, eraser, line, curve, box, oval, and polygon tools. Each has options which are accessible by double-clicking the icon; for example, you can change the spray size and rate of the airbrush or make Bezier curves with the arc tool. One of the great strengths of the program is its graceful fills which blend two colors together. These graduated fills and other effects can be automatically applied to all tools (lines, freehand drawing, boxes, etc.).

Anti-aliased text and fonts are a giant step beyond the rough-edged output of a cheap character generator. Working with a program called **Adobe Type Manager** (\$60 mail-order), PixelPaint (and all other software reviewed) can create perfectly smooth text at any size, style, and angle. The library of fonts is nearly infinite; every PostScript font used in desktop publishing is available. The fonts on the edge of the page are part of **Adobe's Type Set #2** (\$60 mail-order).

Some of the advanced features of the program approach the sophistication of PhotoShop and ColorStudio (see below). PixelPaint can diffuse, sharpen, and tint images and perform dynamic effects like perspective, distort, freerotate, and balloon. While its masking and selection capabilities are not nearly as sophisticated as the other two programs, it can block off areas from painting. The program reads and writes most major file formats (TIFF, PICT, EPS, etc.).

Having created your Picasso, select Pose and the borders and tool box disappear—the image can be recorded to tape or mixed into an SEG. (Standard NTSC video output and genlock capability require a special graphics card. Look for a review of four boards in Part II.)

THE MAC HAS MANY FONTS

Available

Color MacCheese offers all the basic functions of PixelPaint at less than a fourth the cost. The same tools are there (pencil, airbrush, text, color picker, etc.) plus a few more. Best is the aptly-named "transmogrifier" tool (its icon looks like a space gun) which creates a texture effect that "may be a little psychedelic" if you turn it up too far. The program's minimalist packaging is worth the price of the program. Each box is individually hand-painted by Howard Vives, Delta Tao's resident artist. The manual has a big block of Swiss cheese on the cover and its appended topics include the program's germination, the philosophy of the company, and a recommended reading list (including *The Tao of Pooh*, the must-read beginner's guide to Taoist thinking).

Although Color MacCheese lacks some of the high-end options of PixelPaint and a depth of parameters, it is a superb paint program. Color MacCheese has some problems and limitations (most important may be its (dis)ability to read and write only PICT files), but the program's price and humorous packaging should not sway you from trying it.

Image Editing



PhotoShop

Adobe Systems

800/447-3577

\$895 list, \$499 street

This full-featured image editing and retouching program is easy to use and powerful. It has strengths in special effect filters and type handling.

ColorStudio

Letraset

800/524-0434

\$1995 list, \$1579 street

As the most sophisticated image editing system for the Mac, ColorStudio is very customizable. Exceptional are its masking and color separations for printing.

Stepping beyond mere painting programs are two image editing and retouching packages, **PhotoShop** and **ColorStudio**. Both programs offer similar capabilities and open up a whole new realm of photo-realistic editing. Working with images digitized from special video cards, one can modify real-world images for news story graphics, chart backgrounds, creative bumpers and promos, etc.

The magic of these programs comes from their ability to surgically extract elements of a picture: i.e. a baseball out of a field of grass, or a phone off a desk. The auto-selection tools find the edges of shapes without your needing to trace them. With a click of the mouse, you can select and move that phone off the table or duplicate it twenty times to create a tower of phones — there are no limits. The U•NET logo progression (see diagrams alongside this article) suggests what is possible with such a tool.

Retouching can also take an image and make it abstract, colorful, or demented. The extensive filter capabilities of both programs let you blur, sharpen, diffuse, negate, or posterize images. The screen can be selectively tinted or lightened. Objects can be turned, twisted, etc. And because the edges of selections are slightly blurred, all edits are imperceptible.

Besides photographic effects, a limited repertoire of painting tools is available: airbrush, paintbrush, lines, etc. All tools have powerful options. For example, the color of a paintbrush can be set to change, fade, or grow during a stroke—bringing real brush effects to compositions.

These programs take painting and image-editing to a whole new level of sophistication. Both programs perform wonderfully, are easy to pick-up, come with thorough manu-

als, and have power to spare. Being the typeface company, it is not surprising that Adobe has put more emphasis on the text tool. They also include more advanced filters (like Spherizer which was used in the final frame of the U•NET logo series). ColorStudio has the capability to get very technical if the user is experienced: One can specialize tools, filters, and parameters with precise numbers. In this way, it is better suited for the most sophisticated user. Letraset will soon release a companion to ColorStudio called **Shapes**. Offering a dizzying array of drawing, painting, and imaging feature, it may cause a shake-up this arena of programs. But for now, the decision between two near equals may be based on price alone.



3. Image editing

(pixel-based retouching
— PhotoShop or
ColorStudio)

Here I combined my logo with images (digitized from video). Advanced filters gave the 'U•NET' its bulging appearance and twisted and blurred the flying screens. Soft-edged masks allowed me to paste the images behind the main logo in a photo-realistic way. Filesize: 296k — the color version is three times the size, 898k.

U-NET Update

University Network, NACB's satellite network featuring the best of college TV and radio programming, will commence the fall season in the first week of September. All member stations will be informed as to new time, date and satellite in the monthly *NACB Newsletter*. Many new shows (and new episodes of last year's favorites) will debut. In addition, the radio network has been revamped, offering more professionally-produced international music programs. Radio stations can take it by satellite or on cassette. For more, contact U-NET Director Jeff Southard at 401/863-2225.

Radio 1990

NACB will be at booth #1226 at the Radio 1990 Convention in Boston, to be held September 12-15. Sponsored by the National Association of Broadcasters, it is one of the largest conventions

The live interviews and acoustic performances recorded at BMI's New Music Seminar booth will be shown as a series on U-NET-TV

for radio stations, program suppliers and equipment manufacturers. The convention will be another excellent opportunity for NACB to gain exposure in the professional media community. NACB also had an exhibition booth at the NAB Convention in Atlanta last April, NAB's even larger radio and television convention. There were many representatives from college stations at the Atlanta convention, and we look forward to seeing the strong force of college media again at Radio 1990. If you plan to be in the Boston area on any of these dates and would like to become involved with NACB's activities at Radio 1990, call NACB at 401/863-2225 A.S.A.P.

Interns

NACB would like to thank its 1990 summer interns: Holly Ann Beretto, Kelyn Chirnside, Kim Grant, and Heidi Pina. They all contribute greatly to the magazine and other association activities, besides being a lot of fun to have around. Kelyn works concurrently for the Sales and Research Department of WLNE-TV (CBS affiliate) as part of NACB's dual internship program. Heidi, Holly, and Kim all hail from Rhode Island College, while Kelyn attends Indiana University in Bloomington, Indiana. If you would be interested in a NACB internship at our Providence, R.I., headquarters for a semester or summer, please contact Glenn Guttmacher at 401/863-2225.

National Conference

NACB's Third Annual National Conference will be held November 16-18, at Brown University in Providence, R.I., and is expected to draw a record number of attendees. Some 50 top media professionals (including Ted Turner) and 500 students and faculty from around the U.S. attended last year's event. A more detailed mailing with the schedule for seminars, panels and events, including a form for discount registration, will arrive at all college stations by early September. If you need information in the meantime, however, contact NACB at 401/863-2225.

New Music Seminar

NACB was in full force at the New Music Seminar in New York City on July 14-18. In the past, one of the most popular features of the NMS has been the BMI Broadcast booth. This year, in keeping

with the explosion of interest in video production and its importance to the music industry, BMI presented a video booth. Featuring bands playing live acoustic music, it was filmed by NYU video production students to be shown later as a series U-NET television. (Look for more coverage of NMS in the October issue of *College Broadcaster*.)

Staff Changes

Over the summer, U-NET Director **Dara Goodman** left NACB to explore other career opportunities in the media, while Promotions Director **Jay Hirschson** left to begin graduate studies in film. Goodman has been replaced by **Jeff Southard**, a 1990 graduate of Brown University and former Station Manager of the campus cable channel, BTV. Hirschson's position will not be refilled immediately.

Station Handbook

This summer NACB put together its latest service for members, the NACB station handbook. The handbook will be in a hard binder with your station's name and the NACB logo on it, and will include comprehensive chapters on station fundraising, promotions, listings of related reference books, a current listing of NACB member

stations, as well as other chapters in development that will be sent to stations on a periodic basis. (If you have not received the handbook, even though you may be receiving the magazine, you might not be a NACB member. Call 401/863-2225 to check your membership status.)

Magazine Update

College Broadcaster magazine is starting its second full year in publication and a new graphic look with this issue. Remember that *College Broadcaster* accepts station profiles, radio or music video show playlists, editorials or any other items relevant to college broadcasting throughout the academic year. If you have potential material for the magazine, send it to Glenn Guttmacher, Editor, *College Broadcaster* magazine, c/o NACB, Box 1955-B.U., Providence, RI 02912, or call 401/863-2225.

Run for the Board

NACB's board, which meets biweekly by national conference call and live at least twice yearly, is mostly comprised of students in college radio and TV. The board is responsible for guiding the overall direction of the association and its projects. The application form will be sent to member stations in the September *NACB Newsletter*. (Note: If your station has only been receiving the magazine but not the newsletter, then you are not a member and are ineligible to run for the board. For membership information, call 401/863-2225.)

Promo Contest Winners

NACB's first Station Promo Contest attracted a wide variety of entries. We were excited by the enthusiasm shown (including some stations that sent their entries by overnight mail in order to meet the June 1 deadline!). The winner in radio was WSRN-AM, Cedarville College, Cedarville, OH; and WBCS-TV, Berry College, Mt. Berry, GA, for television. Both stations will receive 13 NACB t-shirts for their staffs and the national airing of their promos on U-NET during the fall season's first and second weeks' feeds. Also, an honorable mention and five NACB t-shirts were awarded to KSFS 100.7 FM Cable Radio, San Francisco State University, San Francisco, CA, for their video promo.

**Register for the NACB National Conference:
(401) 863-2225**



"Null & Void" UUTV, Syracuse University

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

A British comedy spoof where a wife's upset over her husband's loss of his hands is punctuated by lots and lots of fake blood. From cavemen to a futuristic "Space Odyssey" Hal 9000 computer, nothing is safe from the parodic attack of the *Null & Void* crew. A group of 20 to 50 dedicated students at Syracuse University's campus station, UUTV, produce the program that has appeared weekly over the past year on U•NET, and will return this fall.

The show began under an incarnation in the fall of 1986 as a comedy news show, recalls Scott

Hewitt, a recent graduate who spent last year as main photographer for *Null & Void*. Though the name changed to its current one, the format still strongly resembled HBO's "Not Necessarily the News."

"The jokes didn't work out that well. Most people weren't that experienced," said Hewitt. When the producers switched to a more open sketch format, it "worked a lot better." With only an eight-person total crew and cast in the early days, everyone wore many hats.

Several people on the crew were roommates, including Hewitt. He admits that the tight-knit group had occasional tensions over "control issues, personal issues." It led to some people leaving the show, but by then the crew was "more experienced, put out a better show, which attracts more people."

Women Broaden Writers' Perspectives

That fresh blood in the fall of 1987 included freshman Steve Kanter, who moved up to co-producer and is head producer this year. "I had no TV experience, except for watching," he half joked. Because no one really knew much about TV, "we'd do things we weren't sure if we could do or not," Kanter said. That lack of self-imposed limitations led to some creative developments for the program, but it really didn't open up until the show's staff became gender-mixed.

"When I joined, it was almost completely male. The initial group was not very social," said Kanter. The males had some stereotyped views of

women. "[Acting] parts for females were housewives," Kanter admitted. "But as more and more females joined the show, it helped us as people, gaining friends [and] it improved the writing. You can't start writing more realistic female characters when you don't interact with them."

The show boasts talented female actors now. For example, "The Cowboy Bob Show," a talk-show sketch, humorously portrays an old cowboy who can't handle the subject of menstruation talking to women, dealing with embarrassment.

"We had been locked into doing the same kind of thing," Kanter revealed, but with fresh perspectives from the women and other new voices on the *Null & Void* crew, "writers started taking a lot of chances, things that weren't standard formula," he said.

Facing Tradeoffs

Though the writing was taking shape, Kanter was dismayed at the lack of attention to lighting, sets or direction. "We started paying more attention to the production details...when I became co-producer," he said.

Hewitt agrees. "Over the last year, sketches have become much more complicated in terms of sets and time in production," he said. We set up different camera shots instead of one straight wide shot, more attention to production values, editing, effects."

"The writing, I think, is equal to if not better than any comedy on network television," Kanter added. "[So] if the writing's that good, it'd be

NLL & VOID
Page 30 ►



Top: UUTV's Steve Kanter dares to parody TV's hippest late night talk show and cinema's most arty sci-fi film in *Null & Void's "Late Night 2001."* In the future, Dave's director Hal Gurnee is replaced by the Hal 9000 computer.

Left: (l. to r.) David Minken, Andy Hammond, Scott Sookman, Alex Hall and Allan Morgan take a "trip" back to the '60s as the psychedelic rock group, "The Electric Lime Peel Expansion Module."

