

The National Association of College Broadcasters'

COLLEGE BROADCASTER

October 1990

Volume 3, Number 2

Programming

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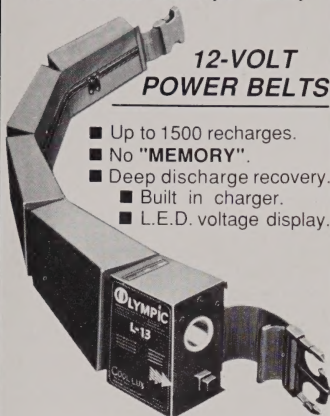
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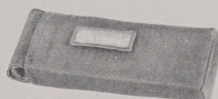
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October 1990 Volume 3, Number 2

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Cover photo of the BMI video booth, co-sponsored by U·NET, at this summer's New Music Seminar in New York City, by Jeff Southard. ► Magazine design by Melanie Barash and Jeff Southard. ► Magazine illustrations by Bob Lukens. ► Photo credits: p.3--(l. to r.) Jeff Southard, courtesy ABC; p.6, 7--Jeff Southard; p.8, 31--courtesy TVT Records; p.9--courtesy (l. to r.) TVT Records, SBK Records; p.12 (t. to b.)--Daniel Watson/ABC-TV, courtesy ABC; p.14, 18--courtesy IRTS; p.28 (t. to b.)--courtesy KSCR, JoAnn Forgit.

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College Radio, TV: Take Chances With Production

by Glenn Gutmacher and Carolyn Allen

Since programming is the theme of this issue, we thought this was the time to respond to something that distresses us about college broadcasting today: production. In college radio, everyone always argues about what music is being played, but we want to focus on what college radio is *producing*. As recently as 15 or 20 years ago, before the record labels caught onto college radio stations as a national promotion vehicle for their lesser-known bands, college radio was a very different animal.

Innovative College Radio of the Past

Back then, hands-on television production was still years away from reaching campus, so radio was truly king. College radio volunteers were enthusiastic about the potential of the radio medium. The technology was just as exciting as the programming, and students wanted to take advantage of both. They took chances: they organized wild remotes from outlandish places, and where they didn't have the resources to do that, they produced complex montages of sound effects and scripted roles for various people to make listeners think that those exotic remotes were real. They didn't need expensive audio processors to alter sounds when five feet of garden hose created equally dramatic vocal effects. (Try it some time.) They also developed innovative comedy sketches and exciting radio drama. They did engaging sports coverage and interviews, on-the-scene news stories, talk shows and debates.

And it took even longer and was harder to produce these things than what it would take now, since multi-track reel-to-reels and fancy-feature cassette decks and much other production studio technology didn't exist or was still too expensive for the college station budget. College radio reporters didn't have lightweight, portable tape recorders yet.

The programming didn't always work, of course. Indeed, some of the results proved quite goofy, both to our ears and to listeners' then. The point is that they *tried*, and that's the only way that any successful programming innovations in radio will be achieved. Unfortunately, professional radio was different at that time, too, with produced shows more prevalent than today's music programming which essentially amounts to radio jukebox. Yet just because commercial radio has become more structured and less innovative, college radio shouldn't and doesn't need to emulate it.

College Radio and Television Today

What motivated those early college radio producers to work so hard? They had fun, great fun, creating their programs. The camaraderie that builds between individuals pulling together, working late on a program to get it ready for broadcast is a thrill well understood by those involved in college TV, but is all but gone from college radio.

Generally, college TV producers don't worry that they may be taking on too ambitious a production. They have a "what-the-heck," carefree attitude that lets them follow up a program idea before considering how much time or how many staff they'll need to turn it into reality. Then they scramble to get the resources they need from the volunteers and equipment on hand. By and large, college TV stations lack the trappings of professionals. Thus, rather than trying to emulate them, college TV producers try to make their programs stand out through creativity.

College radio, on the other hand, has gotten lazy. Professionally-recorded discs and tapes flood the stations, adding to the music library that already strains its shelves' capacity. With plenty of discs to spin, it's easy to do college radio now. DJs don't broadcast "shows" anymore—that would imply thought-out, produced programs. Rather, they are now called DJ "shifts"—manning the controls just like construction workers would run cranes and bulldozers.

Rather than lament this situation, college DJs feel it's "hip" to just play the new releases and deal with the record reps. The predominant music genre on college radio is called "alternative," but what does that mean? The music may be alternative but the format is not. What more are college stations doing than giving airplay in order to create playlists so as to get continued music service and giving an initial audience base to bands so that the labels can launch them on a larger scale later, resulting in slightly more evolved clones of those same songs being played on commercial stations a few months later?

The point is that college radio should be alternative in *concept*, not just music. People aren't conceiving their own shows. It's okay to utilize music, but instead of just talking about the music, think about how the music is being *presented*. What can be done there that's innovative and alternative?

Innovative Programming Today

This dilemma presents itself at NACB every day. We run a satellite TV network, U•NET, that gets more than its share of creative, innovative, student programming, representing a wide range of production techniques and programming genres. But U•NET's sister radio network struggles to find even a fraction of the same variety of radio shows.

Fortunately, some creativity shines through. Programs like KSCR's "What Ever Happened to...?" (see the *U•NET Program Profile* in this issue) take the idea of a celebrity interview show and turn it on its ear, creating something clever, informative and fun. "Hub City Spoke Repair," founded by WRSU students (since graduated), is a show by individuals who are good observers of campus life and can turn their insights into well-produced comedy.

Inspiring Creative Production

But these two shows are exceptions to the rule. Radio people aren't conceiving their own shows. There's a lot more that college radio could be doing. While creativity is something that comes from within, it is also inspired and expanded by an environment where innovative programming ideas are encouraged.

Commercial radio stations and networks can't be the role model. They're bound by the pressures of monthly ratings and limited cash flow from trying anything new that would take a while to catch on with an audience. Thus they go with the proven formula music and specials.

Without a setting that encourages students to work together and produce innovative music and non-music programming, college radio is doomed to mediocrity. The record labels are impressed by creativity, and they believe in the power of college

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Cyberpunk Videos

Dear NACB:

I am enclosing [a check] for general membership and...a two month classified ad in *College Broadcaster*.

I am seeking to have my music videos and the videos of my peers broadcast on college video. I am involved with the cyberpunk movement. Cyberpunk emerged as a sci-fi movement spurred by William Gibson's visionary novel "Neuromancer," but it has now spread into the areas of art and music. Its core support can be located in the university computer labs where people communicate with [each] other through [computer] networks. I would like to take the cyberpunk movement from the computer labs to mainstream America.

There is a genuine pop culture movement going on, but the current public misperception of the cyberpunk is that of the nerdy misfit hacker. I believe the cyberpunks are on the cutting edge of music and art, and we are just beginning to recognize this ourselves. It is time for us to step out of the computer labs, and take our creativity to the public.

I hope U-NET and *College Broadcaster* can give us the opportunity to show the university community that some of the most creative people on campus can now be found in the "computer studios."

Robert Campanell
Explicit Multimedia
George Washington Univ.
Washington, DC

U-NET Director, Jeff Southard, responds: We're looking to put together a show that incorporates shorts of alternative forms of video. Along with the full-length programs that are standard on U-NET, we encourage submissions of short works from genres such as cyberpunk. Please send them to me at NACB, Box 1955-B.U., Providence, RI 02912.

Digital Broadcasting

Dear Editor:

Some long term prognosticators predict that digital radio in the form of DAB, digital audio broadcasting, will replace both FM and AM by the next decade. Indeed, the Federal Communications Commission issued a *Notice of Inquiry* on August 1 requesting comments about DAB. The World Administrative Radio Conference meets in 1992, with digital radio surely on the agenda.

College radio, perhaps with NACB in the lead, needs to prepare a statement now in answer to the Commission's query, to stake out space in any new band for educational institution usage. In particu-

lar, the thousand or so Class D FMs may be first to meet the axe in the spectrum-hungry digital bandwidth race.

Our action today may determine whether college and university radio stations exist in the next millennium...which is only ten years away.

Ronald Pesha
Asst. Prof. of Broadcasting
Adirondack Community College
Queensbury, NY

Professor Pesha, we at NACB agree that DAB is the future of radio, and thus a serious issue for the future of college broadcasting. NACB submitted comments focusing on college radio and DAB last May to the National Telecommunications and Information Administration (NTIA), which was conducting its own study of the future of the telecommunications industry. By the time this is printed, NACB will have also submitted comments on the newer FCC inquiry, incorporating the comments of communications lawyers, engineers, students and professors such as yourself with a stake in the future of college broadcasting. We encourage anyone with an interest in this issue to contact us and get involved in the effort to insure a home for college stations in the upcoming digital broadcasting age.

CD Packaging

Dear Editor:

I'm getting tired of throwing them away...aren't you? I'm referring to the packaging of CDs. Let's face it, there's enough cardboard and plastic wrapping in the world. I'm not jumping on the "environmental bandwagon," however, the record companies should stop burying their vinyl in the sand!

With the complete changeover from LP to CD almost complete, why can't we steer the next decade in the right direction? Record companies should recognize that the direction you point the gun now will have a lasting effect on the trajectory of the industry. If you don't make them the stores don't display them.

Millions of dollars are obviously at stake. Someone pockets the bucks from the plastic industry and God forbid should a tree survive another year!

I would like to think my three year old daughter will approach me in the year 2000 and say "Why did they put CDs in those hard-to-open boxes, Dad? It's so much easier to just have the stores give them to you from the counter unboxed." Then I can say "It took them a while to figure that out, but then they realized what was best for the future...now let's eat lunch in the shade of a comfortable tree."

Ron Reino
Faculty Advisor
WSFX-FM
Luzerne County Community College
Nanticoke, PA

For those concerned with this issue, we recommend contacting Ban the Box, a national organization dedicated to eliminating wasteful CD packaging, at 212/684-2550.

High School Help

Dear NACB:

I am writing on behalf of the station I previously worked for, WMHS. WMHS is a student-run station at Massapequa High School in Massapequa, New York. I was wondering if the NACB has any programs...for high school radio stations, or if you know of any other opportunities for them.

I would appreciate a response as soon as possible. Thank you!

Christine Bagetakos
Business Manager
KSCR Radio
Univ. of Southern Calif.
Los Angeles, CA

NACB receives many letters like this asking for help for high school radio and TV stations. Just because we're called the National Association of College Broadcasters, virtually all the programs we offer—including our regional conferences, magazine, programming network, Station Handbook, and phone hotline—can be used by high school stations. Indeed, NACB has many high school members, who may join at the same low membership rates. If you know of any such stations, or high schools wishing to start stations, please give them our address and phone. We're happy to help.

Write Us

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

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At the

As the premier new music industry event, NMS didn't disappoint this year. The most notable change in the atmosphere of this year's NMS was its growing social conscience (more on that later). As you may remember from coverage of NMS 10 in the September 1989 College Broadcaster, however, the convention's *raison d'être* is the music.



by Glenn Gutmacher

In Concert

From Reykjavik, Iceland's *Reptile* to Australia's *Don't Panic*, you got it all at NMS's "New York Nights." Many of the 250-plus bands that performed were grouped into record label-specific showcases. One of the unique ones was Bar/None Records' lineup at Tramps, featuring the Hoboken, NJ sound. Though the acoustic portion had its moments (e.g., *Musician* magazine's 1988 best band contest winner, *Lonesome Val*), one highlight during the electric segment was the psychedelic tribal sounds of *Miracle Room*, who, along with standard instruments, pound on electrified water crates, gas tanks, oil drums, steel pipes, a kitchen sink and lumber rigged with guitar parts that drone—"I love the looks on people's faces when I pick up a two-by-four and play it," said guitarist Stephen Marsh.

Another place to catch bands during NMS was at the "BMI Live" Video Booth. BMI, the world's largest performing rights organization, replaced last year's radio broadcast booth (which allowed college station DJs to remote-broadcast with top new music talent right from the Seminar) with a mini-TV studio.

"BMI Live" generated more than 16 hours of acoustic performances by new artists from varied music genres as well as special interview segments. The show was hosted by New York University (NYU) student VJs and several well-known music industry guests, including *Rock Rap*'s Dante Morado. Taped by NYU and edited in conjunction with BMI, the programs will be broadcast on U•NET, NACB's national network of over 100 college TV stations as eleven half-hour shows this fall.

Some of the performances included: Ireland's *Hothouse Flowers*; North Carolina's *Second Skin*; Mississippi's *Beanland*; New York's *Thick As Thieves* and *Janata*; Boston's *Cavedogs*, *Gigolo Aunts*, *Boo Radley*, and *Daryl Scott*; Minneapolis' *Gear Daddies*; New Mexico's *Strawberry Zots*; San Diego's *Mojo Nixon* and *Cindy Lee Berryhill*. Also showcased were artists not known for their acoustic sets, such as rappers L.A. Starr and MC Lyte, and hard rockers Manitoba's *Wild Kingdom*.

The largest music genre to appear woefully unrepresented during New York Nights was coun-

try. "I think it's unfortunate—the talent is here," said Tom Schuyler, president of the Songwriters' Association and moderator of the Country Music Association's "Nashville...Words & Music" panel at NMS.

International Flair

The "Face the Nation" meetings scheduled each morning allowed attendees to meet the major organizations responsible for new music for each nation represented outside the U.S., including Australia, Austria, Belgium, Canada, Denmark, France, Germany, Eastern Europe, Finland, Holland, Iceland, Ireland, Italy, Japan, Norway, Spain, Sweden, United Kingdom and the USSR. The meetings produced numerous band bookings, foreign market licensings, international press coverage and other deals, both formal and informal. In addition, most of these countries ran a panel during NMS about music in their respective lands and had their own exhibition booths, eagerly distributing their CDs, tapes and vinyl.

Sessions Cover the Bases

Music press, regional music movements, various music distribution avenues, music business education, and co-productions were just a few of the many sessions offered. As usual, the legal panels, including ones on finding a lawyer, pressing and distribution, sampling other records, and negotiating a record deal, were among the best sessions offered.

In "How to Find a Job in the Music Industry," panelists from various major labels shared stories of their paths to success. It used to be who you know, but "today there are a lot more companies and they're much bigger. I don't think the nephews of the uncles who are working in it are sufficient in numbers to fill all the jobs," said moderator Marty Thau, executive vice president of Stratford Search Group, an industry headhunting firm. He cited computers, politics, fashion, economics and style as some areas of knowledge that help one to get into the music industry. And these days, it doesn't have to take long to move up. "Danny Buch, who's the vice president of album promotion for Atlantic Records, is 28 years old, highly paid and considered to be one of the tops in his field," said Thau.

Genres such as dance music, house, Hi-NRG, folk, reggae, country, metal (three sessions) and rap (also three) each had panel coverage, besides the nightly music showcase exposure. The five sessions devoted to music video proved that that arena has come of age. Several obligatory talent-and-booking sessions served their purpose, while the technology sessions offered unique fare in an otherwise music programming-dominated convention. The music publishing sessions brought more than their fair share of individual questions from the audience, but the answers proved informative to many. Others found the marketing sessions useful, while the radio panels were mostly style over substance. However, since "College Radio: Let's Talk" was one of them, it deserves a closer look.

Good on Music, Misses Other Issues

The long-running debate over whether or not college radio plays what it wants to play or if it is a tool of record label promotion remained unresolved. An audience member from Green River Community College's KGRG-FM/Auburn, WA, gave evidence that college radio may be pressured from other sources: Station managers and the college itself pushed for a metal specialty show to be dropped or to become more commercial radio-like.

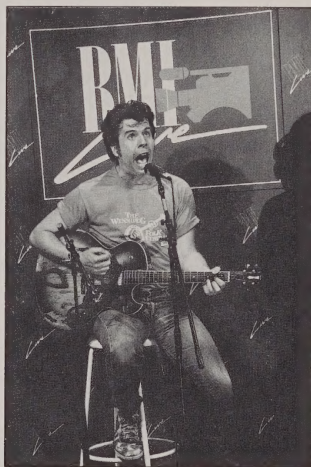
David Newgarden of Upsala College's WFMU-FM/New Jersey said "there's a problem of college stations only playing what they get in the mail that week. A lot of records they like don't get played."

He brought up one music genre in particular: "Rap sells so well; I can't believe it gets so little airplay on college radio." The reason for that, he said, is "things are ghettoized. Rap is not a part of regular programming." He feels rap is being put on specialty shows or blocks and that this practice is "encouraged by the trades and industry" which also tend to downplay and set aside rap chart listings from the alternative rock section.

Audience members brought up such problems as the \$35 DJ fee, other station financial woes and license renewal problems due to programming. "I don't see anyone

in college radio getting pissed off about these things," said one person in the crowd. "[Charts] is all they're talking about."

