

The National Association of College Broadcasters'

C-O-L-L-E-G-E BROADCASTER

Nov./Dec. 1990

Volume 3, Number 3

Marketing & Promotion

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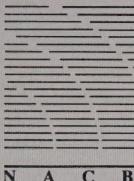
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C-O-L-L-E-G-E BROADCASTER

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Cover photo of Bert Gould, vice president, Fox Kids Club & Network Promotion, Fox Children's Network, with characters from the Fox network show, "The Simpsons," by Dean Davidson, Convention Photographers, Inc. ► Magazine design by Melanie Barash and Jeff Southard. ► Magazine illustrations by Bob Lukens. ► Photo credits: p.3—courtesy BPME; p.4, 5, 14—Jay Hirschson; p.8—courtesy BPME; p.9—courtesy BDA; p.12—courtesy Sean Carolan; p.16—courtesy Bob Klein.

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Marketing Programming in the 1990s

by Marcia Rock, Professor of Journalism, New York University



This article is based on the panel discussion, "Programming in the 1990s: New Directions for the Decade," held at the West Coast Regional Conference of the National Association of College Broadcasters, March 11, 1990.

The panelists included:

Garth Ancier, President, Network Television Production, Walt Disney Studios and former President of Fox Broadcast Entertainment. While at Fox he helped develop "The Tracey Ullman Show," "21 Jump Street," and "Married...with Children," among others.

Sasha Emerson, V.P. Original Programming, Home Box Office. She oversees the development and production of original programming series for HBO. She was responsible for developing "Vietnam War Story" and "Tales from the Crypt."

Phyllis Geller, Senior V.P. National Productions, KCET-TV, Los Angeles. She is responsible for the development, financing, administration and production of programs ranging from science to public affairs to drama for broadcast on the PBS network. She has been executive producer of "Trying Times," and producer for "American Playhouse."

Joe Garner, Senior National Affiliate Relations Manager, Westwood One Radio Networks. He is responsible for overseeing the marketing and placement of Westwood One's 28 programs on over 3,000 affiliated radio stations.

Marcia Rock (moderator), journalism professor at New York University, co-author of *Waiting for Prime Time: The Women of Television News*, producer of local documentaries for which she has won two Emmys, and member of NACB's Board of Directors. Her students' work appears on U-NET under the umbrella title of "New York Windows."

Predictions in the '80s

Predictions are the ultimate test of science. Predicting the future of broadcasting, however, is somewhat less than scientific. In 1981 at a seminar

on television of the '80s, at the New School for Social Research, Robert Mulholland, then president of NBC, predicted that there would be no change in the continuing power of network television. Content with 92% of the audience, he could not have imagined pay cable, Fox Television and VCRs would diminish the networks' audience share by one-fourth in less than a decade, and still falling. He also failed to predict his own imminent forced early retirement.

Sitting on the same panel was MTV founder, Bob Pittman, who stated that his new channel was going to capture a huge audience on cable, but even he could not predict the phenomenal audience MTV would attract and its power and influence on cable and the faltering recording industry.

It is always interesting at the beginning of a decade to reflect on the past and to look ahead. The '80s has left the broadcasting industry with a fractured network audience, strengthened independent stations gathered into the Fox network, and increased risk in program development due to the heavy debts incurred by both networks and stations from leveraged buyouts.

Changes in the Marketplace

In 1978 the three networks could boast of capturing 92% of the homes using television (HUT). According to *Broadcasting* magazine, in 1990, that figure fell to 68% and in 1995 it is predicted to fall to 50% and perhaps 35% in cable homes. Cable is in 70% of America's homes; 64% have VCRs. The networks claim that although they are getting a smaller share of the pie, the pie is bigger. According to the Nielsen Media Research "Report on Television," HUT has risen to over 90 million, or 232.8 million viewers.

The '80s was a time of great upheaval: stations were bought and sold leaving huge debts for

owners to pay. All three networks also changed hands and, in a large part, philosophy. The business of broadcasting became the greatest priority. This was most evident in the pressure on the news divisions (the area of direct control by the network) to cut costs and increase revenue.