MUSIC CHARTS AND PLAYLISTS

KCFV-FM

St. Louis Community College
St. Louis, MO
314/595-4472

- 1 Sonic Youth, *Goo*, Geffen
- 2 Consolidated, *The Myth of Rock*, Nettwerk/IRS
- 3 Katydids, *Katydid*, Warner Bros.
- 4 Hummingbirds, *loveBuzz*, RooArt/Polygram
- 5 Revenge, *One True Passion*, Capitol
- 6 Legendary, *Crushed Velvet*, Wax Trax
- 7 Boom Crash Opera, *These Are Crazy Times*, Giant/Warner Bros.
- 8 Kirsty MacColl, *Kite*, Charisma
- 9 Inspiral Carpets, *Cool as *****, Cow/Rough Trade
- 10 Jack Ruby, *See The Money In My Smile*, TTVT
- 11 Beats International, *Let Them Eat Bingo*, Elektra
- 12 Fugazi, *Repeater*, Dischord
- 13 Jesus Jones, *Liquidizer*, SBK Records

KTXT-FM

Texas Technical University
Lubbock, TX
806-742-3916

- 1 Breeders, *Pod*, 4AD
- 2 New Order, *Motion* (12"), Factory
- 3 Mark Lanegan, *The Winding Sheet*, Sub Pop
- 4 Band of Holy Joy, *Positively Spooked*, Rough Trade
- 5 Inspiral Carpets, *Cool as *****, Cow/Rough Trade
- 6 Sonic Youth, *Goo*, Geffen
- 7 Dinosaur Jr., *The Wagon*, Geffen
- 8 Afghan Wigs, *Up In It*, Sub Pop
- 9 Urban Dance Squad, *Mental Floss for the Globe*, Arista
- 10 The Pooh Sticks, *Formula One Generation*, Sympathy for the Record Industry
- 11 Morrissey, *November Spawned a Monster*, Sire
- 12 Happy Mondays, *Step On*, Elektra
- 13 Various Artists, *The Last Temptation of Elvis*, NME

WESM-FM

Univ. of Maryland-Eastern Shore
Princess Anne, MD
301/651-2816

- 1 Roy Hargrove, *Diamond in the Rough*, RCA
- 2 Stan Getz, *Apasionado*, A&M
- 3 Wallace Roney, *The Standard Bearer*, Muse
- 4 McCoy Tyner, *Things Ain't What*, Blue Note
- 5 Christopher Hollyday, *On Course*, RCA
- 6 Bob Baldwin, *Rejoice*, Atlantic
- 7 Brandon Fields, *Other Places*, Nova
- 8 Wynton Marsalis, *Standard Time*, Vol. 3, Columbia
- 9 Spyro Gyra, *Fast Forward*, GRP
- 10 Rob Mullins, *Tokyo Nights*, Nova
- 11 Allen Farnham, *Fifth House*, Concord
- 12 Gil Goldstein, *City of Dreams*, Blue Note
- 13 Magical Trio, *Meet The*, Emarcy

WZMB-FM

East Carolina University
Greenville, NC
919/757-6913

- 1 Concrete Blonde, *Bloodletting*, IRS
- 2 Modern English, *Pillow Lips*, TTVT/Beggars Banquet
- 3 House of Large Sizes, *Heat Miser*, Toxic Shock
- 4 John Hiatt, *Child*, A&M
- 5 World Party, *Goodbye Jumbo*, Chrysalis
- 6 Bradford, *Shouting Quietly*, Sire
- 7 Primus, *Frizzle Fry*, Caroline
- 8 Immaculate Fools, *Another Man's World*, Epic
- 9 Gene Loves Jezebel, *Kiss of Life*, Geffen
- 10 Sonic Youth, *Goo*, Geffen
- 11 A House, *I Want Too Much*, Sire
- 12 Something Happens, *Stuck Together With God's Glue*, Virgin

Week of July 9

We rotate in college radio and TV music video show playlists from stations in all parts of the country. Get your station's music exposed in this nationally-distributed section. Send your playlists in the format above to NACB Music Charts, Box 1955-B.U., Providence, RI 02912 or call NACB at 401/863-2225.

CMJ NEW MUSIC REPORT: College Radio

245 Great Neck Rd., 3rd floor
Great Neck, NY 11021
516/466-6000

- 1 Sonic Youth, *Goo*, DGC
- 2 The Breeders, *Pod*, 4AD/Rough Trade
- 3 David J, *Songs From Another Season*, Beggars Banquet/RCA
- 4 Jesus Jones, *Liquidizer*, SBK
- 5 Adrian Belew, *Young Lions*, Atlantic
- 6 Ultra Vivid Scene, *Joy 1967-1990*, 4AD/Columbia
- 7 24-7 Spyz, *Gumbo Millenium*, In-Effect
- 8 Concrete Blonde, *Bloodletting*, IRS
- 9 Sundays, *Reading, Writing And Arithmetic*, Rough Trade/DGC
- 10 Mazzy Star, *She Hangs Brightly*, Rough Trade
- 11 Strawberry Zots, *Presents: Cards...*, RCA
- 12 Revenge, *One True Passion*, Capitol
- 13 Iggy Pop, *Brick By Brick*, Virgin

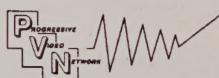
ROCKPOOL: College Radio

83 Leonard St., 2nd floor
New York, NY 10013
212/219-0777

- 1 Sonic Youth, *Goo*, DGC
- 2 The Breeders, *Pod*, 4AD/Rough Trade
- 3 Mazzy Star, *She Hangs Brightly*, Rough Trade
- 4 Revolting Cocks, *Beers, Steers & Queers*, Wax Trax
- 5 24-7 Spyz, *Gumbo Millenium*, In-Effect
- 6 Ultra Vivid Scene, *Joy 1967-1990*, 4AD/Columbia
- 7 Jesus Jones, *Liquidizer*, SBK
- 8 Primus, *Frizzle Fry*, Caroline
- 9 Sundays, *Reading, Writing...*, DGC
- 10 Jello Biafra/D.O.A., *Last Scream of the Missing Neighbors*, Alternative Tentacles
- 11 Strawberry Zots, *Presents: Cards...*, RCA
- 12 Legendary Pink Dots, *Crushed Velvet Apocalypse*, P.I.A.S.
- 13 Strawberry Zots, *Presents: Cards...*, RCA

Week of August 1. Courtesy of Rockpool.

PROGRESSIVE VIDEO NETWORK



- 1 Modern English, *"Melt"*, TTVT
- 2 Consolidated, *"Dysfunctional"*, Nettwerk
- 3 Sneetches, *"Heloise"*, Alias
- 4 Steve Wynn, *"Carolyn"*, Rhino
- 5 Nine Inch Nails, *"Head"*, TTVT
- 6 David J, *"Chauffer"*, Beggars Banquet
- 7 Swamp Zombies, *"Creeps"*, Dr. Dream
- 8 Human Radio, *"Me and Elvis"*, Columbia
- 9 The Heartthrobs, *"Dreamtime"*, Elektra
- 10 Sonic Youth, *"Cool Thing"*, DGC
- 11 Adamski, *"Killer"*, MCA
- 12 Electrile 101, *"Talking"*, Polygram
- 13 Bel Canto, *"Shoulder"*, IRS
- 14 Week of July 30.

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Week of August 3. Courtesy of CMJ New Music Report.

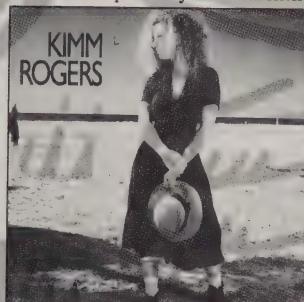
MAJOR: Kimm Rogers, *Soundtrack of My Life*, Island Records, 212/995-7874

In a music world overwhelmed by an ever-growing number of women sporting folky looks, acoustic guitars and predictable music, Kimm Rogers combines blues and folk, torch and rock, a tempestuous voice and irreverent guitar playing for a sound as happily varied and kooky as her background of growing up in Nashville, Cleveland and L.A.

Soundtrack of My Life is great for college radio because it is really untypable. If you're looking for something torchy with rock-guitar twang, check out "Desperate," a song which best demonstrates Rogers' unique, high-pitched yet full timbre vocals that have the ability to change from the breathy quality of Kate Bush to the deep blues vibrato similar to that of Chrissie Hynde. The track that is most addictive (and which is the first track on video) is "Right By You", a medium tempo rock lyric that is interestingly enhanced by the country feel of slide guitar. Thoughtfully and musically potent, "Overcrowded in My Arms" is a definite must-play which uses rich keyboards, heavy bass, and unfinished chord progressions to express desperation and insecurity.

In addition to deftly crafted arrangements by Steven Soles, while include such innovative and melodic pairings as acoustic guitar and cello on "Walk on Water", Rogers' songs impress through the incredibly intellectual yet simple lyrics that express a willing desperation to accept the day to day ironies and joys of our existence. The title track is the most poetic and funny offering on the album; in a blues arrangement that transports one to a smoky blues bar in New York City's East Village, Rogers contrasts the unpredictability of life to the predictability of a film in a passionate lyric that concludes ironically with "Not to worry... It's only real life."

"A Lot On My Mind" expresses a refreshingly down-to-earth attitude in opposition to many hoier-than-thou musicians, as Rogers admits that there are a zillion problems in the world ("There's war, there's pestilence, there's ignorance and innocence...") but that her own "love and strife" may be the only things she can honestly change. For folk fans, check out "My Dear Mama", a wrenching ballad that captures the dichotomy of fear and desire of one's own independence and breaking of family ties. Yanking heartstrings as well as guitar strings on "What It Is To Love," Rogers reminds us that if nothing else, love has to be so raw and painful so that the blues will forever continue to be sung.



UNSIGNED: Public Service, *Somebody Scream*, Chris Manos: 215/465-2509 or True Lou: 215/465-1636

When I say Public Service, I'm sure that most of you really "with it" PDs and MDs are probably thinking, "Oh, no!!! He's going to talk about visiting old age homes or giving blood..." WRONG!!!

This band hails from Philadelphia and is made up of five guys: Ali, Ace, Rude, True Lou, and Mikey (sounds like the line up for a radical punk surfer/rapper version of "The Waltons"). Their blend of rap/funk/ska/thrash music has been popping up in such diverse locations as the "Mashin' Up the Nation" volume 1 & 2 compilations on Harvard Square records, "A Taste of Philadelphia" volume 1 & 2 compilation tapes (distributed at NMS 1989 and SXSW 1990 for you music convention goers) and at the Mercado Caribe Club on Austin, TX's Sixth Street over St. Patrick's Day during SXSW '90.

Their independently-produced and -released tape entitled *Somebody Scream* has four songs on it that range from sheer lunacy to kicking funk with lots of great rhythms and vocals in between. The first two songs, "Rude Awakening" and "Salt & Pepper," will remind you of early Madness and Adam and the Ants with the freestyle rhythms and slick guitar work that marked these two acts

before they sold out and went commercial. The other two songs, "Matter of Time" and "Dine and Dash" are flavored by a touch of the Beastie Boys rap style, with fast-paced, hard-hitting vocals with a lyrical style reminiscent of Psychedelic Kapus' incredible Gene Genie and Manny "Man" Martinez (complex and crystal-clear all at once).

The blend of differing musical influences and backgrounds on this recording is done nearly seamlessly. The few rough edges that remain are overshadowed by the band's wide range of instrumentation; one that is not only refreshing, but also adds dimension and depth to songs that seem hard to define and yet somehow are strikingly familiar.

Anyway, if you are all interested in some good sounds from Philly without the hassle of making a personal appearance to get 'em, then program some Public Service at your station.

INDEPENDENT: Jellyfish, *Bellybutton*, Charisma/Atlantic, 212/586-7700

Retro Rock seems to be the hip thing right now. Madonna is not the only artist who can be accused of reaching into the past for an image with bands like Bongwater and Jellyfish getting attention.

Even if you never look at the album cover that pictures the band members in 1969 flower pants framed by a candy necklace and bubbles (not the Lawrence Welk kind) in a mushroom field, you can't ignore blatant musical flashbacks *à la* the Who and lyrics like "I think I'd like to play guitar and be a Beatle."

On many of the tracks Jellyfish ends up sounding much like the Fab Four. However, the band should be commended for their excellent command of production and varied use of instrumentation. The first cut on *Bellybutton*, "the man i used



to be," has an intriguing organ intro, but when I think Hammond B-3 organs I can't help but envision the Doors and pink flower lights rotating on a back screen. "That is why" is the best of Jellyfish's retro tunes, with '70s orchestration and a Lenny Kravitz-type

sound—someone else who has not escaped being likened to the Mop tops.

This is not to say that Jellyfish's adaptations aren't excellent and interesting musically—but some cuts, like "baby's coming back," may cause listeners to say, "Hey, do you remember what Queen album that was on—I can't quite place it." But with songs like "all i want is everything," Jellyfish demonstrates that they don't need to depend on retro rock. This cut has a much faster, dancier clip, tipped with twangy guitar, somewhat like early Clash. The humorous lyrics here show their ability to laugh at themselves.

"She still loves him" is my second pick, a very poetic "love gone numb" ballad about a soured marriage that successfully uses lots of piano and the very Beatlesque arrangement of the main vocal being responded to by the chorus in each line. Again, it is an interesting arrangement: plucking violas complemented by semi-distorted guitar. "I wanna stay home" is the most modern-sounding tune which combines the longing ephemeral vocals of Andy Sturmer with a similarly spooky trumpet solo. As with many bands who adopt an instrument not usually used in rock and make it their trademark (Jethro Tull's flute, Camper Van Beethoven's violin), Jellyfish likes harpsichord (especially on "now she knows she's wrong"). So if you like baroque instruments, bubbles and Beatles, *Bellybutton* is for you.