To be fair, however, NMS is a *music* convention, and it was clear that the panelists (exclusively comprised of college station MDs, PDs and label reps) came prepared to talk only about music. But because the panel was billed in advance—and in



Mojo Nixon performs at the "BMI Live" TV studio for airing on U•NET

the moderator's introduction—as a session on the major issues affecting college radio in the 1990s, it came up far short.

Cover Real Issues

Though the college radio session may not have addressed the major issues affecting it well, many other sessions did. "Part of NMS is to wake you up and make you think," said NMS Executive Direc-

Among other ultimatums, the flyer demanded that Atlantic Records, producer of *Audio Two* (who allegedly said "gay muthahs get punched in the face") and *Skid Row* (who were photographed wearing t-shirts that read "AIDS kills fags dead") apologize formally for distributing "records advocating hate." Another demand was "that the music industry acknowledge the buying power of the lesbian and gay population, and the inevitability of boycotts if direct action is not taken against such recordings," citing *Guns N Roses* in the flyer as blaming "faggots" for AIDS.

Censorship

The social conscience of the music industry rose most forcefully over the issue of censorship, however. With the banning of *2 Live Crew*'s records in Florida and elsewhere, the case has focused anger and fear not only about what can be played, but also of the possible chilling effect on the creation of music and programming in the first place. Though partially addressed in a record lyrics labelling panel (which noted the formation last May of C.A.L.L., the Coalition Against Lyrics Legislation), it was in a packed hall for "Beyond Censorship: Artists and Social Responsibility" that the strongest words were spoken.

Rapper *Ice T* commented against the Parent's Music Resource Center, an organization with major support from many Washington politicians whose stated mission is to eliminate explicit content in music recordings and broadcasts on behalf of America's impressionable children. "The problem with the PMRC," *Ice T* said, "is their agenda has nothing to do with kids. This is the smokescreen they use...They're not worried about one kid in my neighborhood...They're using the kids as a way to get people...behind them...They have other plans."

But is the music worth censoring? Victoria Starr, rock journalist and gay activist, responded, "I am not particularly fond of the rape imagery that I find in the [*Ice T*] song, 'Freedom of Speech,' but at the same time, I'm not going to get anywhere...by advocating that he be thrown in jail or that his music be legislated against and letting people like [conservative U.S. Senator] Jesse Helms determine what's in my best interest...the same ones taking away my abortion rights and a lot of other rights that we may think we have." Starr offered a different solution: "If we...create an environment in which that [music] is no longer so hip, then I don't think you're going to find a [truly offensive] record out there," she said.

Music was not the only area of censorship brought up during the session. From the audience, Danny Schecter, producer of the nationally syndicated *South Africa Now*, the only news program regularly covering the struggle against apartheid, described the South African government's re-

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Lots of free music goodies to be had at the exhibition booths

tor, Tom Silverman, during remarks to open the convention.

Awareness in the music industry of societal issues has clearly risen since the big-name goodwill rock events of the early '80s like LiveAid and USA for Africa. Today they take action on the large- and small-scale. While bands play protest concerts (*Midnight Oil* outside the Exxon Building) and insert information about damage to natural resources in their albums (the *Chills* condemning New Zealand), music clubs distribute brochures about a particular cause featured that night, with related non-profit organizations getting the door while the club profits from the bar (Wetlands Preserve in New York City). The industry continues to unite to take on larger efforts, such as raising funds for the "Stop the Violence" Movement and doing the "Human Rights Now" and "Conspiracy of Hope" world tours for AMNESTY International.

At NMS, one could learn about these and other important causes, such as *24 HOURS FOR LIFE* (212/777-1730) at the session, "AIDS, Sex, Drugs, and Rock 'N' Roll: Facing the Consequences." *24 HOURS* is a non-profit organization that enlists the participation and support of the music and broadcast industries to raise funds for AIDS relief and education. The "Ban the Box" (212/684-2550) organization, dedicated to stopping "wasteful, CD longbox packaging," was one of several groups represented at an environmental issues session.

Supporters of these causes were often quite passionate. Noted gay activist Jim Fouratt brought up the issue of homophobia in the music industry as a question during the lighter-sided "Artists" panel on NMS's final day while his followers distributed a strongly-worded flyer to the thousands in attendance.

NMS

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Band members (l. to r.): Mick Conroy, Aaron Davidson, Robbie Grey

The early 1980s was the period in which college radio as we know it today was spawned. The post-punk era gave force to the "New Wave" genre, the popularity of which was largely propelled by college radio airplay. As the '90s begin, many of the bands that spearheaded this innovative music movement are continuing to evolve and produce music that is fresh, yet pays homage to its beginnings. At this summer's New Music Seminar, *College Broadcaster's* Carlyne Allen spoke to Mick Conroy and Robbie Grey of one of the original British New Wave bands, *Modern English*. They have recently reformed and released their latest album, *Pillow Lips*, on TVT Records. They spoke bluntly about their reformation, changes in music technology, coming back to the U.S., growing up, and one of our favorite subjects, college radio.

Modern English's last album, Stop Start, came out in 1986. Since then, the group has been taking time to work on other projects.

Robbie: After the *Stop Start* album in 1986, we were burnt out; you can only take so much. It wasn't particularly successful and we hadn't enjoyed the album that much. Mick stayed in New York, I went back to London and worked for MTV, VJ-ing, and also worked with another band called the *March Violets*. It was just time to do something else. But as all things do, it comes around full circle and you miss it and you want it back. And somebody shows interest.

CB: So who was the spark?

Robbie: Steve Gottlieb was the spark [at] TVT Records. He's got a very serious brain; he knows what's going

on and he will basically walk where others fear to tread.

Mick: It was really wild because he kind of decided to approach us when we weren't even completely a unit.

Robbie: He just remembered *Modern English* and realized that somebody was missing something somewhere.

CB: Were you songwriting when he approached you?

Robbie: No not really...we were just incognito. But we were all living together which was kind of weird so it's like..."all right, let's do it." And so we did it and it was just so easy.

Mick: It's really corny when you read about bands and they say things like, "this band comes before my marriage" kind of thing. People always ask us in interviews, "Well, did you have a big falling out when you split up?" But we didn't actually split up...It was just like, "I'll see you in a few weeks."

Robbie: Yeah, I'll see you in a few years, man.

Now that the band is back together they want to concentrate on their newer music.

Robbie: One thing about this college stuff, they want us to play this really early, wild stuff which I love, but I don't want to play again. I love that history, I mean, it's like...I love those shoes I used to wear.

One of the songs on Pillow Lips is a reworking of their 1983 smash cult tune, "I Melt With You."

"I love those shoes I used to wear..." An Interview with *Modern English*

CB: So on the issue of re-releasing an old song, who decided to release "I Melt With You"?

Robbie: We did. We always decide what to do. It's nice confusing people. Those [negative] comments from reviewers don't bother us at all. It's a completely different recording. We're completely different people. The video is completely different. I don't see how anyone can complain about it. If they want to grumble, fair enough, but they should listen to the rest of the album.

Robbie and Mick comment on the atmosphere of new music today.

Mick: I went to see *Nine Inch Nails* the other day and it was like...I was suddenly transported to when I was 15.

Robbie: We've been though all this...When people say, "you ain't playing the right kind of music for us 16 year-old kids," it's great for younger people but they can't expect us to be like that. I don't care about this newer stuff. I like classical music and I like jazz. I don't give a shit

Maker...These two are young and they may get a bit more edgy on stage, which is good.

CB: So how has your music changed with the changes in technology?

Robbie: Well, it's great. There is no limit to what you can do with the new technology. You can go out and smash a car window and sample it and it sounds like an orchestra...In "After the Snow," we were using violins live and cellos and string quartets and in "Ricochet Days." Now we can do it without spending a fortune on players: we can now sample a cello and have it play in any octave you like.

Mick: All musicians hate computers. They say things like, "Oh, but these things put musicians out of work."

Robbie: But this stuff saves a band enormous amounts of money...We're a three-piece band; we don't have a drummer. We have a guy who plays for us on tour, but we used to have to do rehearsals in rehearsal studios because there is a drummer, and it is

*"If you watch what's happening on college radio,
it's what will be happening nationwide."*

—Mick Conroy, *Modern English*

about industrial music. I was listening to industrial music in 1979.

Mick: I think some people are kind of phased when we play something like "Pillow Lips" now...

Robbie: They think to themselves "Shit... it's mature."

Mick: But for youth, we've got these two American guitar players touring with us in the U.S. Talk about hip and trendy. One from San Diego, one from Buffalo, and they were in London trying to make their fortune...We put an ad in *Melody*

all very loud. You tend to write really loud songs. So the thing is, you're not singing, you're shouting.

In their own words, Modern English is about dance music.

Mick: I went to see *Depeche Mode*. Going to Giants Stadium and seeing 70,000 kids all under 25. It's amazing, really. They're not listening to rock music; they're listening to dance music. Dance music is global. It's not just in England and in Manches-

MODERN ENGLISH
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NMS Concert Reviews

Our roving freelance music reporter, Adam "Flash" Gordon, managed to catch quite a few of the 250-plus bands playing during "New York Nights" at the New Music Seminar. He reviewed a few of the shows below. (All clubs listed are in New York City.)

The Tragically Hip at WOODY'S MCA: 818/777-4000

This particular show, my first of this year's NMS, took place on Wednesday night, before NMS "officially" began. The crowd was large—too much for this little club—and the room, dark. Though the band came

joining in the "merry" mood abounding, they just hung uncomfortably onstage, seeming to be caught in that no-man's land between party animal and geek.

In all fairness, however, the simple, spartan show this band puts on was refreshingly different and made for a good time. The band just went with the flow and fed off the crowd's enthusiasm and energy to build itself up with each song.

The crowd itself seemed to blend with the music, at times moving and swaying rhythmically, or simply forming a protective wall of bodies to the sides and front of the stage in order to hold the music in. I noticed some other "band people" milling about, including Robert Becker, a member of Painters and Dockers and several unidentified but definitely rock-n-roll types of a famous nature.

All in all, a good show, a great way to start off "the Seminar" and a nifty way to spend a "New York Night."

Modern English at PALLADIUM TVT Records: 212/929-0570

Two things I can't stand in this world are waiting in lines and going to BIG nightclubs. Combining the two really pisses me off, so I was not real pleased when I got to the opening night party at the PALLADIUM and saw a long line out front. But I figured it was worth a try, and we managed to sneak up to the front by claiming to be much more important than we were. (Don't think that it doesn't work, you just have to have the patented "I'm important so don't mess with me" look on.)

Once inside, we proceeded to a vantage point directly in front of the dance floor and stage, and waited for Digital Underground to finish so we could see the group we had travelled 1,500 miles for: Modern English.

After some untimely delays, the band came out and took the stage in an eerie blaze of lights and applause. The crowd had thinned somewhat after Digital Underground finished, so there was plenty of room to see and be seen.

by Adam "Flash" Gordon, Music Director, WUFI Radio
Florida International University, Miami, FL

The show started off with some numbers off the new album, *Pillow Lips*, and then jumped to "After the Snow." By the second song, some people began dancing and jumping all over the dance floor. By the third song, people sang along and clapped wildly. The crowd was obviously waiting, somewhat impatiently, for a certain song to be played.

Finally, the crowd got its wish as the second-to-last song came up. The familiar chords rang out, and for a moment there was no reaction, then all HELL broke loose. People were screaming, dancing, running and shouting as the band ripped into "I Melt With You," starting a small landslide towards the dancefloor. As the song progressed, the entire house was singing along and chanting the choruses.

Unfortunately, as do all good things, the show ended. Thunderous applause and approving yells signalled the fact that the band had indeed done the impossible: made a comeback, and a big one at that.

Hothouse Flowers at ROCK ACADEMY Polygram: 212/333-8437

The setting couldn't have been more appropriate. The stage was vast, but not overwhelming. The floor was awash in spilt beer and discarded cups. While the crowd milled about, the lights suddenly went out, and

Hothouse Flowers played a 1-1/2 hour set with a strong mix of songs from their new album, *Home*, as well as from their previous work. The applause seemed only to momentarily ebb before it broke out wildly again...before, during and after every song.

The set included such favorites as "Movies," "Dance to the Storm" and "Don't Go." The most amazing part of this show, however, was still to come: When the show ended, the band departed the stage, and a moment of eerie silence fell over the theatre. Then a chant of "More! More!" broke out and spread like wildfire through the crowd. The lights had not yet come on, but nobody really thought there would be an encore; after all, this was NMS.

However, much to everyone's surprise and great pleasure, the band strolled back onto the stage and proceeded to play not one of two songs, but a full hour-long encore complete with an old Irish ballad sung in Gaelic, a demonstration of how to do an Irish jig (with audience participation) and the loudest applause I've heard at any showcase in years. The unfortunate amongst you who were not present for this concert missed a truly beautiful and wonderful evening.

13 Engines at TRAMPS SBK Records: 212/492-1207

This was the last "official" showcase of the seminar, and was quite the



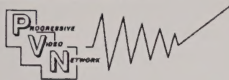
Recently signed to SBK, 13 Engines includes (l. to r.) John Critchley, Mike Robbins, Grant Ethier and Jim Hughes

Hothouse Flowers had landed in New York with a vengeance, and the crowd was about to be turned every which way including loose.

experience indeed. 13 Engines hails from The Great White North (that's

CONCERTS
Page 31 ►

PROGRESSIVE VIDEO NETWORK



- 1 Jazz Butcher, "Girls Go", Rough Trade
- 2 Nitzer Ebb, "Fun", Geffen
- 3 Luxuria, "Jezebel", Beggars Banquet/RCA
- 4 November Falling, "Shadows", Relentless
- 5 Devo, "Postmodern", Enigma
- 6 Pursuit of Happiness, "New Language", Chrysalis
- 7 Propeller, "Box Kite", (unsigned)
- 8 Dream Command, "Celestine", Island
- 9 Christians, "Words", Island
- 10 Red Alert, "Game", Obvious
- 11 Everything But The Girl, "Take Me", Atlantic
- 12 Something Happens, "What Now?", Charisma
- 13 Candy Flip, "Strawberry", Atlantic

Week of 8/30.

CMJ NEW MUSIC REPORT: College Radio

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

- Sonic Youth, *Goo*, DGC
- Pixies, *Bossanova*, 4AD/Elektra
- Iggy Pop, *Brick By Brick*, Virgin
- David J, *Songs From Another Season*, Beggars Banquet/RCA
- Breeders, *Pod*, 4AD/Rough Trade
- Ultra Vivid Scene, *Joy 1967-1990*, 4AD/Columbia
- Jazz Butcher, *Cult of the Basement*, Rough Trade
- Aztec Camera, *Stray*, Sire/Reprise
- Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
- Devo, *Smooth Noodle Maps*, Enigma
- Soup Dragons, *Lovegod*, Big Life/Polygram
- Bob Mould, *Black Sheets of Rain*, Virgin
- Jesus Jones, *Liquidizer*, SBK

Week of 9/3. Courtesy of CMJ New Music Report.

ROCKPOOL: College Radio

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

- Sonic Youth, *Goo*, DGC
- Pixies, *Bossanova*, 4AD/Elektra
- Jazz Butcher, *Cult of the Basement*, Rough Trade
- Iggy Pop, *Brick By Brick*, Virgin
- Breeders, *Pod*, 4AD/Rough Trade
- Ultra Vivid Scene, *Joy 1967-1990*, 4AD/Columbia
- Dead Can Dance, *Aion*, 4AD
- Yo La Tengo, *Fakebook*, Bar None/Restless
- David J, *Songs From Another Season*, Beggars Banquet/RCA
- Soup Dragons, *Lovegod*, Big Life/Polygram
- Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
- Devo, *Smooth Noodle Maps*, Enigma
- Bob Mould, *Black Sheets of Rain*, Virgin

Week of 9/1. Courtesy of Rockpool.

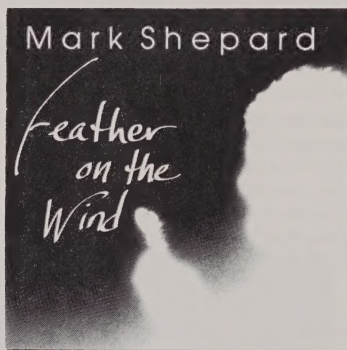
Getting More Music—Audio and Video

NACB frequently receives calls from stations asking where they can get more audio and video music releases to program their shows. While *College Broadcaster's* monthly "Record Label Servicing" column gives detailed information on what record labels' requirements are for servicing college stations, we have found a few label-contact only listings which are extensive and you should find helpful.

If you produce or are considering starting a music video show but don't know where to get the releases, the trade magazine *CVC Report* has published two listings—one of independents and one of major labels—which provide contact addresses and phone numbers of companies who service videos of bands in various music genres. For information on the listings, call CVC's Sharon Steinbach at 212/533-9870.