On the entertainment side, the networks are trying to gain greater control over production. Currently they are limited to producing no more than five hours of programming a week; the rest is provided by independent production companies such as Paramount, Disney, Lorimar and 20th Century Fox. The Justice Department's Financial Interest Rule, which expires this year, is designed to prevent the networks from completely controlling the television marketplace and to insure the production companies an income from the lucrative off-network and overseas syndication sales.

In 1970, the networks were the only outlet for program suppliers and thus needed to be restrained. In 1990, the networks claim that the marketplace has changed; their share of the audience is a fourth lower, the competition has increased with Fox and cable, especially the now vertically integrated Time Warner and Viacom that own cable systems, pay services and production companies. Although small in comparison to the other networks, Fox is considered a formal network because it is offering 18-1/2 hours of programming a week in the fall 1990 season. The FCC defines a network as a service carrying 15 hours of programming a week. It also means Fox is subject to the Financial Interest Rule limiting in-house program production, but received a waiver for one year.

The syndication market has also changed. The buyers have expanded to include not only the network affiliates and independent stations but

also basic cable program services such as Lifetime. As competition for programming has increased, the market price has decreased. Since the record-breaking sale of "Cosby" generated over \$600 million in revenues, prices have dropped. "Cosby" hasn't delivered the audience warranted by the price and wary local stations won't or can't pay high prices this year. According to

Broadcasting magazine, "Golden Girls" is selling for 65% less than "Cosby," even though their ratings are not far apart. "Perfect Strangers" was sold for less than \$20,000 per episode in the Boston market. Some network affiliates are trying to unload "Cosby" by selling it to independent stations in their market. The drop in the syndication market has negative implications for programming since the profit on syndication sales has historically funded new program development.

Analogy in Radio

One way to get a perspective on TV programming in the '90s is to take a look at radio today. Joe Garner points out that television is dealing with problems radio has already faced: fragmentation and leveraged buyouts.

"Radio programming became very narrow; stations and programmers chose programming niches, the 20 to 30 age group rather than the 25 to 49 audience. Rather than try to be all things to all people, radio stations and formats are going to continue to fragment. For example, Westwood One has a program, 'High Voltage,' which is heavy metal music for an 18-24 year old male audience. But narrow focus and short term experimentation has its risks. One cannot mistake a fad for a trend. Right now radio is trying to sort out the popularity of New Age Rock and Rock 40 for its long term strength."

Garner warns television producers that as the radio audience fragmented, advertisers narrowed their focus and the inventory got more precious, resulting in programmers playing it safe and not picking up new programs.

"It used to be that you could roll out a new program and get enough stations to offer it to advertisers. Stations are less inclined to experiment now. As a result, program suppliers like Westwood One, concentrates on its present lineup and high impact events such as concerts like the two-hour Eric Clapton concert and the live David Bowie concert as well as the NBC Radio Network and The Source, Mary Turner's 'Off the Record,' [and] 'Countdown USA.'"

Garner sees this cautious climate as a direct result of deregulation by the FCC in the '80s.

"Stations changed hands through leveraged buyouts, the banker was the station's best friend and the industry focuses more on real estate value than on program content and development. Between '85 and '87, one third of all radio stations were sold. Consequently, stations were short of cash and programmers were no longer afforded the luxury of waiting for quarterly Arbitrums [ratings]; now the programs are judged monthly by the Arbitrants. That puts a restraint on the creativity of the commercial programmer. Radio is now the playground for the proven rather than the playground for innovation. Programs don't have a chance to grow and find an audience; programmers go with the proven rather than experiment with different formats. The pressure on radio programmers of the '90s is to develop special programs and promotions high on creativity and low on risk and cost."