College Broadcaster reviews at least one major label, one independent and one unsigned release every issue. To write a guest review, contact NACB at 401/863-2225. If you have a release for consideration in this nationally-distributed section, send one copy to Music Reviews, NACB, Box 1955, Providence, RI 02912.

Programming College Radio by Computer

by Karyn Chinskie

69/86/88

It's one of those days. You're MD or PD of your college radio station and you're hearing the Bee Gees disco classic "Saturday Night Fever" for the fourth time today and it's crawling up your spine. Meanwhile, you are deciphering DJ playlists to count up the number of songs in the key of C played last week to report to a music journal. Then you hear the DJ announce that he found the Bee Gees record in current rotation and he thinks it may be the new dance remix. You cringe; something's wrong.



A computer at the radio station can help. Although they can't entirely eradicate disco, computers can balance and control programming, compile playlists by any number of specifications, and organize the most garbled music library. Depending on what software program you choose to work with, these functions may be only a starting point leading to a fully automated studio.

Computers are not newcomers to the college campus. The last decade has watched computer terminals pop up in classrooms, dorms, libraries, newspaper offices, bookstores—basically wherever there is information to organize, save and access. The bottom line on computers is that they make things quick and easy.

Another reason for radio stations to look into computers is to consider the life-after-graduation world of broadcast. Most commercial stations are working with computers in some capacity. According to Karl Kessler, Program Director at Temple University's WRTI-FM, simulating pro-

fessional broadcasting at the college level prompted his station to look into a computer program. "We feel that as part of their education, we should train the students in proper broadcast behavior. A realistic environment with a computerized library and playlist would make sense. Our experience has been that the perception of a DJ is the making and breaking of new artists by what you play. But this is not reality. If you look at the music industry, there are not many old-time DJs left and most of the musical choice is determined for them."

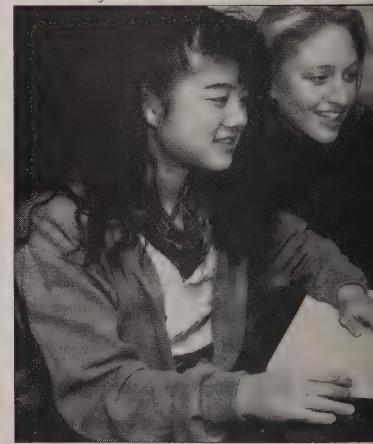
Types and Cost

Whichever argument persuades you that a computer is what you need, the next step is to know what is available and affordable for your station. The prices of the programming-related software systems range from free (to stations that use it as an educational tool) to about \$1,000.

Four systems that cater to college formats are: *Selector*, an IBM-compatible system produced by Radio Computing Services that accommodates any program format and can be used by the DJ in the studio or not; *Logbase 2.0*, also an IBM-compatible system created by a college broadcaster and marketed by Sound Media Services that is not used directly by the DJ; *The Station Manager*, used by the DJ right in the studio, also IBM-compatible and useful for any format, a system created for college station KFJC-FM and now available through Innovative Data Systems; and *SCRAMM* (Small Computer Radio Music Manager) a program marketed by Computers in Radio which is compatible with IBMs for jazz, classical and folk formats, used by the DJ in the studio.

Records, tapes, CDs, carts—they're strewn about, so cluttered and mixed up at many college stations that Pat Metheny and Metallica could be shelved together quite accidentally. All of the software systems offer a built-in method to tackle the record library. *Selector* uses a numeric system to file records and allows the programmer to find songs by artist name, song title or part of a title and category (e.g., jazz or metal).

There is also an area called "songnotes" where information about the artist, song, or upcoming events can be stored and printed onto playlists for access to the DJ. WRTI's Karl Kessler finds that the songnotes function comes in handy: "We're an all-jazz station. We've got people listening who know a lot about jazz. There's so much to know



Software Program	Station Format	Cost	Additional Databases?	Contact & Phone
Logbase 2.0	Any (suggested for off-air, carrier-current stations)	\$149	No	David Gravel Sound Media Services 800-533-2344 in Florida 800-327-7888 elsewhere
Selector	Any	Free to stations using it as an educational tool	MusicBase Under \$1,000	Lee Facto Radio Computing Services 914-723-8567
SCRAMM	Jazz, folk, classical	\$150	\$600	Eric Buchter Computers in Public Radio 813-962-8198
Station Manager	Any	\$1,095	No	James Rucker Innovative Data Systems 415-694-1102

and you can't possibly know it all, but you want to sound knowledgeable. That's the trick to DJing; you don't need to know everything; you just need to sound like you know everything."

Logbase 2.0 has a flatfile system where, once entered, information about songs and albums can be accessed by artist, title or number pre-assigned by its record company. The system can hold about 5,000 entries. David Gravel, the consultant for Logbase, suggests that although the system is not intended for direct use in the studio, a printout of the record library log can be made so that DJs will have an up-to-date listing of the musical choices available to them.

The Station Manager, used directly by the DJ, features a rapid search function whereby DJs can find their musical choice by song title or artist. It also helps the DJ locate where the cut is by listing its derivation: CD, cassette, etc. There is also an option for the DJ to make comments on the songs that have been played for future reference.

SCRAMM's record library works in much the same way as the other systems: selections can be located by composer, title and musical genre. Eric Buchter from Computers in Public Radio (CPR) is currently working on a hypercard system where information about music can be tracked down by



the programmer more easily by using a mouse rather than by the slower keyboard method.

The drawback of a computerized record library is that someone has to input the data about the various records and artists into the computer. David Gravel chuckled at the time it takes to enter the information because, "Yes, well, you do have to enter one record at a time." Lee Facto, the president of RCS ("The Selector People") indicated two factors that determine the amount of time between receiving the Selector package in the mail and actually using the system. The first is whether or not you have used a system like it before. The second, Facto says, "depends on the size of your record library. It can take two days on the short end if your library is small and up to four to six weeks if you have a big library and a complex format." Given the volunteer nature of staff at college stations, it can take even longer. At WRTI-FM, it took Karl Kessler about three months to enter enough information to use Selector on a test basis for one or two dayparts and then another six months before he ran the system on a 24-hour basis. He said that of the 5,000 available record memory space, he has filled about 1,500 to 1,600 and he adds new records every week.

RCS and CPR have insightfully created additional programs to combat the problem of filling up the database. SCRAMM offers a system pre-stocked with 20,000 jazz, classical and folk recordings. RCS joined forces with *Billboard* magazine to develop MusicBase, a database that contains over 20,000 entries with such information as chart rankings, release dates and key openings and closings of songs. According to Chuck Des, the senior consultant for MusicBase, MusicBase works in conjunction with the Selector system from the beginning, or it can "clean up" a Selector database that is already in use by pre-

empting inaccurate or outdated data about songs recorded in Selector (e.g., intro, outro and run times) with the proper data in MusicBase. The package also includes trimonthly and annual updates on diskette, containing music chart status and other related information.

Eric Buchter of CPR talks of a future project where a unified database would be created for use by any station because "All stations are using the same information, so why should everyone have to enter it separately?" The data for this system would come from both radio stations and record companies and would be like a dictionary of music on computer.

More Than Just Library Maintenance

What the computer can do for your station only begins with managing your record library, but many stations that have computers do not explore the possibilities. Eric Buchter sent a survey about computers in radio in his newsletter, *Music Notes*, and found that many of the stations that do have computers only use them to catalog records. "There's a mix of emotions," he says, "people not understanding what the computer can do. They



The Station Manager software in action: KFJC-FM/Foothills Jr. College's Doug Kelly uses it to find a song (opposite, top) and two station staff look over a record label's airplay statistics (center spread). Above: Selector opening menu screen

often think their ways of running a station are unique, but they're not really doing anything different." After all, programming is programming.

To solve the music director's nightmare of tabulating playlists and the trafficking nightmare of keeping track of which ads or PSAs ran or didn't run, the software systems provide methods of making charts and proof of performance certificates for record companies, music trades, ASCAP and BMI. Using whatever criteria the programmer chooses, the computer will generate a list. If the computer is not used directly by the DJ, as the case may be with Logbase and Selector, some data will

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EAST MEETS WEST The New Media in the Political Arena

October 4, 1990

Featured guest: Sydney Head, author of *Broadcasting in America*

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1785

WESM-FM Named Black College "Station of the Year"

by Michael C. Jenkins, Music Director, WESM-FM

Princess Anne, MD—WESM-FM moved the national spotlight to Maryland's Eastern Shore in April when it was named Radio Station of the Year at the 12th Annual Black College Radio Convention held in Atlanta, Georgia, on April 14, 1990. The focus of this year's convention was to create and maintain a vehicle for traditional black colleges and to acquire information for the construction and maintenance of college radio and television stations.

The featured speakers for the convention included Ms. Robin Grimes, National Marketing Manager for the Southeast Region of the Television Bureau of Advertising, Mr. Hundley Batts, owner of WEUP-AM/ Huntsville, Alabama; and the Honorable Andrew C. Barrett, the only black commissioner on the FCC.

WESM-FM is licensed to the University of Maryland-Eastern Shore (UMES) campus, located less than 2 1/2 hours from Baltimore and Washington, D.C. As a community-minded public radio station, WESM plays a major role in the educational and cultural needs of a large listenership residing on the Eastern Shore of Maryland and throughout the Delmarva Peninsula.

The radio station only celebrated its third anniversary last May, which makes the award so special. Without the benefit of a large operating budget or a large staff, the existing station personnel must assume many different roles and wear any number of "hats" to get the job done.

"We do have constraints but we don't look at them as handicaps," General Manager, Robert A. Franklin, said. "If anything, the limitations make us better at what we do."

Franklin and Program Director, Milton S. Blackman, were in attendance at the BCR Convention award ceremonies held at Paschal's Hotel in downtown Atlanta. According to

Franklin, "The award reaffirms WESM's stated commitment to excellence in broadcasting to all residents of the Delmarva Peninsula."

In addition to the award presented to the station during the 1990 convention, WESM has received consistent publicity locally for its community efforts. Among the honors bestowed the staff was a Congressional resolution delivered on the House floor by Congressman Roy L. Dyson (MD, 1st District), and WESM G.M. Franklin was the 1990 recipient of the "Gavel" Award presented by the State of Maryland Bar Association for his public affairs program, "Like It Is."

Two WESM
programs will
be nationally
syndicated
beginning this
month

The rich history of the tiny campus in Princess Anne, Md., was enhanced by its radio station being designated as BCR "Station of the Year." The award itself is special in that it was given by peers within the broadcast industry. As we enter the last decade of the 20th Century, both the UMES campus and radio station are growing in order to accommodate increasing enrollment and residents within the listening area, respectively.

Whether it's blues, gospel, big band, reggae or our primary format, jazz, WESM's offerings will continue to expand musically. As for public affairs programming, our consumer information, health hints and thought-provoking, community-minded programs will embrace and inform all listeners.

The title, "Station of the Year," is one that will be worn with pride. We at WESM will continue to be on the forefront of professional broadcasting excellence. □

MEMBERSHIP APPLICATION

Station Membership \$50/year

Stations must submit the station survey and be accepted. This membership is open to television and radio stations and radio and television clubs affiliated with a college, university, junior college or high school, as well as film, broadcasting, communications, journalism, or other media-supervising departments. Station Membership entitles the station, club or department to:

- Two subscriptions to *College Broadcaster* magazine for 1 year.
- Affiliation with U•NET to receive and submit programming
- Receive a copy of NACB Station Handbook and periodic inserts
- Access for a school to NACB's general services including record servicing information, NACB Newsletter, legal and consulting advice, etc.
- Send at least two representatives to national conferences, and at least one representative to other national meetings
- Two votes in the affairs of NACB
- Can have one representative run for office on NACB's Board of Directors

Individual Membership \$20/year

This membership is open to students and faculty only. Individual membership entitles you to the following:

- One year subscription to *College Broadcaster* magazine
- Access to all general services of NACB including information about NACB activities and national projects, record servicing information, consulting, NACB Newsletter, etc.
- The option to attend national conferences and meetings
- One vote in the affairs of NACB (NACB is run by its members)
- The option to run for office on NACB's Board of Directors

Associate Membership \$25/year

For representatives of professional companies and societies related to the media industry and alumni of college broadcasting. Associate Membership entitles you to:

- One year subscription to *College Broadcaster* magazine
- The option to attend national conferences and meetings
- Access to all general services of NACB including information about NACB activities and national projects, record servicing information, consulting, NACB Newsletter, etc.

Application Procedure

Fill out the appropriate portion of application form. You may photocopy the form. Enclose payment or indicate payment will be forthcoming. You will receive a response within four weeks.

MEMBERSHIP TYPE

STATION

Fill out:

SECTION 1
SECTION 2

INDIVIDUAL

Fill out:

SECTION 1
SECTION 2 (optional)

ASSOCIATE

Fill out:

SECTION 1

SECTION 1: STATION REPRESENTATIVE, ASSOCIATE AND INDIVIDUAL MEMBERSHIP APPLICANTS

Name _____

Date of graduation _____ Phone # _____

Address _____

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

School/Company _____ Type _____

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

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

Payment enclosed Bill me

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

SECTION 2: STATION PROGRAMMING INFORMATION

Describe projects in progress at your station or department. List your station's format, program schedule, public affairs activities, promotions, concerts sponsored or any other recent activities.