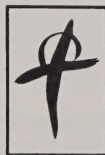
Two other trade magazines provide even more comprehensive listings for college radio music suppliers: Rockpool publishes the "Independent Label Directory" and *CMJ New Music Report* releases the "Declaration of Independents." Call Rockpool's Brian Long at 212/219-0777 and CMJ's Mark Glaser at 516/466-6000 for information.

Acoustic Rock by one of today's best underground songwriters



The music rings forth with a bell-like clarity in the tradition of Tracy Chapman & Billy Bragg but with a lighter touch. - Carol Schutzbank, *B-Side* magazine

For more information please call or write



Benjamin R. Lewis
Scarecrow Records
212 Nelson Ave.
Peekskill, NY 10566
(914)739-2694

Feather On the Wind (SR-1004) available on CD or Cassette

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.

KIGC-FM
William Penn College
Oskaloosa, IA; 515/673-1095

1. Iggy Pop, *Brick By Brick*, Virgin
2. Gear Daddies, *Let's Go Scare All*, Polydor/Polygram
3. Ultra Vivid Scene, *Joy 1967-1990*, 4AD/Columbia
4. Junior Reed, *One Blood*, Big Life/Mercury/Polygram
5. Collin James, *Sudden Stop*, Virgin
6. Afghan Whigs, *Up In It*, Sub Pop
7. David J, *Songs From Another Season*, BB/RCA
8. Luxuria, *Beast Box*, Beggars Banquet/RCA
9. Strawberry Zots, *Cars, Flower, Telephones*, Epic
10. The Railway Children, *Native Place*, Virgin
11. Mudhoney, *You're Gone* (7"), Sub Pop
12. Soup Dragons, *Love God*, Big Life/UK
13. Nitzer Ebb, *Showtime*, Geffen

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

1. Allman Brothers, *Seven Turns*, Epic
2. Cheap Trick, *Busted*, Epic
3. Aerosmith, *Pump*, Geffen
4. Motley Crue, *Dr. Feelgood*, Elektra
5. Winger, *In the Heart of the Young*, Atlantic
6. Damn Yankees, *Damn Yankees*, Warner Bros.
7. REO Speedwagon, *The Earth...*, Epic
8. Bruce Hornsby & The Range, *A Night on the Town*, RCA
9. Nelson, *After the Rain*, Geffen
10. Heart, *Brigade*, Capitol
11. Black Crowes, *Shake Your Money Maker*, Def American
12. Lita Ford, *Stiletto*, RCA
13. Bad Company, *Holy Water*, Atlantic

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

1. Bell Biv DeVoe, "Do Me", MCA
2. Mariah Carey, "Vision of Love", Columbia
3. Black Box, "Everybody, Everybody", RCA
4. Basic Black, "She's Mine", Motown
5. The Time, "Jerk Out", Reprise
6. Father MC, "Treat Them Like They Want To Be Treated", MCA
7. Janet Jackson, "Come Back To Me", A&M
8. Anita Baker, "Talk To Me", Elektra
9. Keith Sweat, "Make You Sweat", Elektra
10. Barbara Weathers, "The Master Key", Reprise
11. Public Enemy, "Brothers Gonna Work It Out", Def Jam
12. Babyface, "My Kinds Girl", Solar
13. En Vogue, "Lies", Atlantic

WPRL-FM
Alcorn State University
Lorman, MS; 601/877-6290

1. En Vogue, "Hold On", Atlantic
2. L.L. Cool J, "Jingling Baby", Columbia
3. After 7, "Ready Or Not", Virgin
4. Troop, "All I Do Is Think of You", Atlantic
5. Bell Biv DeVoe, "Do Me Baby", MCA
6. Snap, "The Power", Arista
7. Digital Underground, "Humpty Dance", Tommy Boy
8. Keith Sweat, "Make You Sweat", Elektra
9. Jane Child, "Don't Want To Fall in Love", Warner Bros.
10. Tony, Toni, Tone, "The Blues", Polygram
11. Keith Sweat, "Merry-Go-Round", Elektra
12. Howard Hewitt, "Show Me", Elektra
13. Milli Vanilli, "Money", Arista

Week of 8/27/90

MAJOR: Pixies, *Bossanova*, 4AD/
Elektra, 212/484-7920

The Pixies cavort through *Bossanova* like strange, post-nuclear imps of the perverse; maniacally, hysterically, joyously rending the fabric of pop into frayed, irregular shapes. In some past life, they must have been Madison Avenue jingle composers extraordinaire repulsed by their own skill at snaring the unwary with perilously catchy tunes. Only people with that thorough an understanding of what makes pop work could twist it so completely and so mercilessly into the breathtaking, brilliant noise that courses through the Pixies' music.

Throughout *Bossanova*, they take simple melodic premises and stretch them into disconcertingly unnatural positions with varying degrees of subtlety. After an expansive instrumental opening, they lurch into the wry and torturous "Rock Music," distorting the familiar features of rock into a screeching grotesque. They then whip abruptly around and affectionately (well, almost) breathe life into the glowing melody line that shapes "Velouria."

Occasionally things go from kisses to blows in the span of one song. "Allison" is like an evil inversion of the harmless pop confection that Elvis Costello created in his "Alison." Similarly, "The Happening" is like some kind of lethal dose test to determine how much distortion the average '60s pop hook will tolerate before squirming uncomfortably out of existence.

Bossanova, like the Pixies' two previous albums, functions on much the same principle as Stephen King's novels. The stability of the compositions constantly and deliberately threatens to self-destruct. Just when everything appears to be fine, they spring a new twist on you. And like Stephen King's best work, it's all kind of sick—but beautiful.

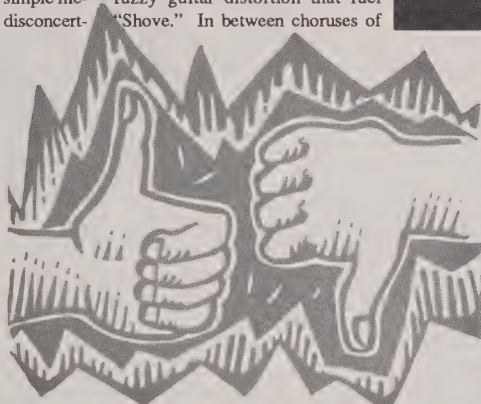


INDEPENDENT: L7, *Smell The Magic*,
Sub Pop, 206/441-8441

This is an album sure to shatter the illusions of anyone who thinks that "girl groups" are relegated to sounding like the Bangles or the Go-Gos. L7 have killer chops, a bad attitude and an ax to grind, which they demonstrate with a vengeance throughout their six-song SubPop debut.

Jennifer Finch's bass and Dee Plakas' drumming set down a throbbing groove that propels these songs through the lacerating guitar and vocal crossfire that Suzi Gardner and Donita Sparks dish out. An ominous array of influences hover behind it all, from Cream to the Ramones to Motorhead to Metallica. Permeating the aural assault is a stream of commentary that is just as raw. With smirking irony, L7 turn a plethora of machismo-saturated metal clichés on their ears.

The album opens with torrents of fuzzy guitar distortion that fuel "Shove." In between choruses of



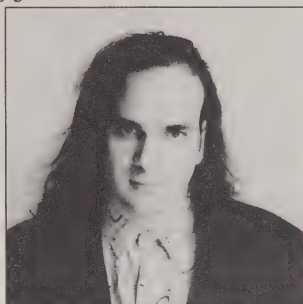
"Get outta my way or I might shove/Get outta my way or I'm gonna shove," lines like "Some guy just pinched my ass/Drunken bums ain't got no class" surface, swathed in a degree of annoyance that would make John ("Johnny Rotten") Lyndon proud.

"Fast and Frightening" depicts a larger than life rock'n'roll heroine with "so much clit she don't need no balls" who single-handedly deflates the cult of penis worship that is such a central feature of most metal. "Deathwish" is a stark biopsy of hedonism driven by ironclad hooks through a barrage of relentless buzzsaw guitar. "Broomstick" emerges defiantly out of swirling feedback with a chorus tinged by traces of bitterness that recall Janis Joplin at her most anguished: "I got my broomstick, baby/I got my paperback novel/I'm gonna lie here/I ain't gonna beg."

Like most SubPop endeavors, this album walks a fine line between metal and punk, combining the energy of both in one explosive package...so handle with care.

UNSIGNED: Paul Davis, *No More Watered Down, Machined-Up, Forgot The*

Soul Hyperbole!, contact: Karen McVicker, EARWIG, 215/925-8240



In the case of this four-song EP by Philadelphia's Paul Davis, the title really does pretty much say it all. *No More Watered Down, Machined-Up, Forgot The Soul Hyperbole!* is eclectic, organic, funky and restrained.

"Baby Quiver" welds quirky, Prince-

esque pop embellishments to tightly wound funk with a Red Hot Chili Peppers flavor. But Davis doesn't seem to have the metaphysical problems that Prince grapples with so obsessively, nor the rampant hormonal attacks that afflict the Chili Peppers. What remains is a slick and highly infectious, radio-ready dance grind that manages to be clever without pretentiousness.

Davis' vocals slow down, loosen up and spread out for some soulful ballad action in "Penny Date For Two." There's a refreshing absence of electronics and overblown orchestration here, leaving Davis' voice front and center for all too short a stretch of time.

"Wolf Pack Crime" is the most fully developed tune of the four. Davis and company set down a simple hook and rhythm, then nurture it to fruition with a scintillating blend of edgy guitar work, atonal voicings and jocular horns which slalom in and out of the groove alongside some agile vocal interjections.

Finishing the tape off is "The Art of Sailing," a breezy acoustic ballad that coasts along unobtrusively over soft, jazzy guitar work. Davis demonstrates the versatility of his vocals by approaching this number with a restrained style that contrasts nicely with the muscularity of "Wolfpack Crime" and the soul of "Penny Date For Two."

The only thing that nags a bit throughout this sampler is a recurrent tendency to pull back in order to maintain a smooth and flawless exterior. Not that Davis and his band lack the chops to open up the music more; "Wolf Pack Crime" is a dead giveaway that they do. It is apparently a question of choice, which leaves one wondering what might happen if they chose to really let it rip. ◀

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 Sandy Masuo, c/o MUSCIAN magazine, 33 Commercial Rd., Gloucester, MA 01930 and one to Music Reviews, NACB, Box 1955, Providence, RI 02912.

Home Video Explodes on National TV

by Heidi Pina

One of last season's surprise hits on network TV was ABC's *America's Funniest Home Videos* (AFHV). Its producers could not have forecast that the program would achieve the phenomenal success that it has. AFHV was not only one of the top-rated programs of the spring, but it is also laughing all the way to the bank as the highest money-making program on television. The American public takes to the streets with their camcorders and AFHV edits them. Talk about minimal production cost!

With ABC's wallet bulging, the other networks have realized the financial advantages of such inexpensive yet high-ratings programming. Now TV production companies such as Tribune and Ohlmeyer have begun their own attempts to cash in on the idea. Fox began running a segment of home videos on their failing series *Totally Hidden Video* and NBC tested a pilot called *My World On Video*. As if that weren't enough, Tribune Productions has devised a video game show called *You Do It Video*.

Even some of the fall sitcoms, such as *Going Places* (ABC) and *Wish You Were Here* (CBS) focus on characters who take their video cameras out on the town. Home video has suddenly become a major fascination for the public on a scale that seems to indicate the birth of a trend rather than a fad.

Opportunities for College Broadcasters

So what does all of this mean to you? It means that the networks are looking to the average citizen and college TV producer for programming. Even local stations have jumped on the bandwagon, offering local home video programs and contests of their own. Newscasts increasingly run and even ask for amateur video of breaking stories in case they cannot cover the events themselves.

There is a market for your work, so take advantage of the situation. You may win some cash or even just the thrill of watching your material on national television. How can you get a piece of the action? The local opportunities you will have to re-

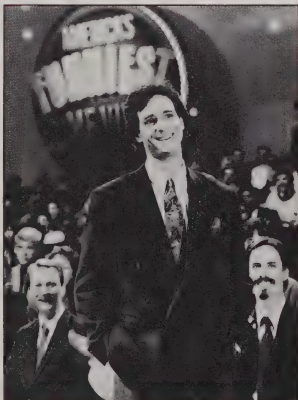
search for yourself, but *College Broadcaster* has investigated some of the bigger ones on the national level.

America's Funniest Home Videos

Let us begin by profiling the pioneer of home video shows, *America's Funniest Home Videos*. AFHV's seventeen screeners received approximately 75,000 tapes during the first season so you may be in for some competition.

The tapes received fall under one of three categories. The most popular of these are the *candid pieces*, shots clearly meant to be spontaneous. However, a *staged piece*—those tapes which are obviously made to look candid but which actually are not—will not be accepted for the show. Paul Crehan, a researcher at AFHV, told us that while there is a careful background check on all tapes being considered for the show, he admits that a few phonies may have passed without detection. However, AFHV will not air any spots unless accompanied by their signed release form stating the authenticity of the material.

But the third type of home video received may be the one for you: the *production pieces*. These are the spots not meant to be spontaneous and make this point obvious. AFHV has aired many of these types of videos. You may remember the *Indiana Jones* spoof or the baby who lip-synched the song "New York, New York."



Production videos only make up only a small portion of the videos received, however.

However, they can be just as lucrative. Production pieces accepted for the show also qualify for a chance to win the \$15,000 weekly prize, which is decided by the audience at the end of each show, and ultimately, a \$100,000 grand prize awarded at the end of the season.

Crehan was excited by the prospect of receiving more production pieces from college students. According to Crehan, "College students are certainly ripe ground for production videos." Although he has received a number of attempts at production pieces by college students, Crehan says that the screeners are looking for "creativity, that special spark of quality and talent" which most submissions to date have lacked.

A college campus seems like the environment well suited to that mixture of qualities, but if your not looking to make a special production, just keep your camera focused on the student body. After all, campus life is not without its own strange goings-on. Or bring a camera on off-campus trips or vacations like spring break and see what you can come up with.

But remember not to try to pass something off as candid that you set up because the screeners and researchers at AFHV know when they're being duped. Crehan pointed out a few of the ways to spot a fake. "When viewing the pieces we ask ourselves all sorts of questions. We can usually tell a phony because the eyes [of the subjects being filmed] tell all. We also look for a heightened reaction [in their expressions]."

Submissions should be directed to: America's Funniest Home Vid-

eos, P.O. Box 4333, Hollywood, CA 90078.

Fox Video Hour

The Fox network is coming back strong this fall when it comes to home video. Despite questionable



Bottom left: America's Funniest Home Videos host, Bob Saget; above: from a video of a dog dancing in a conga line, aired on AFHV.

ratings during last year's debut, according to spokesman Rich Pisani, the network has committed to 22 more weeks of *Totally Hidden Video* (THV). This show features a variety of home video sent in by viewers, along the lines of ABC's AFHV. THV is looking for "homemade videos that are funny or interesting tapes of weddings, birthdays, surprises, recitals, impersonations, animated shorts, bloopers, pet tricks, baby showers, unusual talents, human tricks, pranks, vacations, parades, dances, babies' 1st..., races, plays, hidden videos and parodies," Pisani said.

Though that may not represent a real challenge for college producers' talents, a new comedy video program which does, debuted September 1 on Fox. *Haywire*, which immediately follows THV, comprises a "Fox Video Hour" package along with THV.

Haywire "takes an unusual look at our world through the use of man-on-the-street interviews as well as footage segments," according to a news release. The show is looking for videos of special talents and tapes of zany neighbors from home viewers, while college, public access and professional producers "who are responsible for the irreverent and tongue-in-cheek shows to the news

[producers] around the country who capture the unusual local stories" are encouraged to send in those types of segments. In addition, *Haywire* is interested in pieces that show what makes people laugh outside the United States.

Haywire is looking for "offbeat, unusual types of programs," said Pisani. Anything in the comedy realm will be considered, with "bizarre," "off-the-wall" and "zany" being *Haywire*'s buzz words. However, unlike ABC's *AFHV*, which stresses that the shots not be edited or manipulated, Pisani said that "[producers] may want to revoice" their pieces to achieve maximum comedic impact. "We are looking for student films that are funny as is, or that we can make funny by re-voicing," he said.

As for compensation, "there's some money in the budget for paying but not a large amount," Pisani said. Up to now, they have been focusing on public access cable for material, "but we're more than happy to look at some college stuff," he said. Both video shows will also solicit tapes on air from regular viewers. Fox has committed for 13 weeks of the show,



so it will run for at least the fall 1990 season.

Submissions for either *THV* or *Haywire* should be sent in 3/4" or 1/2" VHS format to: Fox Video Hour, P.O. Box 7321, N. Hollywood, CA 91603, ATTN: Fred.