Programming for Targeted Television

As Garner suggests, television programmers are starting to redefine their target audience. The Fox network, HBO and PBS are all studying the size and power of an audience niche. As part of the creative team that developed seminal Fox pro-

grams, Garth Ancier sees the power of identifying a narrow core audience 18-34 years old.

"You no longer have to have a 30 share; you can have a narrow audience. 'In Living Color' is ethnic and funny and is a shot at a narrow audience.

At the same time as we profit from a narrow focus, the competition from the networks, cable [networks] such as the Discovery Channel, HBO, CNN and even the Weather Channel eat away at



Opposite page (l. to r.): Sasha Emerson, Joe Garner, Phyllis Celler, and Garth Ancier in "Programming in the 1990s: New Directions for the Decade"; above: Ancier leads his own seminar later at the West Coast Conference on "Producing TV Talk Shows."

the viewing pie so it's getting harder and harder to get you to watch us. It's tougher than ever to make things different and compelling."

An atmosphere of retrenchment in setting in. Everyone is talking about the risk factor limiting program innovations, but sometimes risks work. Only two animated series, "The Flintstones" and "The Jetsons," had ever worked in prime time before "The Simpsons," Fox's number-one show.

The Fox network is a product of the deregulation environment of the '80s. Metromedia was bought by Rupert Murdoch as UHF independent stations were bought and sold with heavily leveraged debts. Ancier remembers the strategy for the network.

"In 1985, when Murdoch bought one of the largest independent station groups in the country, he knew they would not survive without a network providing programming. We went down the line, market by market, mostly UHF stations that were going out of business and were in Chapter 11, and said, 'Your only hope of survival is to form a fourth network.' For the first time there were enough TV stations to cover 85% of the country which is just enough to get national advertising. And that's the reason Fox is on the air—to save these small stations."

Ancier notes that the ratings for independent stations are now comparable to the networks; "Married...with Children" is getting a slightly higher rating, 12.9, than ABC's "Who's the Boss." A Fox advertisement in *Broadcasting* magazine says, "Fin-syn is not the network's #1 problem. This is. [A photo of the lead character from 'Married...with Children' follows.] Scary, isn't it?" The

Katz Television group estimates that advertising sales for independents is up 15% since Fox's entrance.

All this looks good for the independents but another problem has erupted—a glut of independent stations in a market that can't support them. In Dallas, there are five independents. In order to survive, independents are pooling their money and buying competing stations off the air. These small fringe stations are most vulnerable to cable competition for an audience and for purchasing syndicated programs.

The syndication market in the '90s is key to the financial stability of the entire industry. The result of "Cosby's" high price and low return is making everyone cost-conscious today. In Ancier's new position as president of network program development for Disney, he is making fifteen new pilots for the networks, perhaps for the last time. "The current feeling is that unless a show is compelling and one you really believe in, don't make it," Ancier said. "No one can afford that freedom anymore." His time at Fox forced him to deal creatively with economic realities.

"A traditional two-hour network movie for broadcast costs \$3-1/2 million to make, a half-hour comedy costs \$700,000-800,000, a one-hour drama costs \$1.4 to 1.5 million per program. When you're reaching 12%, 14% or even 25% of the audience, you can't make those economics work. So what's going on is we go to 'Cops' or 'Totally Hidden Video' or 'America's Most Wanted,' and a few shows that didn't work, and we found ways to make shows really inexpensively. 'Cops' costs \$200,000 for a half hour and you can repeat it; 'America's Most Wanted' costs under \$200,000. You can see that trend on network with the advent of 'America's [Funnies] Home Videos.' Shows will be non-scripted, non-union and live. The depressing part is we'll never again see shows like 'St. Elsewhere' or 'Hill Street Blues' or 'Moonlighting.' They're too expensive."

Because of many of these factors, Ancier looks ahead and sees the end of the Financial Interest Rule and with that, the demise of small independent production companies. The big companies like Disney, Paramount and Columbia will attract the best talent and the networks will pull in and start making their own programming.