Comments or questions to NACB:

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 _____

School name _____

Address _____

City _____ State _____ Zip _____

Radio Television Frequency _____ Hours on air/day _____

Phone (_____) _____ Fax _____

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):

- Educational or non-commercial FM
- Carrier current AM
- Commercial FM and/or AM (circle)
- Closed circuit cable TV
- Broadcast TV channel #_____
- Carried on local cable outside campus. Cable operator: _____
- Cable FM. 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 programming: _____ Submit
 - Receive via satellite Receive via tape (radio network only)
 - Broadcast insurance co-op Regional conferences
- Other project ideas (list): _____

APPLICANT INSTRUCTIONS

Station Membership: Fill out Survey and Section 1 and 2 on other side.

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

Individual Membership: Fill out sections 1 and 2 (optional) on reverse.

PERSONAL INFORMATION

Your name: _____

Position: _____

STATION INFORMATION (cont.)

Number of student staff (paid and unpaid)

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

Financial Matters

*Please estimate if you
cannot give exact figures*

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): _____

Return to:

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



Announcement

NACB's first 'Top Station Search' offers all college radio and television stations a chance at fame. Step forward and be recognized in our nationwide search.

In its first annual competition, NACB wants to recognize the stations that best integrate four of the most important aspects of fine broadcasting: **programming, promotions, community service and overall station management/operations**. Judged by these categories, the top stations in each category will be honored in the January 1991 issue of *College Broadcaster* magazine and a #1 station will be chosen in each of the following groups:

- **Radio:** a) broadcast and b) carrier current or cable
- **TV:** a) off-campus (broadcast or local cable) and b) on-campus (cable, closed-circuit or production club)

Stations need not be NACB members to enter. You may enter as few or as many categories as you like. In order to nominate your station, return this form (or a photocopy) postmarked by **Monday, October 29, 1990**, to: Top Station Search, NACB, Box 1955, Providence, RI 02912. If the supplementary materials requested below cannot be sent immediately, you may provide them later (after the first round of judging). If you have any questions, please contact NACB at 401/863-2225 as soon as possible. Let us know why you feel your station is among the best so we can share your achievements with the broadcasting world.

Station: (call letters or name) _____

Station Type (check one only)

- **Radio:** broadcast or carrier current or cable
- **TV:** off-campus (broadcast or cable) or just on-campus

School: _____

Address: _____

Phone: _____ **Best time to call:** _____

Submitted by (include title):

1. Programming

How have you structured program schedule? How have you made individual program choices? (Also, for radio: what format (or lack of one) does station operate under?) What makes station unique in its market? How is programming serving campus and/or community needs? What specific feedback have you received indicating that your programming is appreciated?

Suggested supplementary materials: *promotional flyers, samples of items created, recent program guide, tape of promo spots aired, press clippings.*

3. Community Service

What has your station done, on air *and* off air, to serve the campus (and, for stations with an off-campus audience, the off-campus) community? (e.g., major issue news coverage, food drive for the homeless)

Suggested supplementary materials: *press releases, sample tape of PSA's aired, press clippings, measurements of community impact.*

4. Overall Station Management/Operations

What is your station structure? How is it well-suited to college station management? What does your training program consist of? How is it successful? How do your departments interact? How do managers motivate volunteer staff? How is problem-solving addressed in meetings and elsewhere?

Suggested supplementary materials: *recent program guide, recent playlists (radio), outside correspondence received, sample program tape.*

2. Promotions

(Be as detailed as possible.) What unique and successful promotions has your station undertaken in the past year? What impact did they have on your station staff's morale, audience, etc.? What future promotions do you have planned? How have you incorporated promotions into your overall programming scheme? Into your fundraising scheme?

Suggested supplementary materials: *copy of training program guide, station policy manual, station newsletters, staff memos.*

Please attach additional sheets as you run out of space.

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6.5 AH



L-1.9
1.9 AH



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Company Name _____

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595 West Hartsdale Avenue, White Plains, NY 10607
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NO ONE UNDER THE AGE OF 12 WILL BE ADMITTED

Practical Hints for Electronic Work: Part 1 of 2

by Ludwell Sibley, WCVH, Flemington, NJ

Preserving Open Space

With rack panels, it often happens that there is, say, 7" of rack space available but a new device being built needs perhaps 5-1/4". It is a mistake to use a 7" panel in this case: a year from now you'll need a 1-3/4" rack space, and you will have to rebuild the original unit to free up the room. It is much better to spend a bit more for a 5-1/4" and a 1-3/4" panel and have the flexibility.

Sawing Rack Panels

Aluminum rack panels, and other aluminum stock of similar thickness, can be sawed nicely with a table saw. Just use a fine-toothed plywood blade. The result is a smooth cut with little burring. The blade becomes dull somewhat faster than when cutting wood, but not dramatically so. This makes it possible to build custom-width panels, to reuse portions of old panels by cutting them down and to salvage metal stock for general use.

Ceramic Capacitors Failing

We had an odd failure in the 1978 production studio board a year ago: a

bypass capacitor on the 24-volt supply bus on a preamp card failed. This 0.1 microfarad, 50-volt ceramic unit shorted out and physically burned open.

With inspection of the rest of the circuit cards, a second capacitor turned out to have suffered the same fate: all that was left was the wire leads. This sort of failure is hard to explain: It surely wasn't any voltage stress, as the capacitors ran at half their ratings. The only easy explanation was perhaps a metal-crystal "whisker" forming through a pore in the ceramic, growing until it caused a short.

To avoid, or at least defer, any future failures of this sort, all of the dozen bypass capacitors of this type in the board were replaced. That was a year ago, and the board is working fine.

*The moral:
Lightning damage isn't necessarily blown parts.*

the idea being that impulses of several hundred volts may come along on the 120-volt line and cause damage. But protectors are not all the same, and it looks as if the damage isn't necessarily physical.

The experience goes like this: My home PC is a reputable AT-clone



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

itudinal choke coil, intended to stop common-mode surges (i.e., surges occurring between both wires and ground). It includes some hefty bypass capacitors to stop any residual surge.

The moral: lightning damage isn't necessarily blown parts, and minimum-type surge protectors protect against only wire-to-wire impulses. Of course, this is a residential installation having an overhead power feed, not a campus. Nevertheless, at the least, think twice before keeping the machine going during a storm.

Lightning—Phase Two

Like a lot of FM stations, WCVH has a Bird wattmeter permanently installed in the feedline of the antenna, which is used to calibrate the power meter that is part of the transmitter. Our tower has a long history of getting hit during thunderstorms, so local practice is to protect the accuracy of the measuring "slug" by storing it outside the wattmeter. A simple dummy plug covers the slug hole in the wattmeter housing when not in use.

Lightning is tricky stuff. I once visited an FM station in California at which the chief engineer explained in a puzzled way that the low-pass filter on his transmitter had failed even though it was running at only a third of its rated power. Maybe so, but the site is a mountaintop at 2,700-foot elevation, with excellent exposure to lightning damage. ▶

MIC-MAZE Microphone Processor



Applications: Microphones...plus

The Mic-Maze is also a multifunction device that is ideal for FM processing, SCA, STL, TV, satellite up-link, and production. So transparent, that it will process FM composite baseband without artifacts.



42 Elaine Street • R.R. 1 • Thompson, Connecticut 06277
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\$35 Fee Required of DJs

Effective last May 21, the FCC instituted a \$35 per person fee to acquire Restricted Radiotelephone Operator Permits (the Third Class license that a DJ needs to be on air). NACB is fighting this, however. In two petitions for reconsideration submitted to the FCC in June (one by NACB) a waiver of this fee was requested for college broadcasters, based on financial hardship and the noncommercial nature of their stations. In the meantime, however, each fee must be sent

with FCC Form 753 to: FCC, P.O. Box 358295, Pittsburgh, PA 15251-3295, though stations should attach a statement requesting a waiver. NACB sent a sample comments letter to all member stations in July, urging them to send photocopies of it to the FCC. NACB still encourages stations to send their own letters to: Office of the Secretary, FCC, 1919 M Street, NW, Washington, DC 20554. Action is expected this fall, as the comment period is ending soon. (Partial source: *NAB Radio Week*)

LPTV Fees

LPTV stations were also hit with new or increased fees, including: \$425 for construction permit, \$85 for license, \$35 for license renewal, and \$100 for special temporary authority. All filings must be accompanied by FCC fee processing Form 155 and sent to: FCC Mass Media Services, PO Box 358185, Pittsburgh, PA 15251-5185. (Source: *The LPTV Report*)

College radio is endangered by the \$35 DJ fee imposed by the FCC.

FCC Adopts 24-Hour Indecency Ban Report

The FCC unanimously agreed with its Policy and Rules Division's report that a 24-hour ban on explicit program content was the right measure to protect children's (defined as 17 years and under) access to "indecent" broadcast programming. The FCC received 88,000 letters in favor and 4,500 letters against the proposed 24-hour ban. It is expected that the FCC will continue its current policy of acting upon indecent broadcasts aired up to 8 p.m. only until the issue goes to the U.S. Supreme Court for a final decision. (Partial source: *NAB Radio Week*)

New Fund Helps Independents

National Video Resources, Inc., a new non-profit corporation to increase access nationwide to videotapes not readily available to the public. The organization, funded with an initial \$850,000 Rockefeller Foundation grant, will focus on independent feature films, social issue documentaries, visual and performing arts programs, and experimental film and video. This will give a major boost to independent video and filmmakers having difficulty in accessing commercial distribution outlets, as well as for foreign producers. For more information, contact Gretchen Dykstra, NVR Project Director, at 212/925-6675. (Source: Rockefeller Foundation)

Record Label Lowers Prices for New Artists

In a ground-breaking move beginning this past June, Island Records has discounted their new artist releases in CD and cassette formats to encourage a \$9.98 suggested retail price. The goal is to encourage consumers to try new, relatively unknown bands. Once an artist's sales reach 25,000 or 50,000 units, says the label, the release will return to normal price. (Source: *Rolling Stone*)

September



6-10: **Cinetex 1990.** Cinema and video conference & expo. Las Vegas, NV. American Film Institute: 617/449-6600.

7-9: **American Women in Radio and Television.** Northeast area conference. Buffalo, NY. 202/775-2625.

8-11: **International Teleproduction Society (ITS) annual conference.** New York, NY. 212/629-3266.

9-13: **Nat'l. Assn. of Telecommunications Officers and Advisors annual conference.** Dearborn, MI. 202/626-3061.

10-14: **North American TV Institute conference at Video Expo.** New York, NY. 914/328-9157.

11-14: **Nat'l. Broadcast Editorial Assn. annual convention.** Orlando, FL. 301/468-3959.

12-16: **Radio '90 Convention and Broadcast Education Assn. (BEA) Radio Only conference.** Sponsored by National Assn. of Broadcasters. Boston, MA. 202/429-5300 or -5355.

13-15: **Foundations Forum.** New York, NY. Hard rock and heavy metal-only conference. 212/645-1360 or 213/392-5401.

13-15: **Public Radio in Mid-America (PRIMA) fall conference & annual meeting.** Chicago, IL. Jeff Stoll: 314/341-4386.

14: **Society of Broadcast Engineers, Central NY Chapter 22, annual regional convention.** Liverpool, NY. John Soergel: 315/437-5805.

16-18: **Southern Cable TV Assn. 1990 Eastern Show.** Washington, DC. 404/252-2454.

18-20: **Great Lakes Cable Show (IL, IN, MI, OH, WI).** Indianapolis, IN. 317/634-9393.

18-22: **Midwest Radio Theatre Workshop Conference and Live Radio Theatre Performance.** Columbia, MO. Sessions on marketing, grantwriting, new trends in radio theatre, on-site field recording, new technology, sound effects, scriptwriting, producing and directing, literary rights, etc. Diane Huneke: 314/874-1139.

20-22: **West Coast Public Radio annual conference.** Eugene, OR. Martin Neeb: 206/535-7180.

21-23: **Maine Assn. of Broadcasters annual meeting.** Sebasco, ME. 207/623-3870.

21-25: **Audio Engineering Society (AES) annual convention.** Los Angeles, CA. 212/661-8258 or Ronald Bennett at 818/986-4643.

21-25: **International Broadcasting Convention (IBC).** Brighton, England. UK Aspects of broadcast engineering and related topics. Emphasis on emerging technologies. 011-44-01-240-1871.

24-27: **Radio-Television News Directors Assn. (RTNDA) int'l. conference & expo.** San Jose, CA. 202/659-6510.

25-27: **Atlantic Cable Show.** Atlantic City, NJ. 609/848-1000.

26-28: **NUTN Teleconferencing Workshop.** Washington, DC. National Univ. Teleconference Network: 405/744-5191.

27-28: **National Cable TV Assn./National Assn. of Minorities in Cable urban markets seminar.** New York, NY. 202/775-3669.

28-29: **Alpha Epsilon Rho (national broadcasting society) north central regional meeting.** Univ. of Wisconsin-Oshkosh. Ken Metz: 715/723-2257.

30-Oct. 2: **Minnesota Cable Communications Assn. annual convention.** Rochester, MN. Mike Martin: 612/641-0268.