My World on Video

"Young people have a great deal to say that's worth listening to and some of them are doing it through their videos." This is part of the opening monolog of *My World On Video*, an Ohlmeyer Productions pilot that was tested in the spring on NBC. While it may be called a take-off from *AFHV*, this program is actually a bit

of fresh air. Unlike *AFHV*, *My World On Video* airs only those videos that are student-produced. The pieces profile important issues, concerns and interests of the student producers. The first segment of *MWOV* featured a mix of light-hearted subjects such as a Claymation video about the life cycle and more serious ones such as a 23 year-old woman's video about coping with the suicide of her father.

Students who wish to submit productions must sign a personal release. Compensation will be awarded to those videos chosen to be aired. Videos can be sent to Ohlmeyer Communications Co., 962 N. La Cienega Blvd., Los Angeles, CA 90069.

Past Opportunities That May Resurface

While the next two opportunities to submit videos are no longer offered, because of the success both programs gained from the amateur video segments, one would suspect that these campaigns will be resuscitated in the future and therefore bear watching.

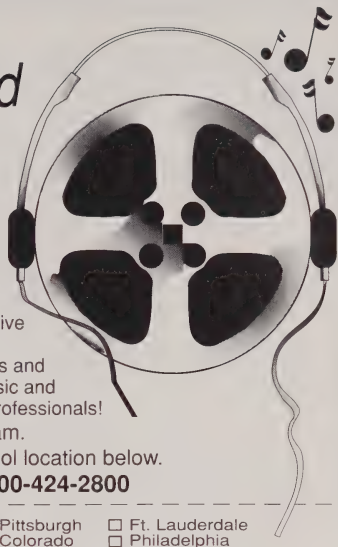
Even the *Home* show on ABC got into the game of featuring home video segments. They had an original twist to the idea, however, by asking viewers to send in their own "how-to" videos. A daily winner was chosen and rewarded \$100. At the end of the week, a weekly winner was chosen and awarded \$1,000. Since last May they've had approximately 84 winners, according to Scott Bartin, a publicist for Home. How-to videos could cover virtually anything: crafts, recipes, vacation tips, etc. The only requirement was that they be under three minutes. The judges looked for original material with a special creativity, according to Bartin. College student producers could demonstrate. Though no longer soliciting tapes, *Home* does hope to revive it some time in the future.

The Weather Channel, a basic cable network claiming over 40,000,000 subscribers, ran a campaign in the fall of 1989 soliciting "video of severe or unusual weather

HOME VIDEO
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International Radio and Television Society

INTERNSHIP PROFILE

by Holly Ann Beretto



In an industry where change occurs overnight, sometimes there can be an incredible gap between classroom lectures and actual industry happenings. To help ensure that students will have a solid working knowledge of the vast electronic media industry, the International Radio and Television Society (IRTS) created a summer fellowship program to provide communications majors with a hands-on opportunity to learn about the business.

IRTS was founded in 1962, with the goal of exposing its members to the realities of the communications industry. In 1965, college internships began with a week-long College Conference. Here, students learned the ins and outs of the communications business in an intense program designed to teach them much of what could not be learned in the college classroom.

The Program Today

Today, that week-long conference has blossomed into the IRTS Summer Fellowship Program, a nine-week internship program funded by the industry with around 20 participants. Officially inaugurated as a fellowship during the summer of 1970 with fifteen college juniors and seniors, this year some 23 college students spent their summer in New York City as participants, right in the heart of the communications industry. These students from across the country took part in every aspect of the business in radio, television and cable from advertising to broadcast journalism.

The purpose of the program is to allow the participants to learn, hands-on, how the communications industry works. The students gained insight on how decisions were made and how they effect the business. Companies such as ABC Radio, CNN, MTV, as well as NBC's "Today Show," CBS News, and ABC's "20/20" took part in this summer's program as employers.

Requirements, Experience Described

Students are chosen through a selection process that begins the November before the summer fellowship is to take place. The IRTS program is open to all college juniors or seniors who demonstrate a genuine interest or aptitude in the communications field; part of the application allows the student to describe any relevant experience he or she has already had. Out of an estimated 500 applications, between 20 and 25 fellows are chosen. Associate Executive Director Joyce M. Tudryn explains:

"While we are looking for well-rounded students who demonstrate both a commitment to communications and leadership skills, we don't have a 'typical' fellow. These students are in no way clones of each other."

Tudryn went on to say that fellows usually view this experience in two basic ways: Their summer in New York is seen either as a chance to tap the city for all it is worth, and see how the work behind the scenes is actually done; or, it is perceived as

a chance to see a different side of the industry, with the hopes of making themselves more marketable.

"The idea is to have them [the fellows] sample all the different aspects of the industry, to give a bird's eye view of it all," Tudryn said. "This allows them to experience areas of the industry that they hadn't previously considered."

The Fellowship Program begins with a one-week, intensive orientation session. During their first five days in New York, the Fellows participate in panel discussions with top industry executives, network at industry-sponsored receptions (where they have met such executives as Peter Jennings of ABC's "World News Tonight," as well as Carolyn Redford and Jane Pauley of NBC's "Today Show") and obtain an in-depth, behind-the-scenes view of news, radio, and cable programming. Fellows also spend a day shadowing

communications executives as they go about their daily routines. Orientation week ends with a mock interview session, during which the Fellows have a chance to consider new career directions, as well as improve on their own self-presentation skills.

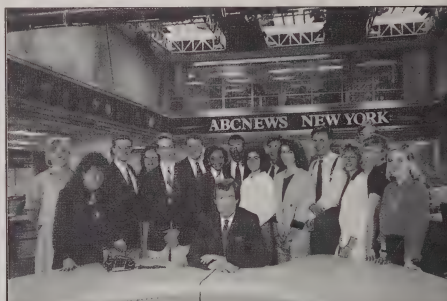
The next eight weeks put the Fellows to work in the industry, right alongside communications leaders where they have the opportunity to see the working, producing and decision-making process for real. For example, past fellows have toured the set and caught a behind-the-scenes view of ABC's "World News Tonight," as well as observing the production studios at HBO.

Recollections of Past Interns

To maximize the benefits for both the students and employers, each internship was "custom designed" for the Fellows, according to Tudryn. "Hopefully, we match the students' interests with our participating companies. We go over both the students' applications, as well as reviewing companies who have taken part in the program in the past, as well as those who are looking to become a part of it."

Former interns agree that the IRTS Summer Fellowship was an important part of their learning process. Jane Hawley, the Vice President of Vidicom, Inc., was a summer fellow in 1984. This summer, she was chairperson of the summer fellowship program.

"My experience [as an intern] helped me terrifically," she stated, going on to explain that college gives the student all of the "book knowledge, but it tends to be focused on only one aspect of the field." With the summer fellowship program, Hawley noted, college students have a chance "to see how broad the industry is."



Top: Cousin Bruce, host of CBS Radio Networks' "Cruisin' America" chats with the 1989 IRTS Fellows; above: The 1989 Fellows visit Peter Jennings (center), anchor of ABC-TV's "World News Tonight."

Hawley worked as an intern for ABC's "World News Tonight," as an off-air reporter. "Basically, I was a quasi-reporter and quasi-field producer. I did just about anything and

Free Music and Videos Are a Call Away

Music servicing list compiled by Holly Ann Beretto, Keryn Chimside 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 will be available free to member stations as part of the NACB Station Handbook.

ATCO

75 Rockefeller Plaza, New York, NY 10019 • Trish Lyons, 212-484-6406 • *Audio and Video*

Must report to a trade magazine. "Pretty much service anyone," says Trish. Radio station audience size and wattage don't matter unless they're unusually small. Playlists are preferred but they don't keep tabs on who is sending them. They service Top 40, A/C, alternative...but not country, blues or jazz. They service music videos in all categories but audience size is a factor for TV. However, stations wishing to receive videos must send ATCO a written request explaining their outlet. Each request is considered on a case-by-case basis according to audience size.

CMP Records

155 W. 72nd St., Suite 704, New York, NY 10023 • Joe Pignato, Promotions Director, 212/769-9362 • *Audio only*

CMP must receive station playlists on a regular basis. Station wattage,

population reached, and the names of any trade magazines to which the station reports must be furnished before servicing can be arranged. CMP produces high quality digital Jazz and world music, including artists Christof Lauer, Marty Fogel, Ed Mann, Trilok Gurtu, Glen Velez, and the Repercussion Unit.

Downstairs Music Group

8 Walnut Street, New Windsor, NY 12550 • Mark Davenport, 914-561-DOWN • *Audio and Video*

Downstairs Records is an independent dance label, but according to Mark Davenport, they play "everything from pop to R&B to gospel to folk." Because they're working on recording new music, don't expect to receive anything for a few months. In order to get their product, Mark says to just send along a request and a playlist to his attention. Be forewarned: they don't service in every region. Some video is also available on request.

Happy Hour Music

5206 Benito Street, Montclair, CA 91763 • Judith Wahn, 714/621-9903; fax: 714/621-2412 • *Audio only*

A small label with 14 titles on its catalog, Happy Hour says "we service all radio stations that request our music. We would like the requests to be more specific as to what kind of music the station is looking for." In addition, "we would like the stations to send us at least a note letting us know: if they received the album, if somebody has listened to it, and if it is going to be played. We do not have staff to promote radio so we rely on the stations. We like to receive playlists. We do not like when stations request our music and then do not play it or lose it."

Happy Hour is a jazz label, focusing on big bands (e.g., "The Alumni Tribute to Stan Kenton") and Brazilian music (e.g. Hermeto Pascoal). They service CDs and

cassettes; LPs are limited. Request the mail order catalog.

IRS Records

1755 Broadway, 8th floor, New York, NY 10019 • Lori Blumenthal (Audio), Todd Hines (Video), 212-334-2170 • *Audio and Video*

IRS requires stations to keep in close contact in order to receive service. Stations are generally given a six month trial period. If the station has not sent a playlist or called on a regular basis they may not be placed on the permanent mailing list. Although IRS services mostly alternative music, reggae and metal mailing lists are developed for those requesting such service. Typical bands include Concrete Blonde, Patao Banton and Cater Waul. Although tracking is not crucial, "it is a great help."

IRS also services all types of music videos. When a station requests video servicing, they must fill out an application form. It is helpful if the stations send their playlists but audience size is not a factor. "We are willing to cater to college [TV] stations because we owe a lot to college radio," says Todd. "Even if the students in the dorms are the only ones reached, that is enough." They service everything, depending on station format. Concrete Blonde is one of the most popular recent videos. Call Todd if you have questions.

Pantrax Records

112 South Main St., Dixon, TN 37055 • Bill Jack, 615/446-5491 • *Audio and Video*

Servicing from Pantrax is available by written request or phone call. Trade reporting is not required. Playlists are welcomed but not mandatory. "There should be at least one hour a week set aside for a Christian show if the music isn't put into the overall rotation in order to receive servicing." Although Pantrax does not have specific requirements concerning station wattage, they "would probably hesitate to service a 3 or 4 watt station." Decisions made on an

individual basis. Artists include Ruscha, Scott Anderson, DOX, Higher Power, and Lex Rex. Pantrax does service music videos but on a limited basis.

RCA

1133 Ave. of The Americas, New York, NY 10036, 10th floor • Jim McNeil, 212-930-4552 • *Audio and Video*

The requirements for getting serviced are "pretty liberal." Jim says RCA will send records to "anyone who will play them." Audience size and wattage are not factors. "Even if the station just broadcasts to the dorms it still provides an audience." Although RCA generally services alternative music to college stations, special requests for other music such as jazz or metal are never denied. Typical bands include Love and Rockets, Peter Murphy and Loop. Music videos are "occasionally serviced on big promotions." These are sent mostly to the bigger stations on a limited basis.

Restless Records

11264 Playa Ct., P.O. Box 3628, Culver City, CA 90231 • Promotions Dept., 213/390-9969 • *Audio and Video*

Though not mandatory that a radio station reports to a trade magazine in order to receive service from Restless, it is helpful. "Those who report generally receive priority releases. The best way to request service is to call and send a copy of the station's playlist," a label rep said. They service alternative music only. Typical groups include: The Flaming Lips, 7 Seconds, Elvis Hitler, DOA and The Untouchables. Restless also has a separate label called *Medusa* which services metal and thrash music. Metal specialty shows wanting servicing should contact Jill Cohn, Metal Promotions Manager. Rather than specific minimum audience or wattage requirements, each station's request for servicing is considered on a case by case basis. Video servicing is available on a limited basis.

UND-TV Univ. of N. Dakota

Grand Forks, ND

UND Television, known as cable channel 3 in Grand Forks, North Dakota, is put out from the university's Television Production Center. Reaching 18,000 homes in the area, programming includes offerings from U-NET and NCTV, in addition to its own major show, *Studio 1*.

"The first purpose of the [TV] production center is academic, serving as a laboratory for production classes," said Tom Buehring, Director of Program Development for UND-TV, and himself an alumnus of the station. "[Second] is service work for the campus. If there are departments on campus that want to do promotional video brochures, we service them, as well as off-campus businesses....A third portion of our [purpose] is [running] cable channel 3," Buehring added.

Perhaps UND-TV's most notable project, however, is *Studio 1*, a live interview and information show produced almost entirely by UND-TV students. Going head-to-head with the broadcast network morning news shows in its market, the hour-long program includes videotaped stories by student news reporters, interviews with celebrities passing through the area (including Phyllis Diller, Willie Nelson and Rush Limbaugh), a weather segment produced by the university's Center for Aerospace Studies, and help from the College of Business on marketing and advertising. *Studio 1* logs 400 man-hours just to do the one-hour show, using over 30 students.

Besides *Studio 1*, students can get hands-on TV experience with the video promo work that the Production Center does for other university departments and outside businesses. "Students will run the camera, the equipment, assist in script treatment, going out doing promotional [remote shoots]," said Buehring. UND-TV is currently doing a 30-second PSA for the state on substance abuse with an "MTV-ish type of a look," he said, with a grant to produce national PSAs on substance abuse likely to follow. "It's a really great opportunity for students to apply what they're learning in the classroom and labs," said Barry Brode, Director of the TV Production Center. "It's a rather unique integration of the academic side and the service side."

Though Buehring estimates about 75 students major in TV yet only 30 openings exist on *Studio 1*, he feels that everyone who wants to get experience, can. He finds that many TV volunteers are radio majors, who also work at KJFM, the campus FM station.

The problem with students, Buehring feels, is that "when you really need them, there's nothing binding them to volunteer their time. One student producer puts in 20-25 hours a week. We realize that if she weren't working her she'd be working elsewhere." That's why UND-TV pays several key "leadership positions"—a student Advertising/PR Director, News Director, *Studio 1* Producer, and occasionally, a talented producer who has used up all available internship credits.

"The thing that is really exciting to us about *Studio 1* is...locally, it's second-to-none....There are no other stations doing [a talk entertainment show] in the Fargo-Grand Forks area. People marvel that we get it out and do it well [especially] when they see what we're limited by in terms of equipment and volunteers."

The station has two Music Directors who are "responsible for screening all the records," said Gene Nelson, KSYM's General Manager and Chief Engineer, who splits time between KSYM and the college's television production studios. However, if anyone violates program content guidelines, the station gets shut down for a week. "That's been tough, but it sure works good," Nelson commented.

Community involvement is most notable in KSYM's promotional efforts. Though they shy away from "anything that would bring money to the station" for fear of violating noncommercial station rules, "we help a lot of non-profit organizations," said Villarreal, including the San Antonio AIDS Foundation, Food Bank, and animal rights organizations.

On the music side, "when groups come to town, we set up ticket giveaways, interviews. We do it with bands that wouldn't normally be aired by commercial radio stations," she said. They also do a two-day long, live remote broadcast from a major city-sponsored jazz festival. As finals approach at the end of the year, KSYM broadcasts a marathon of "music to cram by."

Other effective promotions are tied in to revenue. Station T-shirts created by a San Antonio College art student are sold. In an underwriting trade with an outdoor advertising firm, KSYM received free space on 40 small billboards around San Antonio. "We felt so proud of ourselves. We got a lot of attention," commented Villarreal.

Though fundraisers pull little money, the college is supportive. "The college has been good on big items—paid for a transmitter, a consultant for the power increase," he said. Student activities funds cover the rest.

A power increase last July turned KSYM from 800 watts mono to 3,000 watts stereo. Though they have yet to get the antenna that would maximize their signal's potential, the boost was significant enough to inspire a

Despite technical handicaps, "the upside is that the administration has been overwhelmingly supportive of this project," Buehring said. "We have developed a strong relationship with them, they see [UND-TV] as 'a department of excellence' on campus, really contributing to the university as a whole."

Buehring strongly recommends that other college TV operations looking to get more university support do a *Studio 1*-type show. "It turns the heads of key people who make the [funding] decisions."