Pay Cable

Network television's loss may be pay television's gain. Sasha Emerson sees a windfall in creative talent coming to HBO from the bankrupt production companies. But she fears the result of the bottom line pressure on television entertainment programs.

"It's great that shows are cheap and get on the air with a 30 share and everyone is happy on the

An Open Letter to College Radio

The following letter came partially in response to the October issue's editorial on the shortfalls of college radio today.

As a music director for a college radio station I have seen many things come and go, receive momentary attention and then disappear, seemingly forever. There are many of us in this end of the record/radio industry that seem to know what is wrong with radio, but never once have I heard what could be done to solve some of our "troubles."

Instead I hear the same meaningless arguments and hollow refrains time and time again whenever the subject of college radio comes up at a gathering such as New Music Seminar. We as programmers and managers suffer from a terribly short attention span when it comes to anything other than playing certain kinds of "cool" music and seeking to secure a future spot for ourselves in the same industry that fine people such as Dave Newgarden feel we should tell to fuck-off and not pay any attention to.

For us to live up to our responsibilities as college radio programmers, we need to provide the best possible music of all varieties for our listeners, not just what we ourselves might find agreeable or "easy" to listen to. In addition, the flip side of music programming, which is music tracking, is not just a privilege for those Gavin, CMJ, Rockpool, etc., reporting stations, but a responsibility for all of us that play someone else's music to let them know, directly or indirectly, how our audiences are responding to it.

Another area of responsibility that some of our number seem to be having a great deal of trouble with is connecting and bonding with their respective communities. The community service aspect of college radio is vital to our survival for several reasons, the most important being so obvious that we often overlook it till it is too late: If your station

is not providing adequate public service and community programming, then the FCC will have quite a lot to say to you come renewal time for your broadcast license. Joyce Vandermoot from WXCI in Danbury, CT, is experiencing this exact problem at her station right now because they have been unable to provide what the FCC feels is adequate community/public service programming. Another equally important reason for community/public service programming is that if your community does not know that you exist and are aware of its needs, then when you go to them for support they will turn a deaf ear to you, thereby effectively cutting you off from your major source of funding.

There are so many ways for us as programmers and managers to become involved with our communities that it is a tragedy that this continues to be a problem within college radio today. Groups such as 24 HOURS FOR LIFE (212/633-1612), THE AMERICAN RED CROSS, GREENPEACE, or any of the thousands of other worthy charities, community service groups, and organizations would be more than willing to help you if you only pick up the phone or write a letter.

College radio can be a force for positive change and growth within our communities and throughout this industry as a whole if we stop kidding ourselves and start addressing the REAL issues and problems that confront us as programmers and managers, instead of the convenient ones that we feel comfortable [dealing] with time and time again.

The same song and dance has been heard for years now about whether college radio programmers are being "CONTROLLED" by [record] label reps who are seeking [playlist] adds. Instead of debating a totally absurd point such as this, why are we not asking ourselves how we as a group can use our influence to battle censorship, in whatever form it may take. Stations around the country are being forced to accede to the increasing control of their advisory boards and school administrations on matters of programming, and yet by and large

we have not heard about this phenomenon and we as a group have not discussed strategies for dealing with this blatant form of censure.

The movement to "BAN THE BOX" in this country has received minimal support and recognition from college radio up till this point, and this apathy appears to be set to continue for some time. The environment is our number-one resource and should be our number-one concern as a community and a people. The efforts already underway to gain support for the banning of the CD long-box, as well as those that have yet to be initiated, such as a recycling program at the individual station level to reuse or recycle all of the cardboard that we receive on a weekly basis from our record mailings, should be treated with the respect and the serious consideration that they deserve, not sloughed off because they require that you must actually get involved and make a stand for something that people will hear about.

The worst possible disease that a PD, MD, GM or a DJ can suffer from is apathy due to fear of a challenge because of the position they represent. If we as the programmers and managers of college radio stations are afraid of public outcry or the disapproval of our peers due to where we choose to stand on certain issues, then we are not only doing a disservice to our listeners, but we are violating the basic tenets of what college radio is all about: offering a different and alternate point of view for all those who care to consider and then act upon, or not, as they see fit.