30-Oct. 2: **Oregon Assn. of Broadcasters and Washington State Assn. of Broadcasters joint annual meeting.** Portland, OR. 503/257-3041.

30-Oct. 3: **Southern Educational Communications Assn. (SECA) conference.** Miami, FL. Kathleen McDermott: 803/799-5517.

Supreme Court Supports Minority Broadcasting

In upholding an FCC ruling awarding a license to a minority-owned group, the U.S. Supreme Court codified two FCC programs which favor minority ownership in broadcasting—against the Bush Administration's wishes. The court believes the programs support broadcast diversity. (Partial sources: *NAB Radio Week* and *New York Times*)

Denon Makes New Generation Radios

Denon America, Inc., has agreed to begin manufacturing AM/FM radio tuners that include AM/C-Quam stereo, FMX for distant FM reception, AM noise blanking to reduce static, an expanded AM band to 1705 KHz to include new frequencies and 30-station preset memory, among other features endorsed by NAB. (Source: *The Pulse of Radio*)

Sexual Content In Itself Not Indecent

In a ruling released last May, the FCC upheld the dismissal of a complaint against KING-TV/Seattle, WA, for offensive material on the program "Teen Sex, What About the Kids?" The FCC stated that "precedent clearly holds that sexual subject matter does not necessarily render material indecent; rather...only...where presented in a pa-

tently offensive manner." The program's sexual content was deemed to be presented in a clinical, educational manner.

College Programs Honored

The Golden Reel Awards, given by the National Federation of Community Broadcasters for the best in community radio programming at last April's national convention, honored several college stations, including: WXPN-FM/Univ. of Pennsylvania-Philadelphia in the Multicultural or Special Audience Programming category for the daily call-in program "Kid's Corner," WRHU-FM/Hofstra Univ.-Hempstead, NY in the Local Radio Drama category for "The American Short Story," dramatizations of high school literature; KPBS-FM/San Diego (CA) State Univ. in the National Special Event Coverage category for "Between Women There Are No Boundaries;" and KUAR-FM/University of Arkansas-Little Rock in the Documentary category for "Teen Pregnancy, Arkansas' Hundred Million Dollar Babies." (Source: NFCB)

Public Broadcasting Archives Founded

The Ford Foundation, along with CPB, PBS and NPR have committed almost \$400,000 to the

creation of a library at the University of Maryland-College Park which will house documents, films, audio and video works related to public broadcasting. (Source: *Current*)

PBS and Discovery Propose New Cable Channel

Public television has initiated a formal study, in conjunction with cable system-owned The Discovery Channel, to establish a national, noncommercial cable service. With an educational, broad adult-learning focus, the venture would be funded by license fees and corporate underwriting. PBS's broadcast affiliates showed little concern at their recent national convention in Dallas. (Source: *Broadcasting*)

New Cable and Broadcast Affiliations?

Multiple cable system owners TCI and Continental independently asked NBC and CBS, respectively, to affiliate with the networks in areas served by their cable systems that lack broadcast affiliates. Though this isn't likely to happen, other smaller deals are, such as KETK-TV/Jacksonville, TX's special local newscast that will be carried by cable systems in certain portions of KETK's coverage area. Such cooperative localism is seen as a move ▶

Conferences and Events

October

4-7: Society of Broadcast Engineers (SBE) national convention. St. Louis, MO. 800/225-8183 or 317/842-0836.

6: NACB/AERho Regional Conference. Ithaca College, Ithaca, NY. 401/863-2225.

9-11: Mid-America Cable TV Assn. annual meeting & show. Kansas City, MO. Rob Marshall: 913/841-9241.

11-14: Women in Communications annual conference. Las Vegas, NV. "Theme: Capture the Opportunity." 703/528-4200.

11-15: MIPCOM, Int'l. film and program market for TV, video, cable and satellite. Cannes, France. 212/750-8899.

12-14: Alpha Epsilon Rho (national broadcasting society) east regional meeting. Syracuse Univ., Syracuse, NY. 718/780-5555.

12-14: Missouri Broadcasters Assn. fall meeting. Lake of the Ozarks, MO. 314/636-6692.

13-15: Texas Assn. of Broadcasters annual convention. San Antonio, TX. 512/322-9944.

13-17: Society of Motion Picture & TV Engineers (SMPTE) annual conference. New York, NY. 914/761-1100.

14-16: Pennsylvania Assn. of Broadcasters annual convention. Hershey, PA. 717/534-2504.

14-17: Women in Cable national cable management conference. Tampa, FL. 312/661-1700.

15-17: Kentucky Cable TV Assn. annual fall convention. Lexington, KY. Randa Wright: 502/864-5352.

15-17: Annual Satellite Communications Users Conference. Las Vegas, NV. 303/220-0600.

16-19: Annual Broadcasters' Clinic. University of Wisconsin, Madison, WI. Technical conference and equipment expo for radio, TV and cable engineers. Ellen Tyler: 608/262-6130.*

18-20: National Religious Broadcasters, Eastern chapter meeting. Northeast, MD. Sue Bahner: 716/461-9212.

18-21: Minnesota Broadcasters Assn. annual convention. St. Paul, MN. 612/926-8123.

20-23: North Carolina Assn. of Broadcasters convention. Charlotte, NC. 919/821-7300.

23-25: International DJ Expo. Atlantic City, NJ. 516/767-2500.

24-25: Ohio Assn. of Broadcasters fall convention. Columbus, OH. 614/228-4052.

25-27: CMJ Music Marathon. New York, NY. 516/248-9600.

26-27: New Hampshire Assn. of Broadcasters annual convention. Laconia, NH. 603/669-5144.

27-28: Berlin Independence Days (BID). Berlin, Germany. Exhibitions, seminars, workshops and conferences on the independent music scene. 011-49-30-261-6343.

28-29: Los Angeles Songwriters Showcase Annual Songwriters Expo. Los Angeles, CA. 213/654-1665.*

28-31: Canadian Assn. of Broadcasters/Western Assn. of Broadcast Engineers annual convention & expo. Edmonton, Alberta. 613/233-4035.

30-31: Assn. for Communication Administration (ACA) Annual Presidential Seminar. Washington, DC. Oriented to mass comm faculty. Vernon Gant: 502/762-4465.

30-Nov. 4: National Black Media Coalition annual conference. Bethesda, MD. 202/387-8155.

If you know of an event that might be of interest and open to college broadcasters, send it to NACB in the format above with a phone number for us to contact for verification.

* These are 1989 dates and locations. 1990 information was unavailable at press time.

► against the telcos and DBS satellite programmers who hope to begin offering an alternative to traditional broadcast and cable programming. (Source: *Broadcasting*)

License Applicants Criminal Records Exposed

The FCC broadened the range of criminal convictions that will be examined for those seeking or renewing broadcast licenses. Previously, only misconduct relating to the party's relationship with the FCC was considered. Now all felony convictions and some misdemeanors will also be examined.

New Cable Channel Seeks College Video

The TFC Group, Inc., is planning to launch a new cable channel in 1991-92. One major programming daypart relates to food, food preparation, nutrition and health concerns. TFC invites college broadcasters to submit appropriate films or videos which could be made available for cablecast, and to be informed of future projects in these areas. For more info, contact: Don Golden, 303/322-2949. (Source: *Digest of the University Film and Video Association*)

FCC Supports Capitalism for Technology Pioneers

In a proposal expected to be approved this fall, the FCC would guarantee innovators of new services using the telecommunications spectrum a six months' head start before other parties could offer a competing service. This will restore the incentive to small ventures to innovate, as opposed to large conglomerates capitalizing on others' ideas first by having manufacturing advantages and other economies of scale that the original innovator does not.

Radio Industry Stats

Nearly 40% of radio stations are carried on local cable, with 1/3 as cable audio services, 39% as background to video channels, and the remainder carried on cable in both forms. About 2/3 of all stations own/use CD players; these stations average 3 CD players per station. Digital audio tape (DAT) players are used by 10% of all stations, with 26% more expecting to buy them this year. VCR's are being used at 37% of stations, especially for high quality audio recording. (Source: *Radio Week*)

Noncommercial Radio Gambling Broadcasts Begin in Alaska

In a move that was opposed by commercial broadcasters, the state of Alaska authorized limited on-air gambling on May 8. The Alaska Public Radio Network, which lobbied for the bill, plans to run games of chance similar to on-air lotteries already used by noncommercial broadcasters in Denmark, Norway and Canada in order to raise revenue. The U.S. government had relaxed prohibitions against

broadcast lotteries and related advertising on May 7. (Source: *Current*)

Cable Gets Four More Channels

Just when you thought cable had just about everything, try the Cowboy Channel, the Sci-Fi Channel, and two legal/courtroom channels. These and others were seen at the National Cable Television Association's (NCTA) Convention in Atlanta in May. Most cable operators would love to add more channel choices—but not if Congress fulfills its plans to re-regulate the industry. "What's the incentive if rates are going to be capped?", said Marc Nathanson, chairman of Falcon Cable Systems. (Partial sources: *Wall Street Journal* and *Los Angeles Times*)

Record Warning Label Arrives

Though use of it is voluntarily determined by labels and artists, expect to see the Recording Industry Association of America's new uniform warning label, "Parental Advisory Explicit Lyrics," on releases containing song lyrics glorifying unusual forms of sexual activity, violence or illegal use of drugs or alcohol. (Source: *Washington Times*)

AM and FM Likely to Disappear

Digital sound isn't just replacing vinyl with CDs. In a recent industry seminar, Robert Mazer of the communications law firm Nixon, Hargrave, Devons & Doyle predicted that in less than 10 years, a digital radio band will exist in addition to traditional AM and FM, and by 2010, AM and FM will be replaced by digital radio transmission only. (Source: *Radio World*)

Broadcasters To Follow Cable with Conduct Guidelines

Just as the cable TV industry has developed a code of conduct in order to appease Congress during this period of proposed re-regulation of that industry, the National Association of Broadcasters has submitted a draft of a "statement of broadcaster responsibilities" to improve broadcasting's image with lawmakers. Though the statement covers areas including indecent and violent programming, NAB emphasized that it's not binding on broadcasters. (Source: *Radio & Records*)

FCC Authorizations

Call Letters Assigned:

KTDE-FM, North New Mexico Cnty. Coll., Espanola, NM
KXPQ-FM, Calif. State Univ., Sacramento, CA
WUIE-FM, N. Carolina Wesleyan Coll., Rocky Mount, NC

Call Letter Changes:

KLCO-FM, Lane Cnty. Coll., Newport, OR (replaces KGZD)

Microwave Link Programming Service:

Proposed FM, Cameron University, Altus, OK

Remote Pickup Base Stations:

KPLU-FM, Pacific Lutheran Univ., Issaquah, WA (modified)
WEGL-FM, Auburn University, Auburn, AL (new)

New Aural Intercity Relay:

WUCP-FM, Temple University, Summerdale, PA
WVXR-FM, Xavier University, Richmond, IN

New Translator Stations:

K18DF (TV), Univ. of Utah, Price, UT
K20BV (TV), Sierra Jr. College, Grass Valley, CA
K22DM (TV), Univ. of Utah, Rural Summit Cty., UT
K25DL (TV), Univ. of Utah, Park City, UT
K56EL (TV), South Plains College, Levelland, TX
K204BO (FM), Utah State Univ., Provo, UT
K205AA (FM), Univ. of Arkansas, Fayetteville, AR
K207BC (FM), Kirkwood Cnty. College, Iowa City, IA
K211BP (FM), Schl. Dist. 4J, Florence, OR
K215BM (FM), Univ. of Alaska-Fairbanks, Denali Nat'l. Park, AK
K216BN (FM), Boise State Univ., Cascade, ID
K216BZ (FM), Univ. of Alaska-Fairbanks, Cantwell, AK
K216CA (FM), Univ. of Alaska-Fairbanks, Tok, AK
K216CC (FM), Utah State Univ., Price, UT
K216CD (FM), Boise State Univ., Lower Stanley, ID
K220DD (FM), Univ. of Utah, Fillmore/Delta, UT
W218AE (FM), St. Lawrence Univ., Long Lake, NY
W219AU (FM), St. Lawrence Univ., Tupper Lake/Moody, NY

New Satellite Uplink Station:

Colleges of the Seneca, Geneva, NY
Evergreen State College, Olympia/Thurston, WA
Gateway Tech. Inst., Kenosha, WI
Muhlenberg College, Allentown/Lehigh, PA
Northern Arizona Univ., Flagstaff, AZ
Univ. of Mississippi, Various locations, MS
Univ. of So. California/KSPC, Palm Springs, CA

New Studio-Transmitter Link (STL):

FM Station, Kilgore Jr. College, Kilgore, TX
KSJE-FM, San Juan College, Farmington, NM

Broadcast Station Totals as of 6/30/90



FM Educational	1,432
Other FM	4,317
AM Radio	4,980
UHF Educational TV	226
VHF Educational TV	124
UHF Commercial TV	553
VHF Commercial TV	551
FM Translators & Boosters	1,857
UHF Translators	2,226
VHF Translators	2,735
UHF Low Power TV	544
VHF Low Power TV	174

The FCC is the source for all information in this column except where noted. For more FCC information, call 202/632-7000. ◀

As a member of NACB, you can consult with our office with any questions about college broadcasting. Call 401/863-2225 for answers and advice.