The students seem to take pride in that, which is reflected back in their work. "The motivation they take into the project is quite amazing...making a lot of personal sacrifices in order to make a great product," said Brode.

Buehring agrees. "There's a real commitment from our students. That's what really kept our project going. They go through an elaborate interview process. There is a standard they must meet...before they go out into the market and find a job. Dressed in ties [or] dresses at 5:30 in the morning, presenting themselves professionally to people who come in to [watch the] production of the show. They rise to the occasion. The midwest has a tremendous work ethic....That level of commitment has really complemented the project in getting out an excellent production."

"I've been here for 10 years, and *Studio 1* has been the most exciting project I've worked on," said Brode. "As it continues to grow, I still feel that way. You reach a point with most video projects where you reach a point and then move on to the next one....but [with] this one the goals get larger and more exciting. We feel that we're offering our students opportunities that they can only get at the network level or in top-10 markets."

KSYM-FM San Antonio College

San Antonio, TX

Based at one of the schools in the Alamo Community College District, KSYM-FM has become a major alternative programming force in the San Antonio market. But it wasn't always so. For the first two decades of its existence, all programming consisted of pre-recorded, educational tapes.

Over the last decade, however, the college's Radio/TV/Film Department grew dramatically. With the influx of new majors came a call from the students to get the radio station more involved with new music. So five years ago, department chairman and KSYM Faculty Advisor, Fred Weiss, borrowed from the model of Foothills Jr. College's KFJC-FM, outside San Francisco, explaining to his students what a block-formatted program guide and underwriting were all about.

KSYM's students took off with it, building a rich, eclectic schedule that today includes jazz, alternative rock, reggae, folk, blues, a Beatles show, international Latin music, and fusion, according to Janee Villarreal, a veteran DJ and former Promotions Director.

Though a weekday block comprised of a few taped educational and public affairs shows largely supplied by the Longhorn Radio Network remains from 1-3 pm, it is overshadowed by jazz in the morning and new music in the afternoon and evening. "We try to play a lot of metal and rock," said Villarreal, which she said is a result of the market's only major rock station's recent format change to oldies. KSYM's specialty shows are scattered throughout the schedule.

stereo kickoff block party on the college campus. "We invited everyone from the media, our listeners, had two bands performing," said Villarreal. They even had a neon call sign made for the special occasion.

Now the station broadcasts from 6 a.m. to 2 a.m. "It's so hard to get a shift that people don't want to lose it [once they get one], so they're responsible," says Villarreal.

New staff who can't get shifts become "interns.... They work with people on the air," said Villarreal. "They work in news department, underwriting. There are plenty of opportunities. We never turn away anyone who wants to help who is serious....and wants to learn," she said.

And it's largely one's fellow students who train. Nelson has a *laissez-faire* management style: "They're a bunch of good kids; I just try to keep them out of trouble....If they have problems, they come....but it's mostly advising."

"The main reason why we're all working at KSYM and not getting paid is to get training....for jobs in the radio business," Villarreal added. "It helped me very, very much to get the job in commercial radio that [I now have]. If you're serious about going into the radio business, college radio is very important," she feels.

With a jazz-and-classical outlet the only other college station in the market, "KSYM is a unique radio station because we offer the listener of San Antonio....things that no one else will play for him," said Villarreal.

The product seems to be good. In jazz, for example, one student host was called by a local commercial station to start a jazz program there, according to Nelson. "Some stations are copying [KSYM's] jazz [playlist] almost song for song."

Programming The College Radio Station

by Dr. George E. Smith, WSUP-FM, University of Wisconsin-Platteville

Editor's Note: Though many of Dr. Smith's tips assume you wish to have a formatted station, those with other programming structures can still benefit from his suggestions.

The traditional function of most campus radio stations has been to serve as a training ground for students who plan to enter professional broadcasting. And yet, many stations fail to perform this task effectively because station operations—especially programming—are conducted without proper structure and discipline.

College radio programming is often haphazard and dysfunctional, a patchwork in which students acquire bad habits, unprofessional attitudes, inefficient technical skills and an egotistical perception that they can do anything they want when they're the disc jockey. The net result is that college radio often prepares a lot of DJ "wannabe's" who have neither the aptitude nor skills to get a job in professional radio.

Following are a dozen basic concepts and suggestions to consider in programming your college radio station. The benefits that accrue as a result are improved station image and more effective training for students who want to pursue professional broadcasting as a career.

1. Establish clear programming objectives so your staff functions with unity of purpose. Station management should maintain ongoing dialogue to insure that programming produces the appropriate on-air image for the station.

2. Once a primary format has been established, format changes should be evolutionary, not revolutionary. Fine-tuning goes on in every station, but you cannot afford to swing from AOR to CHR to alternative to dance-music images from one semester to the next. Your faculty advisor can play a key role in maintaining program continuity by directing management discussion and serving as an agent for quality control.

3. Maintain administrative control over on-air performance. Manage your image by limiting DJs' musical scope and flexibility. After all, few DJs at commercial stations select their own music. Allowing student DJs to play whatever they want whenever they want disrupts image and continuity. It also sends the wrong experiential message to students planning careers in commercial broadcasting. If your DJs cannot or will not follow the prescribed format, replace them.

4. Monitor successful stations in other markets, but don't mimic them. Develop a structured playlist that reflects the image that station management has established. Consult trade publications, but don't feel obligated to play every song on the national charts. Season your music pool with artists who have regional popularity or visibility.

5. Realize that programming is not simply music. Jingles, promotional liners, DJ chatter, newscasts, etc., all contribute to the station's image. All programming components—not simply music—deserve management attention and should be routinely discussed.

6. Maintain contact with your audience. Conduct appropriate audience research. Monitor listener calls. But also understand that most radio listeners are

passive, so call-out research may be a better barometer of listener attitudes and preferences. Use audience research as one of the variables in molding your formats, but not to the exclusion of other input (e.g., trade publication trends, "gut reaction" of your music staff, etc.).

"The net result is that college radio prepares a lot of DJ 'wannabe's' who have neither the aptitude nor skills to get a job in professional radio."

7. Place creativity in its proper perspective. Critics of "format radio" contend that college radio is the final bastion of freedom and experimentation. While this argument has merit, recall the educational purpose of college radio. Unbridled creativity won't fit the needs of most commercial stations. Temper innovation and creativity with discipline so that these efforts contribute positively to the station's prescribed image.

8. Concentrate on basic programming and production skills. Focus on the fundamentals that are the building blocks for on-air positions. Channel your DJs' energies to polish essential skills: enunciation, console operation, segues, etc. Then move onto structuring stopsets, DJ talk and personality development.

9. Check egos at the door. Attitude is critical for on-air talent, but also for department managers. Radio is a very personal medium and it's easy to forget that you're there to serve your listeners and not simply to play your favorite music. Keep an open mind and don't be afraid to accept criticism about your performance. Capitalize on your assets and work to eliminate your weak points.

10. Manage your music by maintaining regular contact with record reps. Let reps know what product you need from their label on a weekly basis, and send them copies of your playlist. Remember that college radio is still the best forum for new acts, so labels need exposure on your station. Be sure to inventory music when it arrives and, as appropriate, store it in a se-

crete location. Music theft has always been a strong temptation in college radio, especially among staff members who place their personal needs above those of the station.

11. Use block programming sparingly. Stick to your basic format to establish your image. Schedule specialty shows on weekends or one to two weeknights. Use public affairs or non-music programs as buffers between specialty shows and the regular format. College radio has traditionally been characterized by excessive blocking simply to provide alternative programming. Try to limit block programming's intrusion into your image development.

12. Educate your on-air staff. Subscribe to trades, attend regional or national conferences and share information with your DJs and department managers. Bring in DJs from the commercial stations in the area to critique your on-air sound and to recommend fine-tuning your formats. Weekly meetings with on-air staff can also be used to bring everyone "up to speed" on new artists and trends with established artists.

These concepts are simple but are often overlooked or forgotten when we get bogged down in the daily minutia of running the station. Periodic review of these fundamentals will help keep you on target with your programming and your on-air image. ◀

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Your station may be able to get along without music software, but the fact is that it will be everywhere when you are in professional radio.

So why not introduce yourself to computer software that's being used successfully at commercial and college stations?

Don't worry if your programming is alternative. **RESULTS** music software adapts to any format.

It's easy to use, and inexpensive. Music software means one less thing for a college P.D. to worry about, but it still lets you keep the "human touch" over programming.

No lease charges, and free support.

"It does everything we want it to do. For the money, you can't go wrong...I also work professionally and am aware that these programs go for a lot more...It's a great package and I would highly recommend it to any college station."

—Vic Michaels, Opns. Mgr., WGAO-FM, Dean Jr. College, Franklin, MA

"I like it. The software has worked very well for our purposes. We're a small station; we don't need all the bells and whistles. It fills the need. The support from the company has been tremendous. They're on the phone quick. I'm very impressed with that."

—Kevin Chase, Music Dir., KMOK-FM, Lewiston, ID

RESULTS/Plus just released!

Special price for colleges now available.

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Radio Programming Consultants

617/786-0666

radio. If you wish to produce a unique program, not only will they help you obtain the music, but they will set up interviews and get you articles and other printed material as background information to make for a truly interesting *show*. Use them to help your department/crew put together and create more exciting programming; don't just continue to spin discs independently, never building the real commitment to a program or to one's fellow DJs that the crews of most college TV programs do.

College TV is still in its creative infancy; that is why it is an inspirational example. Yet at the same time, these thoughts are relevant to college

TV producers: you can take a lesson from the mistakes that college radio has made. We're already seeing college TV stations that are beginning to obtain high-powered equipment and other trappings of success. Then the first thing they do is try to imitate David Letterman. Letterman's show is successful because he didn't imitate anyone; he's offbeat.

If you get better equipment, you can use it to produce better shows that are different, not the same. As communications departments build more expensive TV facilities and student-produced video becomes more widely known, college TV may soon face the lure of sacrificing their creativity in order to emulate successful commercial television show formats.

Wake up, college radio and television. If you feel that emulating professionals is the way to a successful media career, think again. Professionals don't want to hire people who do exactly what their current staff do. They want people who are creative enough to figure out what everyone will be doing in the future.

Don't follow the commercial pack, college producers. Use your enthusiasm and the freedom that college media allows you to produce creative programming. Take chances. Work together to brainstorm, write and produce *shows* unlike what you normally see and hear. The innovations that will surface from the experimentation you can do now may open up a whole career for you, and open up a whole world to your creations. ◀

HOME VIDEO

◀ Page 13

and its effects; geological disturbances like earthquakes and volcanoes; and environmental accidents such as oil spills." According to manager Charlene Carl, the campaign attracted a flood of entries which has fulfilled their immediate needs. Given that success, however, one would expect that—if only for the marketing value of engaging audience participation and interest—it will be done again.

One new entry on the video show scene is the

resuscitated *Candid Camera*, which will bring back the host of the old version, Allen Funt, as leader of the new team. The pilot has only recently been shot, but producers King World have already determined that all segments will be produced by in-house staff. However, if ratings do not fly with the proposed format, they may adjust their strategy to begin accepting outside submissions.

Despite the hiatus for some of these shows, the fact is that many bonafide opportunities to exhibit your home videos on a national level now exist where none had before. If that isn't enough of an

incentive to send in pieces, remember that some shows can make the proposition quite lucrative. Maybe one of your home videos will air someday soon, launching your media career.

*Editor's Note: NACB's national satellite programming network, U*NET, also accepts student-produced short video pieces with appeal to a national college audience and need not have aired on a college station. Contact Jeff Souhard at 401/863-2225 for details.* ◀

IRTS

◀ Page 14

everything, except go in front of the camera."

Now, Hawley is the vice president of a video news production company. She still does "anything and everything," and she is still very active in IRTS. Hawley is the youngest member of the IRTS board, and she has also been involved in the

society's "Under 30 Club." This club is designed for members of the Society under 30 years of age. It offers special free programs for its members, including Forums and Cocktail Seminars where Under 30 members may network with industry executives, as well as socialize with their peers in IRTS. As chair of this summer's program, Hawley stated that it was an "exciting process to watch the students' faces; they're just drinking it all in."

During the summer of 1989, Meg Shuey interned with Katz Communications in the Research Department through IRTS. She was a graduating senior at Indiana University of Pennsylvania and Katz hired her that September. "So, I really sort of got a job off my internship," she said. Shuey now works at the Fox Broadcasting network in affiliate relations.

Her internship with IRTS "was a really helpful experience. You aren't in competition [with any of the other interns]. You really end up learning from each other," said Shuey.

Yet what really impressed her about IRTS was the Society's continued interaction in her life. "You really become a part of it," she claims. "They don't just turn you out in the cold." Shuey, herself, is very active in the Society: in addition to chairing fundraisers, she also helped to head up a mentor program, where former interns help current fellows with their summer program in New York.

Ann Liguori was a summer intern in 1982, assisting with production on "PM Magazine." It was then that she decided to go into sports broadcasting. Today, "Ann Liguori's Volvo Sports

Interview" is syndicated and received in 46 million homes. Liguori is also founder and president of Ann Liguori Productions for which she had an IRTS intern working this summer.

"I think it's our first case, ever, of having an intern work for a former intern," Joyce Tudryn

"I really...got a job off my internship."

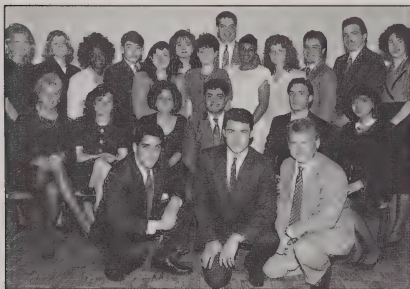
--Meg Shuey, former IRTS intern

laughs. Liguori, herself, thought it was great. "He definitely worked this summer," she stated.

Liguori added that the experience the interns receive from their fellowship is invaluable. "It's the people that you meet, the exposure to all areas of the business," she said. "You really can't learn this type of thing in a classroom," Tudryn reiterated.

Since the communications industry changes by the day, there are always new developments to keep on top of. IRTS supplements college mass communications experience with practical and priceless know-how. Most of those involved in the program feel that the experience gained cannot be duplicated in a classroom setting, and that it is, beyond a doubt, "the most incredible experience."

The deadline for the next IRTS Summer Fellowship Program is November 30. Information and applications may be obtained by writing to: IRTS, 420 Lexington Ave., Suite 531, New York, NY 10170, or by phoning 212/867-6650. ◀



IRTS' 1990 Summer Fellows: Top row (l. to r.)—Jill Miller, Western KY U.; Heather Jones, U. of NC; Courtney Simon, SUNY/Oswego; Marc-Anthony Signorino, Boston U.; Megan Moloney, Miami U.; Claudia Munoz, Stanford U.; Kelli Burkeen, Murray State U.; Jack Johanson, Brigham Young U.; Gayle Jackson, Syracuse U.; Angela Howell, Gonzaga U.; James Rose, Indiana U. of PA; Dean Lenaburg, Southern IL U.; Kelly Shoff, Drake U. Middle row (l. to r.)—Amy Roth, Syracuse U.; Janine Smith, Holy Cross College; Pamela Rocco, John Carroll U.; Edward Alvarez, Marycrest College; Matt Damicone, Bowling Green State U.; Mona Khanna, U. of IL/College of Medicine. Bottom row (l. to r.)—Omar Rodriguez, Syracuse U.; Victor Lombardi, U. of Notre Dame; Martin Augustine, Iowa State U.

R&R Program Supplier Guide '90

A comprehensive source for all kinds of programming for radio

Edited by Ron Rodrigues

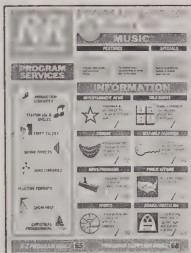
1990, Radio & Records: 1930
Century Park West, Los Angeles,
CA 90067, Attn: Leslie Cutting •
213/553-4330. 72 pp. \$10.00.

This comprehensive guide to radio programming was compiled by *Radio & Records*, one of the major radio industry trade publications. Produced in the same tabloid newspaper-size format that R&R is known for, there's a ton of information packed into these 72 pages.

The music programming listings are dominated by the weekly Westwood One-type features such as "Casey's Top 40" and the "Lost Lennon Tapes," but you will find listings of programming you may not have been aware of, such as On The Radio, Inc.'s "Rarities On Compact Disc," a CD compilation of rare tracks by a particular highlighted artist, and programs representing such diverse genres as Broadway tunes, country, big band and Christian music. Twenty syndicated daily music feature programs are also listed.

Information program subcategories include "Entertainment News," "Talk Shows," "Comedy," "Self-Help Features," "News Programs" (including listings of fulltime news networks), "Public Affairs," "Sports," and "Drama/Nostalgia" (both current features and programming from radio's "Golden Age"). You'll find such diverse listings here as "The Clai'ence Update" (the latest news on America's #1 soap opera, "The Young & The Restless") and "A Salute To Great Black Americans." As with the music shows, there are hundreds of information program listings here.

The "Seasonal, Limited Run Specials" section includes one-time specials such as the "Car Care Month Radio Series" covering consumer car care tips and the "CMJ 1989 New Music Awards" directed at the collegemarket, special holiday programs (except Christmas, which has its own



so you know whether or not you want to pursue it further. Other information provided includes: the name of the production company, host, program length, how often it is aired, acquisition terms, method of distribution (vinyl, tape, CD or name of satellite) and when it first aired.

Then come the production libraries. While many are out of the range of college station budgets, some are so well-targeted to particular formats that you may want to ask for a demo disc anyway. Sections covering customized "Station ID and Jingles" services for virtually any format, "Sound Effects" and "Song Libraries" follow. Though irrelevant for

college stations, categories like "Voice Talent" and "Fulltime Formats" are interesting to know about. One category, called "Show Prep," includes 37 listings of mailed scripts containing humorous and topical bits, such as trivia and celebrity birthdays, that can be inserted into regular programming.

The guide ends with two handy indices: the second alphabetically lists all program suppliers with phone numbers (since phones are not provided in the main listings), while the first gives a complete alphabetical listing of every item in the guide, each followed by a key code indicating in what category the main listing can be found.

The only problem is that many of these shows are paid through barter advertising (insertion of commercial spots fed by the program supplier), so it may be difficult for noncommercial college stations to use these

BOOK REVIEW
Page 31 ►

Attention broadcasting/communications students and professionals with an interest in law



The Catholic University of America has established the Institute for Communications Law Studies within its Columbus School of Law in Washington, D.C.

The Institute provides specialized education in communications law for a select group of law degree (J.D.) candidates having background in broadcasting or communications. The Institute offers courses in nearly every phase of communications law and internships with media organizations, law firms and government agencies. The next Institute class will be admitted in August 1991.

For an informational brochure on the Institute's program, write the Director, Institute for Communications Law Studies, Catholic University School of Law, Washington, D.C. 20064 or call (202) 319-5140.



The Keane Hall Law School Annex,
Housing the Office of the Institute
for Communications Law Studies

National Conference Update

NACB's Third Annual National Conference of College Broadcasters 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.

This year's Conference will feature over 40 panels, seminars and workshops on virtually every aspect of college radio and TV operations and media careers, including broadcast journalism, legal/business issues, management, marketing/promotions, production, programming, sports and technology. Professionals already confirmed to participate this year include: Robert Morton, executive producer, "Late Night With David Letterman"; Al Schneider, ABC Vice President of

college station, media periodicals reference list, fundraising and underwriting, and a regional conference hosting guide. Sections on promotions, FCC rules, engineering and other topics will be included in future installments. (If your station not received the NACB Station Handbook, even though you may be receiving the magazine, then you might not be a NACB member. Call 401/863-2225 to check your membership status.)

Run for Board of Directors

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 television. The board is responsible for guiding the overall direction of the association and its projects. The application form was sent to member stations in the September NACB Newsletter,

Ithaca College in Ithaca, NY on October 6. It promises to be a dynamic day of seminars, hands-on workshops and panels, led by college TV and radio stations and top media professionals in the region. If you did not receive the invitation mailed to all area college stations in early September and want to register or need more information, call 607/274-3242 or 401/863-2225 as soon as possible.

U·NET Update

Though the start of this semester's TV and radio network feeds were postponed until October 5, U·NET has added dynamic new programming to the fall season lineup. Two of the new shows are: "BMI Live" (TV network), a series featuring interviews and live acoustic performances by cutting edge artists recorded at the New Music Seminar in New York City, and "Guide Wire Radio" (Radio network), produced by Independent Music Network and MUSICIAN magazine. Featuring all-unsigned bands with unique musical styles, it's "truly the music you can't get anywhere else," said U·NET Director, Jeff Southard.

As usual, satellite broadcasts will be transmitted as a weekly five-hour block for delayed airing by stations as they see fit, in part or in whole. Satellite and transponder information will be released to registered affiliates only. Network affiliation is free with NACB station membership. U·NET Radio is also available on cassette for a small extra charge. If you would like to submit or receive U·NET programming or desire information about program offerings or how to become an affiliate, contact Jeff at 401/863-2225.

Comedy Channel

The Comedy Channel, HBO's basic cable network, has negotiated a national promotion with NACB and U·NET. We are looking for college TV and radio affiliates interested in being candidates to co-promote a comedy talent search at their schools. The Comedy Channel will provide a nationally-known comedian to perform at your school, following an on-stage competition among student talent. College stations will record and promote these events, with free promotional materials supplied by the Comedy Channel and U·NET. Participating stations will record the full show at their school, with excerpts to be broadcast on U·NET. Student comedy talent finalists will be invited to perform on a nationally televised special on the Comedy Channel. This is also a great way for college stations to attract and get more students involved. For more information or to participate, contact U·NET Director, Jeff Southard, at 401/863-2225.

If you're a NACB member and feel that the association could be doing more for college stations, running for the NACB Board of Directors is the way to have your thoughts make a direct impact.

Policy and Standards; Daniel Schorr, National Public Radio senior analyst and former CBS News commentator and reporter; WBCN/Boston program director and nationally-syndicated radio show host, Oedipus; Sean Barlow, producer of NPR's "Afropop"; Sheila Shayon, HBO Vice President of Special Projects; and Kevin Wendle, President of Quincy Jones Entertainment.

This year's conference will also include NACB's Equipment and Music Exhibitors Trade Show. A special Saturday Night reception has been scheduled in addition to Friday's night's reception after the Opening Keynote Speech. Everything is free with registration. Low cost hotel accommodations served by free shuttle bus throughout the conference are also available.

You should have already received a fold-out, full-color invitation mailing that was sent in early September to all college stations. However, if you need additional information, would like to register by phone, need extra invitations, or did not receive the initial mailing, please contact NACB at 401/863-2225.

Station Handbook Out

The NACB Station Handbook, a comprehensive manual covering various aspects of college radio and TV station operations, was sent last month to all NACB station members. The first installment was sent in a hard binder including sections on training programs, media associations, starting a

which should have already arrived. (Note: If your station has been receiving the magazine but not the newsletter, then you are not a member and are ineligible to run for the board. For membership or board application information, call 401/863-2225.)

NACB, U·NET, BMI at CMJ

To clarify that confusing mix of acronyms, NACB is scheduled to make a bold presence at the CMJ Music Marathon, a major college radio music convention to be held from the 25th to 27th of this month in New York City. Broadcast Music, Inc. (BMI), one of the major music licensing organizations, will be bringing its radio broadcast booth to CMJ. This booth, which debuted two years ago at the New Music Seminar convention, will allow DJs from college stations in the area to remote-broadcast new music releases, interview bands and air their acoustic performances directly from the Marathon. The material recorded will be edited by CMJ into a semester-long series to air on the U·NET Radio network. Display tables around the BMI booth containing material about NACB and U·NET will be staffed by NACB.

Upstate NY Regional Conference

In conjunction with Alpha Epsilon Rho, the national broadcasting society, NACB is holding its first regional conference of the 1990-91 year at



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)

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: *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?

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.

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

Please attach additional sheets as you run out of space.

Best Unsigned Bands

MUSICIAN Magazine announced its list of 240 semi-finalists in their third annual Best Unsigned Band contest. The mix of solo artists and bands, chosen from a field of over 3,000 entries from 37 states and 14 foreign countries, were expected to be pared down by September to the final 12-15 acts who will each have a song on a Warner Brothers-produced CD compilation to be released in November. One entry chosen "as a cut above the rest" will receive a Grand Prize home recording studio. (Source: *Musician*)

Sony Supports College of Santa Fe

Sony Communications Products Company, Teaneck, NJ, has entered into an agreement with the College of Santa Fe, Santa Fe, NM, to offer students of communication arts the opportunity to use its state-of-the-art video editing and post-production equipment. (Source: *Video Systems*)

Bayliss Foundation Announces Scholarships

The Bayliss Foundation announced thirteen \$2,000 scholarships for the 1990-91 academic year to student radio broadcasters nationwide. Criteria included high academic achievement, extracurricular radio activities and passion for a radio ca-

reer. Award recipients will be introduced at the Bayliss Media Roast on October 24. The award honors the late radio figure, John Bayliss. (Source: *The Pulse of Radio*)

Alternative Music Hits Grammy's

The 33rd Annual Grammy® Awards, to be held in New York City next year, will debut two new Grammy's: one for "Best Alternative Music" and a second rap Grammy. It seems that the music that college radio has nurtured for years has officially hit the big time. (Partial source: RIAA)

UCLA Closes Radio Archives

The prestigious UCLA Film and Television Archives has closed its radio archives due to lack of interest and funding. The university announced it will continue to store what they have but will not accept new donations nor attempt to preserve existing materials. Over 50,000 acetate disks and 10,000 tapes from 1933 to 1983 are affected. (Source: *Radio World*)

NEA Creates Obscenity Investigation Panel

The National Endowment for the Arts, the federal agency that gives grants for projects in the arts, has formed a panel to determine if any grant recipients are using federal

Alternative Way to Deal with the \$35 DJ Fee

As reported in this column in last month's issue, the FCC has instituted a \$35 fee for those who require a radiotelephone operator permit. Traditionally, every college DJ has obtained this permit, partly because it was always free, and because it allows the DJ to serve legally as the lone studio operator in the station. However, according to Allen Myers of the FM Branch, FCC Mass Media Bureau, not every DJ has to have the permit. Stations may elect to schedule an individual/individuals other than the on-air DJ who does/do have the permit to be at the station during all broadcast hours. They could be rotated, so long as one such permittee is present at all times. For stations finding the \$35 fee a financial hardship, this could dramatically reduce the number of DJs who would have to pay fees. For more information, call NACB at 401/863-2225.

money to produce obscene art. Comprised largely of program specialists in theater, literature and other disciplines, the panel will investigate allegations initiated by a complaint from any reliable source. "This is not an attempt to roust out all obscenity," said NEA spokeswoman Virginia Falck. "It's not Big Brother coming in." (Source: *New York Times*)

Sikes' Broadcasting Commercial

In a speech to the Louisiana Association of Broadcasters, FCC Chairman Al Sikes said, "To borrow a familiar phrase from those Army recruitment ads, we at the FCC are committed to ensuring that broadcasting can be all that it can be."

BPME Names New Full-Time Head

Gary Taylor, formerly a Senior V.P. at Unistar Radio Networks, has been named new Executive Director of Broadcast Promotion Marketing Executives, the trade association for the radio and TV marketing/promotions industry. (Source: *Billboard*)

FCC To Begin Broadcast De-regulation Study

FCC Chairman Al Sikes ordered a major in-house study which began last month to determine which, if

any, existing regulations may be relaxed or eliminated, given the rise in competition between broadcasters and from other media in the years since many of the existing rules were adopted. (Source: *Broadcasting*)

Video Salaries Survey Results

The International Television Association (ITVA) released statistics on 1990 salaries of its members. Median salaries were: managers-\$42k, sales/marketing-\$40k, professor/instructor-\$35.5k, supervisors-\$35k, one-person operation, producer or director-\$33k, engineer-\$32k, writer-\$30k, editor-\$27.8k, A/V specialist-\$27k, videographer-\$26k, asst. producer-\$23k, technician-\$20.5k, and prod. asst.-\$19.9k. Compared to 1989, professors posted the greatest gain with a 12.7% salary rise over last year, followed by production assistants with a 10.6% rise. Only the job categories of editor, engineer and technician experienced drops in salary. (Source: ITVA)

Bill to Take Military Radio Spectrum Private

Rep. Ed Markey (D-MA) has authored a bill to force the federal government to give up some allegedly underutilized frequencies for reallocation to new commercial uses of the spectrum. "Opening more

COLLEGE BROADCASTER Advertiser Index

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Donna Halper & Associates	17	617/786-0666
Explicit Multimedia	27	202/667-4721
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Loughorn Radio Network	13	512/471-8704
LPB, Inc.	31	215/644-1123
Scarecrow Records	10	914/739-2694
SMPTE	2	914/761-1100

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spectrum will contribute to economic progress in the United States," Markey said. The Department of Defense strongly opposes Markey's bill, saying it "would adversely affect U.S. national security." (Source: *New York Times*)

FCC Commissioner Predicts Cable/Broadcast TV Union

In a speech at the New England Cable Television Association's annual convention in July, FCC Commissioner Ervin Duggan expressed his belief "that some day the two industries will be seen as one: the home video industry. The viewer, after all, doesn't care much how his programs are delivered." Duggan then cited examples of broadcast and cable co-ventures to support his assertion.

PBS Accused of Elitist Programming

Only 20 minutes of programming on PBS are devoted monthly to issues involving American workers, according to a City University of New York study. Covering the last two years of prime time programming, PBS devotes almost twice the number of hours to business and social "elite" than all other social strata combined. (Source: *Variety*)

AM Band Expansion Delayed

Though countries in the Western Hemisphere were authorized by international agreement to begin using the 1605-1705 KHz band, the FCC is not expected to finalize an allocation plan for U.S. stations until the end of the year. (Source: *Broadcasting*)

FCC Authorizations

New Broadcast Stations:

K204BN (FM), Eastern Montana College, Gillette, WY
K210AG (FM), Univ. of Missouri, Osage Beach, MO
KCLU-FM, California Lutheran Univ., Thousand Oaks, CA
LPTV station, Jacksonville State Univ., Jacksonville, AL
WMCZ-FM, Central Michigan Univ., Sault Ste. Marie, MI
WXTS-FM, Toledo City Schl. Dist., Toledo, OH*
WXUT-FM, U. of Toledo, Toledo, OH*
*Share-time arrangement

New Call Signs:

KRNI-AM, Univ. of Northern Iowa, Mason City, IA (was KLSS)

New Satellite Uplink Stations:

KSPC-FM, Univ. of Calif., Palm Springs/Riverside, CA
KUSC-FM, Univ. of Southern Calif., Los Angeles, CA
New Mexico State Univ., Las Cruces/Dona Ana, NM
Old Dominion Univ., Norfolk, VA
Pacific Lutheran U., Tacoma/Pierce, WA
Virginia Commonwealth Univ., Richmond, VA
Western Michigan U., Kalamazoo, MI

Broadcast Station Totals as of 7/31/90

FM Educational	1,432
Other FM	4,324
AM Radio	4,979
UHF Educational TV	226
VHF Educational TV	124
UHF Commercial TV	556
VHF Commercial TV	552
FM Translators & Boosters	1,851
UHF Translators	2,228
VHF Translators	2,732
UHF Low Power TV	545
VHF Low Power TV	175

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

NMS

◀ Page 7

peated denial of travel visas for *South Africa Now's* reporters to cover the news. Then he revealed a type of censorship perhaps even more insidious: "Our program is about to go off the air because we are unable to attract corporate underwriting." The reason: despite its award-winning content, the program is considered too controversial by the companies that could fund it, and thus could project a negative image by association onto the sponsor. As Schecter tells it, "We've been told by someone at PBS that we're not considered 'corporate friendly.'"

Even the current controversy over the \$35 fee being imposed on college radio DJs was tied into the subject of censorship. At the famed "Artists" panel, an NMS tradition, a question was asked about the impact on college radio programming if the fee resulted in a reduction of the number of hours that college stations may be able to stay on air. Many of the panelists had benefitted from college radio airplay during their careers.

R&B legend **Barry White** responded by making a connection between the possible censorship resulting from the fee and the censorship resulting from the PMRC-inspired effort to ban explicit program content: "We're the most vulnerable industry to censorship. It's against the constitution to censor and stop what we do," he said. "The move against college [stations] is because they're under the control of college administrations. College radio is very important to communities around America," White added. If college radio programming is censored as a result of these factors, then, he said, "I think it's genocide [for the new music industry]."

Some material above courtesy of *NMS Today*, the daily newspaper of the New Music Seminar. ◀

Conferences & Events

Conferences highlighted in **boldface** are particularly relevant to college broadcasters.

NOVEMBER

1-4: American Film Institute (AFI) Video Festival. Los Angeles, CA. 213/856-7771.

5-7: Telecon annual teleconferencing users conference. San Jose, CA. 800/829-3400 or 415/820-5563. Co-sponsored by Calif. State Univ. Includes satellite broadcasting applications.

7-9: Annual Billboard Music Video Conference and Awards. Los Angeles, CA. Peggy Dold: 212/353-2752.

7-10: "Women in Broadcast '90" Conference. Athens, OH. 202/798-7766.

8-10: **Annual Ohio University Film Conference.** Athens, OH. 614/593-4100.

9-11: **Alpha Epsilon Rho (national broadcasting society) central plains regional meeting.** St. Louis, MO. Dianna Kirby-Clark: 314/595-4463.