NACB Co-Sponsors "Texts for Czechs"

by Glenn Gutmacher

With *glasnost* making waves in Eastern Europe, the countries of that region are working hard to catch up in all areas. One major need, according to Janet Savin, a professor at Charles University in Prague, Czechoslovakia, is textbooks for students.

NACB learned about this problem through Gary Toyn, a student at Weber State College in Ogden, Utah, who serves as General Manager of the college's KWCR-FM and as a member of NACB's Executive Board.

Toyn contacted Savin to determine the Czech students' needs, while simultaneously lining up financial and organizational support in the United States from the federal level on down for an international project to get textbooks out to students who need them.

The work has paid off. NACB, along with the National Association of College Stores (NACS) and the Baltimore, MD-based International Book Bank (IBB), is co-sponsoring the effort. College students are being asked to donate their used textbooks to their college bookstores, which will serve as the repositories for the books. In turn, the bookstores will ship them to the main collection center at the IBB. The IBB has received a grant from the U.S. Information Agency to cover the costs of shipping the books overseas to Czechoslovakia.

"Probably the single biggest need," according to a letter from Savin to Toyn, "is materials for teaching English as a second language—both texts and workbooks [and] English-language dictionaries." However, other vital needs are texts and workbooks in computer programming, biology, chemistry, physics, mathematics, psychology, psychiatry and

sociology. The other important area is texts for teacher-training for those working with students who are hearing-impaired, blind, deaf, dyslexic or slow-learners.

Savin also stated that the books for social sciences and instruction of the impaired are particularly important because "they all cover areas which were not recognized as valid by Communist ideology. As a result, people in these professions have forty years worth of accumulated problems to tackle, and good quality texts could contribute greatly to the training of existing and new professionals."

If necessary, college bookstores which cannot afford to ship the donated books to the IBB can send them to the C.O.D. Though your college's bookstore should already be aware of this arrangement, if anyone has any questions, please feel free to call Gary Toyn at 801/626-6450, or contact NACB.

The project has received a grant from Weber State University to produce a professional documentary video on the "Texts for Czechs" effort which will be aired on U-NET this fall to help promote the project. NACB encourages all college stations to urge their campuses to donate books to this important project.

At press time, Toyn was scheduled to fly to Czechoslovakia in late August to help coordinate the effort. "Needs exist in Romania, Hungary, Poland—all of which we'll try and go to eventually," he said. While there, Toyn plans to help start a college radio station there. "Preferably broadcast. It would be the first student-run station in Eastern Europe," Toyn said. Assuming the idea is accepted, NACB plans to work on getting used broadcast equipment that could be donated to the station. ▀

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—Gary Toyn

Baltimore
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LTV Univ. of La Verne

La Verne, California

La Verne, California's community access cable TV channel used to be programmed by the city, but it was "decided that they weren't doing a very good job," said Robert Van Riel, Director of Operations and Programming for LTV—*the new name for the now-La Verne University controlled station*. Though the city still officially oversees the station, it is the university that really runs it. It is funded by the city, university and local cable system.

Van Riel, with local cable programming experience, serves as assistant to LTV's Station Manager, William Neill, and handles teaching assistant-type duties for TV at the university. Neill, a former TV producer, is also professor of TV at the university and president of the La Verne Cable Board, in addition to managing LTV.

The university dedicated a brand-new television studio over the summer, which should lead to increase in cablecasting from its current hours—6 p.m. to 10 p.m. weekdays. In the meantime, however, during its off-hours the channel carries the audio of the carrier current campus radio

station, KULV. This should benefit KULV, since it will bring the station to about 4,000 off-campus cable subscribers in the city of La Verne who could not hear the station otherwise.

In the summer, Van Riel and Neill find themselves running things more than during the academic year when more students are around, filling the nightly TV schedule with more outside programs such as "Health & Home Report" and offerings from Modern Talking Picture Service. However, Van Riel insists they're "giving students the opportunity to run a TV station." As evidence, they just implemented a student as program manager, Kara Lakkees. Working in the summer as well as during the school year, she also does a program of her own—"La Verne City Council Report," reporting highlights from the minutes of the meetings.

During the year, however, about 25-30 students are regularly involved with the station. Though that may seem like a small number to staff a college cable TV station, "sometimes [all] 30 students are involved on one shoot," said Van Riel. One such example was LTV's first live cablecast last April 10, covering the candidate debates for city elections, followed by live city election returns which were tabulated on the air.

The incentive of having their video works aired is motivating students. "We really work hard,

Programs don't sit on the shelf, they get used," says Van Riel. One particularly unique program is "World View"—a show produced by international students highlighting issues going on in the world. Episodes on the Armenian genocide and the Berlin Wall were among those aired.

As far as overall programming focus, "we like to highlight people in the community," said Van Riel, with such shows as "La Verne Profiles" and "La Verne Weekly." For university sports, men's



and women's basketball and volleyball have been aired, with football a new addition this year. The word is getting around as LTV starts its second semester. Van Riel predicts a greater number of students will volunteer this year.

WHSN-FM Husson College

Bangor, Maine

WHSN-FM is licensed to Husson (Business) College. The New England School of Broadcasting (NESB) moved to the Husson campus to operate WHSN when the school felt it could no longer continue the station. Unaffiliated with Husson, NESB is a private career school with a one-year training program in radio, television, sound recording, broadcast sales and copywriting which uses WHSN to provide students with entry level broadcasting skills to get a job in the industry.

WHSN-FM is a little different than most college radio stations because it is really a classroom laboratory for students who are serious about entering the professional broadcast job market within one or two years. On the air 365 days a year, operating 6 a.m. until midnight during the school year, and 10 a.m. to 10 p.m. during the summer, the station provides regularly scheduled newscasts, sports, local weather and public affairs programming. Typical of college radio, the main programming is music, but atypically, the format is CHR daytime, with a mix of CHR, alternative rock and specialty programming at night.

Though the station will be upgrading to 300 watts soon (paid for by NESB), its current 140-watt E.R.P. covers the greater Bangor/Brewer, ME, area quite well. As a member of the Maine Association of Broadcasters, WHSN receives a good deal of assistance in placing its graduates and providing four students with scholarships each year.

Though lacking satellite capability at this time, they are considering that option. In fact, WHSN may be able to arrange with a commercial station in town to get space on its satellite receiver and land-line it to WHSN's studios.

While NESB's philosophy is to let students specialize in the area they want, they do get a good sense of how the industry works as a whole via broadcasting courses outside of the on-air, hands-on type. However, those who want a broader-based educational experience can go on to get an Associate Degree in Broadcast Communications from Husson by spending one more year of school after successful completion of NESB's training course. It's "like a freshman year," said NESB's director, Ben Haskell. "They get marketing, accounting, English, business management"—general areas that would help a student in a broadcasting career, though none of the courses are in broadcasting. That second year also includes a Broadcast seminar, administrated by NESB, though supervised by Husson, where students must put in 140 hours at the broadcast school in some position of station leadership or as a teaching assistant in

charge of studios or training for the first-year students.

The station actively seeks underwriting: WHSN has been successful with local businesses and some national sponsors, too. College basketball sells particularly well, said Haskell. The money goes directly to WHSN, usually for equipment and record subscription fees. Those fees result from the CHR music format, "poorly" serviced by the labels, unlike their alternative rock. However, says Haskell, "We're here to train broadcasting. We run it more like a professional station than most college stations do," and he believes CHR better serves that goal, even though that includes subscribing to a music service at \$500/year. Fortunately, they also get a lot of duplicates from the market's commercial radio stations—"by the boxload." Another lucky freebee is news on the hour from the NBC Radio network since there's no affiliate in the city, editing out the commercials and crediting NBC Radio as the news underwriter.

As a sidenote, NESB also runs a TV facility on campus. Housed in a converted rifle range, so it's sound proof, the space also includes a one year-old, state-of-the-art sound recording studio and features a Sony U-Matic 3/4" editing facility and cameras and a 1/2" VHS editing suite. A class program produced in the second semester, "Mainely Speaking," is aired on the city's public access channel. The city has contracted NESB students to shoot and air Bangor city council meetings weekly as well.

Free Music and Videos Are a Call Away

Music servicing list compiled by Holly Ann Beretto, Keryn Chirside and Heidi Pina

This regular feature to College Broadcaster lists record labels (and some video suppliers) on a rotating basis, from the biggest majors to the smallest indies, telling you what they expect from stations in order to be serviced.

For labels that interest you, call or write the contact person. For priority in servicing, mention that you read about them in College Broadcaster magazine.

If the labels recommend that you be a trade reporter (which helps your servicing status overall), there are several college music trade magazines with clout (some are mentioned in the listings below). Call NACB at 401/863-2225 for further information.

The following list of record labels is excerpted from NACB's databases and is available free to member stations as part of the NACB Station Handbook.

Alias Records

374 Brannan St., San Francisco, CA 94107 • Suzy Racho, 415-546-1863 • *Audio and Video*

There are no specific station requirements but they are more eager to work with those radio and TV stations that take the time to "request specific bands that they have heard about and want to play." Sending a letter with information about the station and specific requests is the best way to assure service. Although Alias mostly issues radio product by groups such as The Sneeches, X-TAL and Harm Farm, it has serviced two videos. The latest is a one-song video by The Sneeches called "Heloise."

Big Beat

37 W. 20th St., #310, New York, NY 10011 • Monica or Benjamin, 212/691-8805 • *Audio and Video*

Stations that contact Big Beat will receive a college music survey in the mail which must be filled out to get service. It asks for wattage, station

type, number and type of specialty shows, whether station report to trades, dance stores in your area, average number of listeners, etc. But don't worry if you're a small station. "We feel anyone who returns the survey is interested in our product and will play our product," says Monica. The survey data is just for their information, not to exclude anyone. Big Beat supplies R&B, Rap and Dance product, including such acts as Jomanda (R&B), Precious (rap), Craze (club), Jay Williams (club), Mini Fazes (rap). Videos will be serviced if requested.

BNM / Best New Music

P.O. Box 1113, Clifton, NJ 07014 • Jennifer Negri, 201-667-2422 • *Audio and Video*

BNM is a marketing company that works with record labels. Its main objective is to get exposure for the records they represent. Therefore, audience size and wattage is not important. "It doesn't matter if there are only three people listening, because if three of the listeners like what they hear that may be three more records sold," says Jennifer. [Don't we wish all record reps were like that?] Reporting to trades or sending playlists is encouraged but not required. "Receiving playlists is always helpful. We want to service stations that are conscientious about listening. We should be able to speak with stations every two weeks or so." Although BNM mostly services alternative music they are happy to supply anything that a station requests. "We service everything from Nona Hendryx to Strawberry Zots." Music videos are also available occasionally. "If they're there, they're yours!"

Channel Productions

1245 Lynwood Mall, P.O. Box 454, Twin Falls, ID 83303-0454 • Sam Yost, 208/734-8668 • *Audio only*

Piano Reflections by Kelly Yost, a compilation of light classical music popular on NPR stations, is now

available to college stations which devote 30% of their air time to classical or eclectic music. Stations meeting this requirement may obtain a CD by calling 1-800-234-3694 or writing to the above address.

Diaspora Connections Records

42 Cornelia Street, Brooklyn, NY 11221 • Tammy or Tyrone Jefferson, 718/453-5528 • *Audio only*

Diaspora Connections is an independent artist-owned company dedicated to presenting the music of the African Diaspora from a JAZZ perspective. The label's band is *Tyrone Jefferson and Peculiar Institution*, its leader a trombonist whose band has performed at the 1988 JVC Jazz Festival and who is a former musical director for singer James Brown. Their debut album is *Free Your Mind*.

Enigma Records

1750 East Holly Ave., El Segundo, CA 90245 • Sherri Trahan or Brian MacDonald, 213-640-6869 • In New York: Mark Diller, Rock Promotion, 136 W. 18th St., New York, NY 10011, 212-741-1255 • *Audio and Video*

"Enigma is a rock oriented record company," they told us. Enigma generally services college groups such as Wire, Devo and the Dead Milkmen. However they will service specialty shows such as metal and reggae. Radio stations must report to a trade magazine such as *CMJ* which shows that they are "committed to doing something."

There are no specific requirements concerning minimum wattage but "naturally the more power the station has, the more attention it will receive." The ultimate decision is made by each regional representative. Music videos are considered on a case by case basis. They are not generally dealt with unless "it is a video outlet that we feel will do something for us."

Heart Music

8550 Katy Freeway, Suite 128, Houston, TX 77024 • Tab Bartling, 713/465-1093 • *Audio only*

A label "in its infancy." First release is Erich Avinger's *Heart Magic*—Jazz, bordering on New Age. Two releases this year, working on more. Tab prefers that stations report to trades, reaching as many people as possible. But he's not too particular right now. "I'll send it [releases] pretty much to anybody who's interested."

Starway Records

66 Music Sq. West, Nashville, TN 37203 • Dave Mack, 615/321-4892 • *Audio*

While Starway is essentially country music, they're more than willing to send out their product to anyone who wants to play it. Dave said to simply drop him a letter on the station letterhead requesting information and a sample. "We're more than happy to provide the service if it's requested," he said.