16-18: **National Assn. of College Broadcasters Annual Conference.** Providence, RI. 401/863-2225.

16-18: National Latino Film and Video Festival. New York, NY. Submissions encouraged. Beatrice Vieira: 212/831-7272.

16-19: **College Media Advisers National Convention.** New Orleans, LA. Ed Rogers: 801/673-4811.

17-19: LPTV Annual Conference & Exposition. Las Vegas, NV. Info: Eddie Barker & Associates: 800/225-8183.

26-30: North American TV Institute conference at Video Expo. Orlando, FL. 914/328-9157.

28-30: Western Cable Show. Anaheim, CA. 415/428-2225.

DECEMBER

13: Professional Trends in Event Videography. Orlando, FL. Deana Nunley: 205/749-3774.

JANUARY

21-23: Satellite Broadcasters and Communication Assn. (SBCA) annual convention. Las Vegas, NV. 703-549-6990.

25-30: National Religious Broadcasters annual convention. Washington, DC. 201/428-5400.

31-Feb. 3: INFOCOMM International. Anaheim, CA. U.S.'s largest non-broadcast video trade show, including an HDTV conference. Int'l. Communications Industries Assn. (ICIA), 703/273-7200.

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.

Black College Radio Music Publication Debuts

by Glenn Gutmacher

Published on a monthly basis since June, *Black College Radio Underground* is a collaborative effort produced by various record labels "to keep all the college stations informed of what our new product is," said Julia Tirado, Coordinator of National Black College and Jazz Promotion at Arista Records.

BCRU is basically a compilation of record reps' newsletters, containing music news blurbs, promotional sheets about new releases, CD singles, 45's, photos, postcards and slick, full-color advertising-style inserts. The publication currently goes to 42 college stations, as well as to various music industry personnel.

Founded by Black college radio and alternative R&B promotions reps at various labels, including A&M, Arista and Elektra Records, the publication's supporting label roster has since expanded to include Co-

lumbia, SBK, Tommy Boy, Virgin and Warner Brothers.

Though most all of these reps have commercial station duties as part of their job descriptions, urban/R&B music on college radio is their focus. The idea for the publication emerged during the annual Black College Radio convention in Atlanta last April, where student stations complained about poor R&B service from the labels.

"It's like a little tip sheet, informs them of what product is coming out, what we expect them to do with it," said Tirado. "College stations can't afford the various [R&B/urban music] trades out there," she added. "[Those subscriptions] start at \$300 or more and it goes to the

G.M. [so] the P.D.'s and students really don't get [to see] it."

For a photocopied, hand-stapled publication that's only three months

Tirado is "hoping for more" reps to join, even though she realizes that each rep could and probably does do his or her own publicity packs. "It's something we could have done on our own as a newsletter, but doing it together as a group makes it look more like a magazine [so] people will want to scan through it more," she feels.

Indeed, a lot of pages already look like slick magazine advertising. Tirado laughs that this is a result of each label wanting to top the look and size of the others' sections. Her Arista section helps set the standard. "I do something different every month," she said.

BCRU isn't sent to every college station with an R&B show since there is no real budget for it. In fact, the supporting labels don't contribute any funds to it. The only requirement for a rep to join is that "you have to do college promotion," said Tirado. "It's no fancy sheet; we're just making our own xerox copies," Tirado said. "We'll eventually take our turns sending it out." Tirado distributes it for now, with help from an intern.

BCRU's founding labels hope to see their stations in person, in addition to communicating through the publication and by phone when they call the stations for tracking. "Eventually we want to have an industry night at the Black College Radio convention [and] do it together as a group," Tirado said.

The long-standing need for an affordable publication geared to the music on Black college radio is finally being met. Though *BCRU* is starting small, given the enthusiastic support of many of the major labels and college stations that care about the music, we can probably expect *BCRU* to become a major force down the road.

Editor's Note: If you are interested in finding out if you can qualify to receive the *BCRU*, contact Julia Tirado at Arista Records: 212/830-2176.



old and free to boot, *BCRU* is impressive. However, the plans are to keep expanding it. The Elektra section is beginning a music video press page, while Arista's is expanding its tour listings. "We're still paying around with idea of a chart, or focusing on the top-five albums at schools ['stations]," said Tirado. The continuous addition of new labels alone should also add to the publication's bulk.

How do college stations get added to the list? "We [label reps] meet about once a month, to decide who gets the magazine," said Tirado. "We don't work with solely Black college stations. If it has a format [block] that's R&B, they can be included," she said. "You have to play at least 20-30 hours of R&B hours in a given week, not counting weekends, to get on the list." Market location and audience size also count, according to Tirado.

The reaction to *BCRU* has been fantastic so far, according to Tirado, who calls the stations periodically for tracking anyway. "They love getting the records, CD singles, postcards...They mention it when [we talk]: 'Keep it coming.'"

It looks as if once a month is as frequently as *BCRU* can be produced. Given how busy college record reps are, that's as often as they can write their sections. It's important to Tirado that each label not be "fly-by-night. Labels have to put something in each month to commit," she said.

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Practical Hints for Electronic Work: Part 2 of 2

by Ludwell Sibley, WCVH, Flemington, NJ

This month, Mr. Sibley concludes his discussion of troubleshooting electrical work in various areas around the college station.

Fuses

When inserting a fuse into the cap of an extractor-type fuse holder, insert the end that is *not* stamped with the current rating. That makes it just a bit quicker to check the fuse later on to see if the size is correct. Such a check is one of the first inspections to make

board that had been contaminated. In this sort of damage from electrolysis, it is critical to get all traces of the chemical out. Otherwise, corrosion or even a new fire may occur if the humidity increases at a later date. Multiple cleanings with water and cotton swabs were required to "disinfect" the board. One of the sockets on the mother board was burnt and required replacement. Charred areas on the board were scraped down to good material. Then the power-bus traces on the printed circuit were rebuilt with bare wire and solder.

Why didn't the circuit breaker on the power supply trip when the short circuit occurred? It turned out that this particular console can be ordered in larger sizes, with greater numbers of input cards and more line amps. The breaker, on the AC line side of the power supply, is sized for a full-size, fully equipped unit. So our console was badly under-protected; not a great design job. The fix, of course, was to add correctly sized fuses in the +24 and -24 volt outputs of the supply.

The console has worked fine ever since. However, consider the causes: loose control-room discipline as to allowing liquids, and a marginal electrical design. A word to the wise: keep soft drinks and other fluids out of the studios. And in selecting a new board, consider how resistant it is to liquids splashed onto it.

Audio Oscillator

One of the handiest things in a radio engineer's tool kit is a small battery-powered audio oscillator. It needn't be one of the fancy ones; the small probe-type unit that runs on a pair of penlight cells works fine for tracing wiring, checking for open inputs on studio equipment, and all manner of other quick audio tests. It saves large amounts of time, especially in one-person testing.



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

"N" Connector Trick

The next time you're working on the transmitter or STL and need to connect a cable with an "N" connector to a "BNC" jack, but don't have the proper adapter, just push the "N" plug gently onto the jack. It will connect, not permanently, but well enough to get the test done.

A Warning on Do-It-Yourself Power Wiring

When WCVH moved into new quarters a couple of years ago, some additional AC outlets were needed up near the ceiling. No problem: a junction box for the fluorescent ceiling lights already existed in a handy place. It gave a great opportunity to tap off power, using a box cover punched to mount the new receptacles. With everything wired neatly according to code, a first attempt to use the new outlets led to a "zap" in the connected equipment. The problem: we had assumed the lights ran from 120 volts. Not so: the building is relatively new, an electrically heated library, in which the heaters and lights run from 277 volts. You can't assume a thing...the new outlets were carefully removed and another way was found to get the required power.

"A first attempt to use the new outlets led to a 'zap'...The problem: we had assumed the lights ran from 120 volts. Not so: the building is relatively new...in which the heaters and lights run from 277 volts. You can't assume a thing."

when working on a piece of used equipment.

Liquids in the Console

We had a small but nasty fire in the \$6,000 main console about three years ago. Someone had left an open bottle of glass cleaner atop the board. Naturally the bottle got knocked over, with ammonia-laden cleaner trickling down into the +24 and -24 volt traces on the mother board. In no time an arc set in, with flame, black smoke and the foul smell of burning epoxy board material.

Fortunately the DJ was alert enough to cut the power. By the time he had reacted, the power traces on the mother board were destroyed in a small area and a couple of line amps had burned.

Fixing the harm meant carefully swabbing out all areas of the mother

live (laiv) *adj.* living, not dead | full of interest and importance | (of a broadcast) direct, not recorded

as sis tant (əsis tənt) *n.* a helper | one holding a subordinate position

... from the New Lexicon Webster's Dictionary of the English Language

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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.

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.

Account Executive & Senior Account Executive, K-BIG 104.3 FM: College degree, prior radio sales experience. Strong interpersonal skills and initiative in pressured environment. Los Angeles, CA. Linda Whaley: 213/874-7700.

College Music Promotions: Position available at Second Vision, which handles U.S. management for various bands from the U.K. Janet McQueeney: 212/334-9260.

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.

Network Operations & Traffic Coordinator, ESPN: Oversees adherence to published daily broadcast schedule. College degree and experience in remote or studio on-air operations required. Bristol, CT. Janet Caulfield: 203/585-2000.

Commercial Continuity Coordinator, ESPN: Responsible for all commercial materials including videotapes, slides, live announcer copy and instructions. Some college and clerical/computer experience preferred. Bristol, CT. Janet Caulfield: 203/585-2000.

Scheduling Assistant, ESPN: Prepares monthly production personnel assignment schedules and changes, inputs daily schedules, updates monthly programming schedule. College degree and TV experience preferred. Bristol, CT. Janet Caulfield: 203/585-2000.

Sales Assistant, KABC-TV: Requires detail-oriented person with excellent verbal and written communication skills.

Heavy phones, solid typing and WP skills. Entertainment experience a plus. Hollywood, CA. Ramona Northcott: 213/557-4326.

Sales Assistant, KGO-AM: Assist sales department in all functions. Require accurate typing, organization and communication skills. Previous sales-related experience preferred. San Francisco, CA. Bill Bacigalupi: 415/954-8100.

Sales Assistant, WABC-TV: Work for 3 Account Executives in Local Sales. Heavy phones and paperwork, typing, filing, processing orders and make-goods. Excellent organizational skills. New York, NY. Thomas Kane: 212/456-7777.

Courier, WABC-TV: Must be able to work unsupervised in a high pressure, deadline environment. Familiarity with roadways in metro New York area essential. Driver's license required. New York, NY. Peter Mankes: 212/456-7777.

Secretary, ABC-TV: ABC Entertainment. Minimum 55 wpm accurate typing, ability to communicate effectively with all levels of management. WP software knowledge required. Detail-oriented with strong organizational skills. Occasional overtime. New York, NY. Heidi Smith: 212/456-7394.

Receptionist, ABC News: Strong administrative and clerical skills. Heavy phones, greeting visitors. Light typing. New York, NY. Jeanmarie Kean: 212/456-7569.

Transport Coordinator, ABC News: Daily coordination of movements and disposition of News/ENG units. New York, NY. Jeanmarie Kean: 212/456-7569.

Production Assistant, ABC News: Experience in TV production with knowledge of journalism. Familiarity with coordination of graphic and visual effects as they relate to production. Washington, DC. Audrey Taylor: 202/887-7244.

Commercial Integration Clerk, ABC-TV: Assist unit managers in compiling commercial/promotion information for programs being prepared for air. Detail-oriented and excellent phone skills. Typing and computer familiarity. Los Angeles, CA. Ramona Northcott: 213/557-4326.

Secretary, ABC-TV Network Sales: 50 wpm typing, WP experience on IBM PCs preferred. Well-organized and detail-oriented. Heidi Smith: 212/456-7394.

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. Forns: 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.

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.

National Association of College Broadcasters: 8-10 positions are offered in the fall, spring and summer terms at the national headquarters in Providence, R.I. Interns are exposed to all areas of mass media operations including satellite network programming and production, research and writing for magazine/publications, national and regional conference planning, promotions, and member/affiliate services. Transportation expenses paid. Applications accepted on an ongoing basis.

Glenn Gutmacher: 401/863-2225.

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.

Rockville Records is seeking a part- or full-time intern to do college radio promotion and tracking. In New York. Debbie Southwood-Smith: 516/764-7938.

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

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.

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

College Broadcaster

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.

11/15/90: International Film and Video Festival for Black History Month entry deadline, sponsored by PCTV, Peralta Colleges Television, cable network. Festival theme: "Global Africa: Looking Back, Moving Forward." 415/464-3253.

12/1/90: National Educational Film & Video Festival, the key festival for educational media, accepts works in all genres. Student entry fee: \$25-\$35. \$1,075 in student prizes. Forms/info: 415/465-6885.

12/1/90: 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 features writing category.)

12/4/90: 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 photojournalism category.)

12/15/90: 12th Annual Frank O'Connor Memorial College Television Awards sponsored by the Academy of Television Arts and Sciences reward college students for excellence in TV production. Several categories within "Entertainment" and "Informational" programs. Submit productions created to fulfill academic course requirements since December 1, 1989 only, 60 minutes maximum length. 818/953-7568.

1/91: National Press Photographers Association Award is presented for the best news stories in Spot, General, Sports,

Feature, Documentary, and Mini-Doc categories. Contact: Sheila Keyes, 23918 Via Copeta, Valencia, CA 91355.

1/1/91: Unity Awards in Media honor print and broadcast reporters for coverage of issues and stories impacting minorities and the handicapped. The awards ceremony is April 30. Lincoln University Communications Dept.: 314/681-5437.

1/1/91: 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 copy editing category.)

1/4/91: George Polk Awards are based on discernment of a new story, coverage, resourcefulness in gathering information and skill in relating the story. Categories vary yearly, but local broadcast reporting is customarily included. No forms or fees. Submit two copies of tapes. Keep it simple; no promo packaging. Send to: Prof. Sidney Offit, Curator, George Polk Awards, Long Island U., The Brooklyn Ctr., Univ. Plaza, Brooklyn, NY 11201.

1/7/91: American Women in Radio & TV National Commendation Awards include a student production category. AWRT: 202/429-5102.

1/10/91: Sigma Delta Chi Distinguished Service Awards cover meritorious achievement in the categories of: editorializing, reporting, and public service. Split into radio and TV subcategories. Pearl Luttrell, 53 W. Jackson Blvd., Ste. 731, Chicago, IL 60604.

1/13/91: Heywood Brown Award goes to outstanding journalistic achievement during 1990. Philip M. Kadis, Educ. Off., The Newspaper Guild, 8611 2nd Av., Silver Spring, MD 20910.

1/15/91: Jack R. Howard Broadcast Awards honor a local journalistic program or series designed to promote the public good indirectly or directly. 513/977-3035 or -3056.

1/15/91: Western Heritage Awards (The Wrangler) are made in three TV categories: western documentaries, factual TV programs, and fictional TV shows. Marcia Preston, PR Dir., Nat'l. Cowboy Hall of Fame, 1700 NE 63rd, Oklahoma City, OK 73111.

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 Campanell c/o Explicit Multimedia, 2020 Pennsylvania Ave. NW, Suite 430, Washington, DC 20006, (202) 667-4721.

A free video conference on "Satellite Communications into the 21st Century: Continuing to Drive Global Challenge" is being offered on October 16, 7:30-9:00pm ET by SSPI, the Society of Satellite Professionals International. Uplinking from Tokyo, Los Angeles and Washington, DC, the teleconference will feature the heads of different satellite networks talking about satellite news gathering and programming. On GTE Spacenet I (Ku) and Westar IV (C). Call Marie Peters of SSPI at 703/204-4537 for information and coordinates.

The Corporation for Public Broadcasting has produced the 2nd edition of *Careers in Public Broadcasting*, a booklet guide for high school and college students interested in public broadcasting jobs. It describes job opportunities, tips for job seekers including advice on resume preparation, and other career resources such as minority professional media groups. For copies, contact: Publication Sales, CPB, 901 E Street, NW, Washington, DC 20004.

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"The American Experience," TV's only broadcast series devoted to American history, is looking for stories which evoke a sense of drama in history and offer unique perspectives. Submission guidelines: Llew Smith, Series Editor at 617/492-2777, x4313.

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.



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The Archive of Contemporary Music is a non-profit music library and research center located in New York City. The "Archives" collects, preserves and provides information on popular music of all cultures and races throughout the world from 1950-present. It also collects books, magazines, videos, films, press kits, photographs and memorabilia relating to the history of popular music. 212/964-2296.

The Independent Music Network publishes the *Independent Music Catalog*, an ongoing pamphlet series of descriptive listings of unsigned bands' releases. A comprehensive source of lesser-known alternative music. 618/549-8373.



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"What Ever Happened To..."