Virgin Records

30 W. 21st St., New York, NY 10010 • Lori Teitler (audio) • Mary Barnett (video), 212/463-0980 • *Audio & video*

Stations must report to *CMJ* at least. Virgin will send specific product requests to any station. Minimum audience size and wattage don't matter. As for station playlists, Lori says, "we get so many; I read them all. It's nice to get them but I don't check to see who's sent it in or not." Lori's division is alternative rock and rap; she does not service pop product—i.e., no Paula Abdul. "If stations want dance music, I'll consider it on a case by case basis," says Lori. Typical bands on the label include The Origin and That Petrol Emotion in rock, and Kid Frost and Soul to Soul under rap.

Mary Barnett handles video. Call her and she'll send an information sheet. From this, Virgin will decide whether or not to service your station.

JOBS

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

Accounting Clerk, ABC Network:

Accounting Services Dept., New York City. Mailing invoices, file retention, revenue reports distribution and other clerical functions. Detail-oriented and ability to work under pressure. Contact: Catherine Fernandez, 212/456-7582.

Copywriter, WPRO-AM/FM: Responsible for writing commercial copy for direct accounts and assisting in production of spots. Recruiting appropriate talent and filling in for continuity director. 1 year copywriting experience. East Providence, RI. Contact: Eileen Fitzgerald or Elizabeth Halladay, 401/433-4200.

Secretary, ABC TV Network Sales: Typing 55 wpm, prior sales environment exposure a plus. Chicago, IL. Contact: Ed Wollok, ABC TV Network Sales, 190 N. State St., Chicago, IL 60601.

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

Accounting Clerk, WABC-TV: Detail-oriented person good with numbers to assist News Business Manager with payroll, invoices and budgets. Ability to type, work independently under pressure, and meet deadlines. Contact: Grace Anorve, WABC-TV, 7 Lincoln Square, New York, NY 10023.

Traffic/Continuity Clerk, WLS-AM/WYZ-FM: Coordinate tapes and copy, assist in preparing daily program logs and network affidavits. Requires typing and organizational ability. Radio experience preferred. Chicago, IL. Contact: Beverly Black, 312/984-5342.

Part-Time News Assistant,

WMAL-AM: Assist anchors in preparation of morning drive newscasts, includes making news checks, telephone interviews with newsmakers, etc. Hours 4:00 a.m. to 8:00 a.m. Washington, DC. Contact: Len Deibert, 202/686-3100.

Secretary, ABC Entertainment:

To Manager of Marketing & Promotion. 55 wpm typing, IBM PC experience required. New York City. Contact: Catherine Fernandez, 212/456-7582.

TV Chyron Operator, WTVD-11:

1 year broadcast TV chyron experience, still store experience helpful. Contact: Brandon Rice, Production Services Mgr., WTVD-11, P.O. Box 2009, Durham, NC 27702.

Secretary, ABC Sports: To Executive Producer. 50 wpm typing, Lotus 1-2-3, WordPerfect. Sports knowledge helpful. New York City. Contact: Terrence Green, 212/456-6693.

Promotion Director, WPRO-AM/FM: Responsible for all promotional activity including initial contacts, set up and direction at all events, prize distribution, execution of all liners and contests, vehicle maintenance and follow through. East Providence, RI. Contact: Paul Cannon or Paul Muth, 401/433-4200.

Account Executive & Senior Account Executive, K-BIG 104.3 FM:

FM: College degree, prior radio sales experience. Strong interpersonal skills and initiative in pressured environment. Los Angeles, CA. Linda Whaley: 213/874-7700.

Secretaries, ABC: 1) Network Distribution: Wordprocessing and strong administrative skills necessary; 2) Telecommunications: Accurate typing and administrative skills. New York City. Contact: Kim Dyce, 212/456-7427.

Various Part-Time Positions, KFSN-TV:

1) Announcer/Director: Requires operational experience with TV audio and electronic graphics equipment plus knowledge of news and commercial productions; 2) Studio Engineer: TV studio equipment operation experience, including cameras, videotape recorders, switchers and lighting equipment; 3) Electronic Graphics Operator/Floor Director, KFSN-TV: Requires 2 years TV production experience. Experience operating electronic graphics generator preferred. Contact: Fernando Granado, KFSN-TV, 1777 G Street, Fresno, CA 93706.

Secretary, KGO-TV: To Controller.

Excellent communication, clerical and organizational skills. Heavy phones, prepare correspondence, maintain filing systems, assist with sales billing. 50 wpm typing, LOTUS 123 knowledge desirable. Contact: Kathryn Kander, KGO-TV Personnel, 900 Front St., San Francisco, CA 94111.

Production Associate, ABC

News: BA or equivalent experience, 1 year combined production and journalism experience. Ability to work on own initiative in heavily pressured environment. Washington, DC. Contact: Audrey Taylor, 202/887-7244.

Advertising & Publicity Assistant, ABC Radio Network:

Full secretarial skills and Macintosh computer knowledge required. Familiarity with layout, copywriting and publicity preferred. New York City. Linda Baumann, 212/456-7465.

Entry-Level Account Executive,

K-BIG 104.3 FM: Radio or related advertising experience and college degree preferred. Strong interpersonal skills and initiative in pressured environment. Los Angeles, CA. Linda Whaley: 213/874-7700.

Secretaries, ABC:

1) TV Productions: 55-60 wpm typing, computer experience, heavy phones. Production experience required; 2) Prime Time Program Development: Wordperfect and Microsoft Word experience, typing, phone and organizational skills. Overtime required; 3) Publicity Relations: Assist V.P. Public Relations, West Coast. Detail-oriented, work well with people, organized. Microsoft Word and some overtime required. P.R. experience desirable. Los Angeles, CA. Contact: Ramona Northcott, ABC Productions, 4151 Prospect, Hollywood, CA 90027.

INTERNSHIPS

Academy of Television Arts & Sciences:

The ATAS internship program chooses approximately 24 students each summer to work in direct contact with professionals in their desired area of the TV industry. ATAS pays each intern a stipend of \$1,600 plus travel. In Los Angeles. Deadline: 3/31/91. Price Hicks: 818/953-7575.

American Film Institute: They offer three Daniel Mandell Editing Internships to aspiring film and TV editors, working "at the elbow" of a professional editor. Selected interns receive \$250/week stipend. Deadline: 7/31/91. Forms: Linda Vitale, 213/856-7640.

Arts Apprenticeship Program: New York City Dept. of Cultural Affairs.

Work/study placements at over 200 non-profit mass media and fine arts organizations. 212/974-1150. (Schools wishing to participate, contact NYC Urban Corps at 212/566-3952.)

International Radio and Television Society (IRTS): Outstanding juniors and seniors are selected to participate in an all-expenses paid summer fellowship in New York City which includes an eight-week "real world" media experience in any of several broadcasting companies. Application deadline: 11/30/90. IRTS: 212/867-6650.

The New York Review of Records: This quarterly publication covers all genres of music and maintains a library of 35,000 records.

Learn about the record business, programming, Macintosh desktop publishing, etc. 2-5 unpaid internships (hours flexible) are available in each of the following departments: editorial, advertising and production. Applications accepted on an ongoing basis. Brad Balfour: 212/722-6177.

K-BIG 104.3 FM: Summer internship runs mid-June 11 through mid-August, 1991. Flexible daily work schedule; 20 hrs./wk. College junior or senior with broadcast-related background required. \$4.25/hour. Application forms and rules: 213/874-7700. Deadline: 6/1/91

KSDK-TV News: Multiple internships are offered by the News Department of KSDK-TV, the NBC affiliate in St. Louis, MO. Students have very real newsroom responsibilities. Applications are being accepted for either or both of the next two internship cycles, which run June-August and August-December. 30-hour workweek; internships are unpaid. Academic credit must be arranged by the student, who must be enrolled in a degree program. Ava Ehrlich: 314/444-5120.

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

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

AWARDS

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

9/1/90: **Cindy Competition** for film and video producers is sponsored by the Association of Visual Communicators. 18 categories. Non-member \$75 fee per entry. 818/787-6800.

9/1/90: **Max Karant Award for Excellence in Aviation Journalism** for fair and insightful coverage of aviation. \$1,000 prize. 1989 broadcasts only. 301/695-2160.

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.

9/15/90: **International Henri Langlois Encounters**, to occur in Tours, France from Dec. 3-9, encourage competitive graduate film entries from schools and universities. Cash and equipment prizes awarded. Info: Rencontres Internationales Henri Langlois, Hotel de Ville, 37032 Tours Cedex, FRANCE. Phone: 011-33-47.21.60.97 Tours; Fax: 011-33-47.21.69.36.

10/1/90: **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 Olentangy River Rd., Columbus, OH 43210-1027 • 614/292-0185.

10/1/90: **Freedoms Foundation Awards**

are given annually to radio and TV stations which develop or feature constructive activities to bring about a better understanding of America. Typical subjects: drug abuse education, ecology, patriotism, moral and spiritual values, citizenship, human rights. Projects from 10/1/89-10/1/90 only. Audio or videotape, script or synopsis, date aired or released, and your organization. Contact: E. Katherine Wood, Awards Dept., Freedoms Foundation at Valley Forge, Valley Forge, PA 19481.

10/1/90: **Paul Robeson Fund** for film and video supports social issue media. Applications: Paul Robeson Fund at 212/529-5300.

10/10/90: **National Endowment for the Arts (NEA)** Grants to support projects concerning radio, including one-time productions, facilities and research. NEA Media Arts Film/Radio Program: 202/682-5452.

10/15/90: **Iris Awards** presented by NATPE International recognize outstanding locally produced TV programs in nine categories. Phil Corvo, President, NATPE, 10100 Santa Monica Blvd., #300, Los Angeles, CA 90067.

11/1/90: **William Randolph Hearst Foundation Journalism Awards Program** includes eight competitions for undergraduate journalism students: six in journalistic writing, one in photojournalism and one in broadcast news. Scholarships, grants and stipends total over \$160,000. Sectional winners compete in finals in May. Students at accredited colleges of the Association of Schools of Journalism and Mass Communications eligible only. Apply through the department. (This deadline is for the general news writing category.)

11/9/90: **National Science Foundation Graduate Fellowships** of \$12,900 per year will be awarded to approximately 850 high aptitude students at or near the beginning of their graduate study in science or engineering (broadcast engineering included), renewable up to three years. Special categories for minorities and women exist. To apply, write: Fellowship Office, National Research Council, 2101 Constitution Av., Washington, DC 20418.

MISCELLANEOUS

Video Music, Video Art, Short-form music and art videos available for college television programming. Music format emphasizes cyberpunk and

new beat. Art videos specialize in computer animation. Contact Robert Campanelli/oExplicit Multimedia, 2020 Pennsylvania Ave. NW, Suite 430, Washington, DC 20006, (202)667-4721.

In search of **PSA material** for your station? NACB has recently been working with VOTE AMERICA, an organization devoted to raising right-to-vote awareness. VOTE AMERICA is actively garnering interest and support on college campuses, as voter registration among college students is notoriously low. If you are interested in obtaining PSAs from VOTE AMERICA, either in video or audio form, contact Linda Leinbach at VOTE AMERICA at 1200 Nineteenth Street, NW, Suite 603, Washington D.C. 20036 • 202/659-4595.

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The **Foundation for Independent Video and Film** has two new useful publications: *The Next Step: Distributing Independent Films and Video* is a collection of essays which aims to help independent producers navigate the complex maze of film and video distribution, while *The AIVF Guide to Film and Video Distributors* profiles over 150 commercial and nonprofit distributors. To get AIVF Publications' brochure, call 212/473-3400.

"**Race to Save the Planet**," a 10-part series on PBS running from Oct. 4-Dec. 6, will cover global environmental issues. Schools and community groups may obtain the study guide and cable taping rights by calling 1-800-LEARNER or receive the book guide by calling Terry D'Addio at the Global Tomorrow Coalition: 202/628-4016.

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Write and Sell Your TV Drama!

Practical advice about how to get your script on television

by Ann Loring and Evelyn Kaye
 1984: Alek Publishing, 223
 Tenafly Road, Englewood, NJ
 07631 • 90 pp. softcover • \$21.80
 (includes shipping)



Though we only recently discovered this book, the authors' advice remains as valid today as when it came out in 1984. It serves a dual purpose: to take budding writers through the techniques of writing drama for television, and to explain how to fashion it into a sellable product.

Loring's dynamic lectures and vast experience teaching TV scriptwriting at the New School in New York City translate well in this short but no-words-wasted guide.

Her philosophy is that "you will write best what you believe most," and "if it's good, it will ultimately sell." Though this may seem common sense, the book spells out several compelling reasons why writing for a series on the air is a much more difficult sell than getting an original script for a full-length drama accepted.

Not just defining the fundamental concepts of motive, characters, setting, conflict, climax and the "hidden documentary" (the last as important as the others), the authors show how they interact and what to remember as one integrates them into the writing. "If your character doesn't give a damn and is unconcerned about what he wants, then we [audience] won't give a damn either."

They also cover the pitfalls, such as how most dramatic writing fails to include sufficient character growth or decline. Or how writers forget to balance strength between the protagonist and antagonist and the forces affecting them in order to maintain the audience-drawing tension throughout the play or series.

With case histories and other examples of poor and good dramatic writing throughout the book (many are from actual TV shows written by Loring's former students), Loring's concepts become clear—a difficult task for such a personal subject as writing. Ideas about how to develop

character profiles before writing and to avoid "cloning"—where the author's voice floods the play, rather than building a multiplicity of distinct characters—are invaluable to the novice writer.

Though Loring rightly discourages writers from including too much technical information in the scripts (and explains why), she does cover what TV lingo and cinematographic capabilities one does need to know. Particularly valuable in this area is her coverage of sets, stock footage, what is best conveyed through character dialogue versus other methods, and other types of sound and their uses.

With abundant examples and explanatory guidance at each point, chapters 6-8 cover the five scriptwriting formats (outline, treatment, script in master scene, final shooting script, and the "bible") and—most importantly—which of the formats is appropriate for what stage of the selling process.

Though it somewhat contradicts her philosophy about writing original full-length dramas rather than for existing series, Loring makes a good case for writing for soaps ("daytime drama" nowadays) as a way to break into the TV writing business, and takes pains to explain how.

The appendix on how to copy-right one's complete works (a surprisingly simple process) and how to register outlines or ideas with the Writers Guild is helpful, though I was disappointed with the other appendix which discussed only one reference guide (*Ross Reports-Television*) as an additional information source, when in fact many others exist in this area, both for drama writing and industry listings.

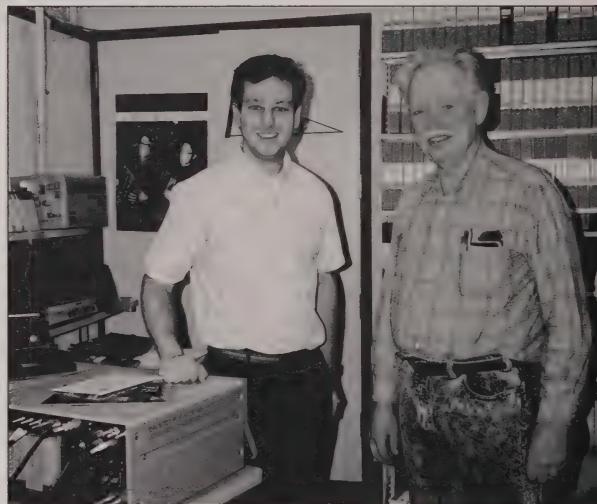
Overall, however, it's unlikely that you could get information and advice as densely-packed, valid and clearly presented as this without taking a course like Loring's. And this book is a whole lot cheaper.

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

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David Borst (r.), who co-founded the Intercollegiate Broadcasting System (IBS) at Brown University 50 years ago, returned to the campus for a tour of NACB's facilities by Publications Director, Glenn Guttmacher (l.). The two are standing in an editing suite used to assemble the program feed for U-NET (University Network), the national college satellite radio and TV network.

The Need for Broadcast Engineering Training

by Eric P. Nichols, Director of Engineering, KJNP-AM, -FM & -TV, North Pole, AK

I relish this opportunity to say a few words about a subject near and dear to me, namely, broadcast engineering. It is especially rewarding to present this important topic to those who may not have decided upon their particular future niche within the broadcast industry.

It wasn't long ago that it would have been unnecessary to stress the importance of engineering to broadcasters because it was self evident. Strangely enough, in simpler times, the very fact that one could transmit information through the "ether" without the use of wires was far more fascinating than the information itself. People listened to radio because it was radio, not because of the program content. It was a great time for engineers and technicians. The broadcast industry revolved around the capabilities of the electronic wizards, and they were never taken for granted. Programming was more or less an excuse to keep a signal on the air so that the scientific types could prove this new phenomenon worked. It could never truly be said that "The medium is the message."

As with all new endeavors, the novelty soon wore off, and people began to look at that most ominous tyrant, "The Bottom Line." Broadcast

stations were no longer the exclusive property of the big research and development companies like RCA, Westinghouse and General Electric. Engineers and technicians soon found themselves in

Bright! Regardless of the numerous changes within the industry, all new innovations will come from the engineers. Although the transmission of radio signals is no longer the primary reason for broadcasting's existence, there will always be an inseparable tie between the engineer and the programmer.

The need for *good* radio engineers has never been greater. Mediocre engineers will have a hard time in the future, but those who can keep a station on the air with a top quality, legal signal will always be in demand.

Some aspiring broadcast engineers have expressed fears that a career in engineering precludes a career in programming. Let me allay that fear once and for all. Many of the most innovative programmers started their careers as engineers. Engineers often have insights into the possibilities of production and other disciplines that others might easily overlook.

Even if you don't anticipate a full time career in engineering, it never hurts to have the background. Ever notice how many race car drivers are excellent mechanics, too? It really shouldn't surprise anyone, then, that a knowledge of engineering can't hurt no matter what end of broadcasting you may find yourself in.

"Many of the most innovative programmers started their careers as engineers."

the most unusual position of having to justify their existence to the programmers. Until quite recently, the case was just the opposite.

We practicing engineers can take considerable solace that the fact that most of us are taken for granted means we as a group have done our job very well. The reliability of a modern broadcast plant is truly remarkable. The fact that most radio and television stations are "user friendly" is a tremendous testimony to decades of hard work and ingenuity of scores of engineers.

Bright Future in Any Direction

So, in light of this current scenario, what is the future like for the aspiring broadcast engineer?



Atlanta, GA - It was no joke last April Fool's Day when Dallas, TX-based Broadcast Automation, Inc. (BAI) awarded over \$7,000 worth of fine studio furniture by The Express Group (San Diego, CA) to Clark University's WCLK-FM here. On that day, WCLK's program director, Bill Clark, stopped by BAI's booth at the National Association of Broadcasters convention in the Georgia World Congress Center where BAI and The Express Group jointly sponsored the "Your Secret Combination" contest. Participants were asked to draw a slip of paper with a three-digit combination from a fish bowl and try to open the special Winner's Safe. Besides the set of Series 5000 studio furniture to WCLK, prizes to other winners included a Live Assistant automation controller from BAI and four Sharp Electronic Memory Calculator/Dialers. Pictured (l-r) are: Earl Bullock (President, BAI), Reginald Hicks (GM, WCLK), Bill Clark (PD, WCLK) and Bob Burns (Director of Marketing, The Express Group).

Getting the Background

Now comes the question: After weighing all these factors, you decide that a career in broadcasting is for you. Where do you learn the trade? This is a very difficult question. Most broadcast schools concentrate on the production and business end of things, out of necessity. On the other hand, many broadcast facilities are reluctant, and understandably so, to allow inexperienced personnel "practice" on station equipment during expensive air time. Mistakes in broadcasting are always costly. (To be perfectly honest, I get extremely nervous when a new staff member starts to work on "my" 50kw transmitter!)

What is needed is for a few broadcasting schools to invest in some used transmission gear for students to get some hands-on experience. This is unlikely to happen, however, unless the student body demands it. Curricula are always determined by perceived need, whether that perception is correct or not. And that is where I hope this little talk will lead. If there is any question as to whether the need for broadcast engineering education exists, may I answer that with an unequivocal, resounding, positive and definite YES. ▶

Though not a faculty advisor, Nichols is very concerned with the education of students in broadcasting—particularly in the area of engineering.

have to be inputted, but then the same types of lists can be generated.

With the software systems, the computer can offer any degree of control over programming you choose. The program director can decide to have complete DJ control over the music that is played or s/he can dictate the programming to them. Logbase does not delve into programming, but does keep records of PSAs, commercials and personnel on the station. The Station Manager does not exert full reign over programming but it does help to maintain a consistent sound by suggesting cuts to the DJ that need more airplay and avoiding repetition by displaying when the cuts the DJ chooses were last played. The Station Manager also stores information about PSAs, commercials and killdates. The program log is right in the computer so the DJ can view it any time during the shift.

NULL & VOID**Facing Tradeoffs**

Though the writing was taking shape, Kanter was dismayed at the lack of attention to lighting, sets or direction. "We started paying more attention to the production details...when I became co-producer," he said.

Hewitt agrees. "Over the last year, sketches have become much more complicated in terms of sets and time in production," he said. We set up different camera shots instead of one straight wide shot, more attention to production values, editing, effects."

"The writing, I think, is equal to if not better than any comedy on network television," Kanter added. "[So] if the writing's that good, it'd be terrible for it to be ruined due to bad production." Even in that sense, however, Kanter seems to feel they've reached a final plateau. There's probably some more that we can improve, but we've pretty much gotten as good as we can under college TV [equipment and resources]."

In looking back it's obvious to all involved that they've come a long way. "We've absolutely had a riot with it," said Tom McAndrew, General Manager at UUTV and Editing Coordinator for *Null & Void*. "There's a tradeoff between quality of material and how much fun you have." In the past, we all crammed together—the fun way to do things, but not the high-quality way to do things," he concluded. In the beginning, it was "more relaxed, had the time of our lives, but [we] look at the tapes [now] and go 'uuuggghh.'" Even "people from the early days [who] say it's not the same fun-wise...do admit the shows are better now," McAndrew said. "It's like anything: when it gets bigger, it's more of a business."

Criticism, Scheduling

The show runs on UUTV twice a week and on the local cable system once a week. Ironically, McAndrew says they get more feedback from the

Selector and SCRAMM feature more complex programming capabilities based on dividing time into dayparts and setting parameters for each section. This process can be very lenient and leave room for DJ input, or be very strict. The programmer can choose what flow or genre s/he wants and the computer will shuffle songs and arrange them accordingly. This is useful for featured artist shows, specialty shows or simply to balance the programming to achieve a consistent sound. Selector also provides "Breaknotes," an outline of what needs to happen during announcing time.

And the results? John Mangan, Program Director/GM at Clover Park Junior College's KVTF-FM, "a Top 40 with an alternative twist" station, noticed, "Within 48 hours of putting Selector into use, the telephone calls more than doubled. Professionals called me up to talk about the new sound, when really the music wasn't really any different. It makes that much difference."

public access airings than the university cablecasts. "It's mostly positive feedback from the public," he said. "When we get negative feedback, it's usually 'I didn't understand X sketch.' That's because some stuff we do is way out." Sometimes the nonsequiturs spill into the show more than the producers would like. "We keep things a bit more mainstream nowadays; a little less innovative but more [audience] accepted," Kanter said.

"Our harshest critics are ourselves," McAndrew feels. That process continues throughout the production cycle. "Every Monday we have a production meeting. Read through scripts, people read for parts. Technical needs, special effects, props, etc., are all decided there. The order for sketches. Every Wednesday is a writers' meeting. Read through new sketches, decide how to make them better. Basically a brainstorming session. Someone may say, 'I've got a great idea about a nun and a proctologist.' The head writers decide which ones to bring to Monday's meeting."

"On Saturdays we do the studio taping," McAndrew continued. "Noon to six or so. Do what we can there. On Sundays we do remote shootings where we think that would help. So *Null & Void* is busy four out of seven days a week."

Audience Impact

With national distribution now thanks to U-NET, Hewitt said "it's affected the amount of time we put into the show since we know it'll be seen by a national audience....We haven't changed the format or the jokes too much, but we have paid more attention to making sure it looks good."

Kanter agrees that the gain in audience hasn't had a major impact on the fundamentals of the show. "It gave us kind of a boost when people went to a convention [NACB National Conference] and people commented on it [the show], but it hasn't influenced us that much."

Kanter feels the real problem is back home, due to a lack of support from other groups on campus. "The campus [TV lounge] monitors are very di-

With the option of controlling programming, the idea of DJing becomes a little different and consequently, DJs may have an adverse reaction to becoming a more automated station. "Initially there was resistance to the computer," admits Karl Kessler. "The format was previously much more open. Obviously, whenever you make a major change, there will be resistance. Some listeners noticed the change. Since then, the resistance by announcers has disappeared. They can use the station as a better training ground. They can concentrate on their announcing skills; how their timing is going to work, they can think of what they're going to say, they can prepare their breaks."

If all goes well with the radio station's computer, then not only will the DJs and listeners notice the difference, but so will the directors: The computer will free up their time, allowing them to train the announcers on a personal basis and to work on all the other things that keep the station's programming running smoothly. ▲

lapitated," he said. "It's very difficult for UUTV to be seen on this campus. [Syracuse's] Newhouse [School] is supposed to be one of the best communications schools in the country; students expect they'll get the best education in the country. UUTV is known as the oldest and largest student-run TV station in the nation. It's a great reputation and a good draw for students. But neither the administration nor the student government is working to get us seen on the campus. It's [UUTV] a great resource, but lack of support from the people who could fix monitors and get us seen [has resulted in that] we're largely unknown on the campus." So what keeps them going? "It's a need to create," Kanter responds.

Success And Moving On

Fortunately, it's not all that grim. "UUTV has had comedy shows in the past before us," Hewitt said. "Those people have gone on to much bigger and better things. Working with Fox, the Arsenio Hall show. I'm glad to know that UUTV and *Null & Void* have provided me and a lot of other people [the opportunity] to spread their wings and go into the real world."

"It's been my main project throughout my four years," Hewitt said. "It's given me more experience than anything I've ever learned in the classroom. Many non-comm[unications] majors on the show can do television much better than many Television majors I know—writing, producing, etc....It's one of the last chances we'll probably have to be creative and do what we want to do and have the facilities and capabilities to do it."

Fortunately, Hewitt retains some optimism about the forces in the outside world limiting creativity in favor of formulaic comedy programming. "Maybe with the expansion of cable and the new comedy channels, they'll give a chance for shows like ours. U-NET has given a lot of people—besides our show, for people putting out quality stuff—a forum for them to show what they've done." ▲

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