KSCR-FM cable, Univ. of Southern Calif.

by Julie Gidlow

The U•NET Program Profile features a show currently running on NACB's satellite TV and radio network. Featuring the best of student and independent productions from across the U.S. and around the world, U•NET provides 5 hours of TV and 4-1/2 hours of radio programming weekly to NACB member stations free of charge by satellite (small extra charge for cassettes, radio network only). For more information, call U•NET Director, Jeff Southard, at 401/863-2225.



What ever happened to Arnold Horschack, that lovable "Sweathog" from television's "Welcome Back, Kotter"? Or Richie's girl-crazy friend, Ralph Malph, on "Happy Days"? How about Mary Ann, the sweet girl-nextdoor shipwrecked on "Gilligan's Island"?

KSCR, the student-run radio station at the University of Southern California, answers those questions on "What Ever Happened To...", soon to be airing via satellite and tape distribution on U•NET, NACB's national college programming network.

Famous Guests From Yesteryear

"What Ever Happened To" is a weekly, half-hour talk show with former television and film celebrities. Created by Frederick Levy, WEHT's purposes are to reminisce with the guests about their past work and to update their fans about their present activities.

"It's a nostalgic show," said Levy, who also acts as executive producer, guest coordinator, and host. "We get celebrities who were very big years ago, but now we haven't seen as much of them as we'd really like."

So far, Ron Palillo (Horschack on "Welcome Back, Kotter"), Dawn Wells (Mary Ann on "Gilligan's Island"), John Whitaker (Jody on "Family Affair") and Glen Scarpelli (Alex on "One Day At A Time") have been guests on WEHT.

Other guests include Wesley Eure from "Land of the Lost," Danielle Brisebois from "All in the Family" and "Archie Bunker's Place," and—who

could forget—Don Most, the amiably incorrigible Ralph Malph from "Happy Days."

Levy, a junior at USC, said the idea for the show came from his personal fascination with nostalgia. "Us magazine used to do a feature called 'Where Are They Now?'" and I would immediately turn to the back page when I got my subscription to read it." Levy said that the television show "Entertainment Tonight" also has a segment similar to WEHT.

"It's obvious there's interest; it's not just me," said Levy, 19. "I'm sure these national magazines and television shows aren't doing this to fill my needs."

Some Problems

Despite public interest in television and film nostalgia, Levy has found some difficulty securing guests for the show. "Unfortunately, I run into an occasional guest that thinks of [the show] as an insult," he said. "We're not trying to insult anybody. We're trying to pay homage, if anything."

"We'd like to honor these people for what they've done," added Levy, "for the contribution they've made to American society, because, really, they're going down in history."

Sometimes even the guests are a bit apprehensive while taping the show. "A lot of the problems that the guests may have is that they were so popular in their roles that they were typecast after their hit shows were on," Levy said. "I asked Ron Palillo to do the Horschack laugh and he said, 'absolutely not,' because that laugh haunted him for six to eight years after 'Welcome Back, Kotter' was off the air."

"Unfortunately, Hollywood doesn't see actors for what they are—actors. They see them as characters," observed Levy.

But Levy said that the guests are usually "anxious" to do the show. "[Their shows were] good experiences for most of them," he said. "Yes, they may have been typecast for a while. But, overall, it was something that was special about their lives. It's been a long time and they want to talk about it."

Interviews, Contests

As the driving force behind WEHT, Levy pre-writes individual interviews for each guest. "I never just whip out the standard questions," he said. "There are, of course, a lot of questions that repeat: one that comes to mind is, 'What are some of your favorite episodes?' I think people are curious to know."

WEHT also features a trivia questions concerning that week's guest. "When Dawn Wells was a guest on the show, the trivia question was 'What was Mary Ann's hometown,'" Levy said.

Listeners can respond by mail and can win autographed pictures of the celebrities. During the interview, listeners can also look forward to hearing the theme songs to the shows that the guests starred on.

"It's a lot of fun to see the guests' reactions when they hear them," Levy said. "Unfortunately, this isn't television and the audience can't see the reaction."

U•NET

Rest of the Crew

Levy seems to do everything for the show, including phoning the prospective guests to request an interview. But he is not alone in the pursuit of information about those favorite television and film stars of yesterday.

Frank Minero, the chief engineer, is behind the "technical aspect" of the show. "He sets the levels,

"WHAT EVER"

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Top: WEHT host Frederick Levy (r.) with Don "Ralph Malph" Most of "Happy Days."

This section (clockwise from bottom left): Levy with Dawn "Mary Ann" Wells of "Gilligan's Island"; KSCR Chief Engineer Frank Minero, Business Manager Chrissy Bagetakos, and Levy get friendly with John "Jody" Whitaker of "Family Affair" (2nd from left); Ron "Horschack" Palillo of "Welcome Back, Kotter" with Minero

Could this be your last magazine?

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

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

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

To join or to get more information, simply cut out and fill in the membership information card on the right, or call NACB at 401/863-2225.

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

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HOMETOWN COLLEGE
123 ANYWHERE ST.
HOMETOWN, USA 99999

Check the mailing address label sticker on the cover of this magazine. The sample above is a NACB member, since there is an "S" near the right edge of the first line of the addressee's label. Other member code letters are "N," "A," "G" and "B."

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This mailing address label sticker is not a NACB member, however, since there is no capital letter near the right edge of the first line of the addressee's label. If this station does not join NACB, we will be forced to cut it from our mailing list.



NACB

Membership Form

Tell me more about how the National Association of College Broadcasters and its projects can help me, my station or my department.

Send to:
NACB
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Name: _____ Title: _____

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Street Address: _____

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Phone: () _____ Best day(s)/time(s) to call: _____

Station Mgr.'s name: _____

OR... I still want to receive the information, but I'm ready to join and start taking advantage of NACB membership benefits NOW under the following membership category (check one box only):

- ☐ Station (full benefits)--\$50/year
☐ Individual (students & faculty only)--\$20/year
☐ Associate (professionals)--\$25/year

Payment:
Enclosed ☐
Bill Me ☐

Station Type: ☐ TV ☐ Radio
 Broadcast: ☐ Over-the-air ☐ Cable ☐ Carrier Current

"Say What?"

The widely publicized hearing loss experience by veteran rockers like Pete Townshend and Ted Nugent has inspired many musicians to wear earplugs when they perform. But some concertgoers now claim that exposure to loud music at particular concerts caused *them* permanent hearing damage. In some instances, these unhappy fans have gone so far as to file lawsuits against such rock icons as Motley Crue, David Lee Roth and Neil Young. Yet even with the recent increase in hearing-loss suits, no case has yet been decided by a judge or jury.

The federal Occupational Safety and Health Administration has issued guidelines for hearing-loss thresholds: Damage will occur to the ear after eight hours of exposure to 95 decibels of sound, 30 minutes to 110 dBs and three minutes to 125 dBs. Some experts believe a threshold shift can occur during an initial blast of loud music that could destroy a concertgoer's ability to know whether his or her hearing is being damaged during a show.

Some fans, of course, demand that sound levels be excessive. Says

Mike Viscera, lead singer for the heavy-metal band Loudness, "Some kids just stand in front of the speakers and their ears will ring for days after a show and they love it." But heightened health concerns and the fear of lawsuits have prompted many promoters to increase the limits on concert sound levels. A specific decibel limit may be written into a performance contract with a band. And more promoters are using acoustic meters to check sound levels during concerts.

The best argument that musicians facing hearing-loss suits may have is that concertgoers claiming damage to their ears assumed the risk of such injury simply by attending a show. A common disclaimer found on concert tickets states: "Holder of this ticket voluntarily assumes all risk and danger incidental to the even for which this ticket is issued." And some clubs and concert halls have begun posting hearing-loss warnings near venue entrances.

Reprinted courtesy of *MUSICIAN Magazine's* "Music News," July 1990.

"WHAT EVER"

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makes the dubs, and turns the switches," Levy said. "He's working very hard by himself until he can train some other people to help him."

Levy said publicist JoAnn Forgit "talks it up for all it's worth. We're going to see if we can get some recognition in local papers, even in national magazines."

Levy hopes to train a larger staff as soon as school begins, admitting that it is difficult hosting and producing the show simultaneously. "It's really awkward," he said. "I'm sitting in the booth and doing the interviewing. It's difficult to work with Frank and give the cues at the same time. If I had to do it again, I don't think I would choose to host the show, too."

Levy's Path

With a major in business and a cinema-television minor, Levy aspires to be a producer. "I enjoy what I'm doing with these shows," he said. "If I could choose one thing to do full-time, with my very busy life, this is what it would be."

That's why I want to be a producer, to be able to create shows like this. It's very rewarding.

Levy's experience in radio dates back to his freshman year. Paying his dues at KSCR as an on-air personality with a Saturday morning three-hour formatted show, Levy eventually won a "DJ of the Month" award. But the student-run station had yet to find its audience.

"The station wasn't going anywhere and I was very frustrated," he said. "I hate to be a quitter, but I left the station the next year to think about how I could better help KSCR." Levy said he felt useless as a DJ since listeners were few. "I wanted to do more for the station but I didn't know what it was, so I left the station for a year."

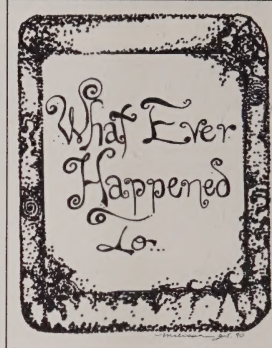
The next year, Levy was asked to return to the station and revamp the Entertainment Department. "I said, 'Why not?' It was time for a change," Levy said. "This is the first time KSCR has done anything like this."

Promising Future for KSCR

Levy compares the station to "WKRP in Cincinnati," an early 1980s sitcom

about a radio station complete with hijinx, low ratings, and "untapped" talent. "There is so much potential here, it would blow your mind," he said. "However, we're always encountering one more problem after another."

Levy said one of the main reasons he wanted to do *WEHT* and bring



it to the national level was to give the station that much more hope that people would hear it. "Up until very recently, we were broadcasting to a couple of buildings on campus," he said. "USC has over 35,000 students

"The station wasn't going anywhere and I was very frustrated....It was time for a change. This is the first time KSCR has done anything like this."

--Frederick Levy, "What Ever Happened To"

and is one of the most expensive schools in the country. We have more resources than you could imagine."

"But for some reason, people weren't paying attention to our radio station," he said. Then the station received some good news at the beginning of August: the local cable company would begin airing its shows on the community access channel. Instead of a minimal audience, KSCR will reach the majority of South-Central Los Angeles. "It's just as good, if not better, than the show [*WEHT*] going national [on U•NET]. I hope this is just a beginning, that KSCR will continue long after I'm gone," Levy said.

But Levy still calls *WEHT* "a fantasy come true. I grew up watching 'Welcome Back, Kotter,' and in walks Ron Palillo," he said. "Now I get to meet these people who entertained me as I grew up and pay tribute to them. It's like saying 'thank you.'"

There's a new network on the horizon.

U•NET Radio Arrives with 7 Incredible Shows!

The Big Backyard

The Big Operation, Sydney, Australia: Australian music and interviews direct from the source.

Guide Wire Radio

The Independent Music Network: Completely new unsigned music.

On the Record

3 RRR-FM, Melbourne, Australia: Roots music and interview show.

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KSCR Radio, USC, Los Angeles: Stars entertain and spin favorites. First guest: "Weird" Al Yankovic!

What Ever Happened to...

KSCR Radio, USC, Los Angeles: Nostalgic conversations with stars of yesterday.

Radio Dialogue

Woodrow Wilson Center, Washington, DC: Fascinating conversations with scholars of today.

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Starts October 5th — call U•NET at
401/863-2225 for details.**

BOOK REVIEW

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shows. In addition, many programs are market-exclusive, so producers will want them to run on the highest-rated station around. But with hundreds of such programs available, odds are that some have not found a station in your market to run them, so it might be worth calling to try and make a deal.

Another major fault in this publication is R&R's omission of the excellent news, documentary and other educational programming offered by such entities as the Pacifica Program Service and National Public Radio. Many of their radio programs are available on tape and do not require formal

affiliation with their respective networks.

Even if your station cannot carry or cannot afford what this publication offers, its 1,000 listings make it the most comprehensive guide on radio programming and services we've seen to date, so you probably will find something interesting that you can use. And if you're considering a professional media career, this guide will also help give you a sense of the variety of programming that the commercial radio world depends on. ◀

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.

MODERN ENGLISH

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ter. All music crosses over through dance music.

Robbie: It's the most important medium...It encompasses everything. It has a message. The whole thing in English music right now is peace and love. It's a bit like the sixties. A few years ago in London there was the summer of love; it was all house music.

Mick: It's really positive. Everyone for that year was really friendly, really mellow.

Robbie: I couldn't see that happening in New York.

CB: *You talked about being ardent fans of other music genres, such as classical and jazz. How does that fit into your music?*

Robbie: "Coming Up for Air" on the new album is completely out of a classical arrangement.

Mick: The big buzz in London now is jazz. We've got a new jazz station in London called "Jazz FM," and we [the music] went right off the dance stations to that.

Robbie: Different radio stations are really jumping on different songs. Some people are saying, "Oh, you've got to release *Pillow Lips*; all the mature

adults would like it." Our album is really a crossover, you know: "Life's Rich Tapestry" could be a Marvin Gaye song. We'll be on the folk chart next week...

CB: *So...how do you feel about college radio and the airplay you get?*

Robbie: That was always the backbone of our playing. Whenever we played at colleges it was always a sellout. College radio seems to be very industrial now...

Mick: If you watch what's happening on college radio, it's what will be happening nationwide.

Robbie: It's the yardstick for music...those kids aren't really in the swim of things yet, they don't have shit in their brains yet. In 1980, when we were on tour, everywhere we went to a college radio station. We went to Harrisburg, West Virginia, we packed into the studio at the college radio station and did the gig at night. They were great to us...it was exciting, really. In September we're going to be doing a college tour.

Mick: College kids are still listening. They're still fresh.

Editor's Note: *Modern English's current tour is putting a special focus on college stations in the southwest.* ◀

CONCERTS

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Canada for those of you who've never heard of Bob & Doug McKenzie) and caught my attention last year when I saw them perform in New York (coincidence?). Facing competition from the Soul Asylum show at the Marquee, a lot of people were not in TRAMPS, but the place was comfortably filled nonetheless.

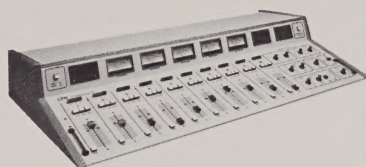
Once the band took the stage, there was a momentary flutter while the drummer ripped down the TRAMPS banner that was slapping him in the head. When this had been accomplished, the band proceeded to roll. During the 45-minute set, the band squeezed in a story or two of life on the road as well as playing many a song, and basically

endured themselves to the crowd, which had swollen appreciably since they had first gone on.

The band's set had such hard-driving numbers as "Revenge" (content self-explanatory), "Beached," and a very interesting tune, "Blue Funk." In addition, the song "Making Love Alone" (my personal favorite) was offered up to the great pleasure of all in attendance.

The highly enthused crowd was generous with their applause and shouts. The band transformed the atmosphere in the club and that made me quite happy to have ended my week-long tour of N.Y. nightlife with them—a simple and down-home rock band that managed to touch those who were willing to listen. The band has just been signed by SBK, and they deserve it. ◀

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

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VOICES & VISIONS

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"The conference was very well run, very informative. It was everything that it could have been."

— Mike Gilbert, Mt. Wachusett Comm. College, MA

"We found so many ways to solve problems at the station: Publicity... underwriting... We've kept contacts with [students] at other stations."

— Chris Vozeh '91, WVBC-FM, Bethany College, WV

"[I liked] all the seminars I went to and discussions regarding operations of U-NET... I learned a lot of what to expect in the career field."

— Tom McAndrew '91, UUTV, Syracuse University, NY

"The quality of experts was a great asset. [They] passed on some very valuable information to the students... A lot of inspiration and motivation that the kids could really benefit from. Good camaraderie."

— Ed Turner, WNSB-FM, Norfolk State University, VA

If our full invite hasn't arrived in the mail, register today by phone.

Registration: A generous grant from the CBS Foundation has made possible a fee of \$35 for NACB members and \$50 for non-members and waitlisted members. Space permits five representatives from each station on a first-come basis. To secure your space, please call 401/863-2225

Accommodations: A special arrangement has been made with the Omni Biltmore Hotel (401/421-0700) in downtown Providence at a reduced rate of \$75 per night (per room). NACB will provide shuttle service between the hotel and the nearby campus all weekend.

Travel: USAir is the official carrier for the conference. Call USAir at 1-800-334-8644 and refer to GOLD FILE #363790.

Made possible by a generous grant from the CBS Foundation