Until we as a group begin to stand together and communicate with one another about what is going right and wrong in our community, we will continue to fall prey to the petty and ill-conceived notions of those seeking to silence and censor us. As long as we as a group refuse to accept the idea that there is not only strength in numbers, but [also] unity and clarity in a close-knit community that shares the same broad-based philosophies and ideas, then we are leaving ourselves, and by extension our listeners, open to attack, ridicule, and persecution for our beliefs and ways of expressing them. It is all of us as a community [who] have the ability within to effect change without if we only put our hearts and minds to the task.

Radio is a broad-based medium, one capable of communicating many forms of ideas and messages to all who care to listen and be enlightened. However, if the ability to use this medium is somehow impaired, or if the full extent of the means available to us as programmers [is] not utilized in delivering those messages and ideas, then we are cheating ourselves, and most importantly, cheating those who look to us to be as open minded as we claim to be.

Adam Gordon
Music Director, WUFI-AM
Florida International University
Miami, FL

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\$35 Fee Affects High Schools

► Dear NACB:

I am glad that you are petitioning the FCC to waive the \$35 fee for the Restricted Radiotelephone Operator Permits. I hope that in these petitions you also included High School radio stations for the waiver; if you think it's a hardship on college students, just think what it is like for a 15 or 16-year-old. We do not know yet how we are going to handle this—we (the station) might have to pay for part of the license (which will mean less money for CD's and phone lines for sports broadcasts).

This fee will not hurt the commercial broadcaster because his/her staff will be willing to spend \$35 to get a good job. What are we supposed to do? "Sure, kid, we want you to eat, sleep, and live radio. We can't pay you, and oh yeah, you need to send the FCC \$35 so you can get on the air."

Brent Barber
Station Manager
WDSO-FM
Chesterton High School
Chesterton, IN

Yes, Brent, NACB's petitions to the FCC on the \$35 issue did include high schools. Our phrasing indicated that the waiver should apply to all non-commercial radio stations.

More \$35 Fee Blues

► Dear NACB:

Eight students here mailed their FCC permit forms in one envelope last spring. Postal-Service-Lost, their "temporary permits" expired and that ignominious \$35 fee became effective. The FCC refused to make good on the free permits even after our U.S. Congressman intervened!

A very pleasant-speaking woman, Kay Hillegass, called me from [the FCC office in] Gettysburg. "Good news," she said. "Your announcers don't need Permits, only the transmitter operators." "But all the announcers are on trans-

mitter duty," I explained. "Oh?," she answered. "Are there any other college stations like that?"

The FCC has no comprehension of reality.

Ronald Pesha
Manager, WGFR-FM
Adirondack Community College
Queensbury, NY

Start-Up Help

► Dear NACB:

I am a member of a group at the University of Oregon that is preparing to set up a campus radio station to be run solely by the students. I wonder if you can provide us with any information that might be helpful. I am particularly interested in any copies of bylaws or articles of governance that you might have. Any names and addresses of persons to contact for information and advice of this sort would be greatly appreciated as well. Also, we would like some details about your organization. Thank you very much for any aid that you can offer.

Rory Funke
UO Knight Library
Univ. of Oregon
Eugene, OR

Rory, you should already have the information we sent. We look forward to having your group as a NACB member and will be happy to continue helping you on the way to starting station broadcasting and beyond. If you know of people trying to start a college radio or TV station, encourage them to contact NACB.

NACB and AERho

► Dear NACB:

Thanks for the help with the campus television station and new radio programming. The information will come in handy with relations with the school administration.

There's still time to register for NACB's Third Annual Conference of College Broadcasters

November 16-18 • Brown U. • Providence, RI

Keynote Speaker: Quincy Jones

Registration at the door also available on a limited basis. Call for information at (401) 863-2225.

I would like to make a few public comments concerning NACB. As a former student member and current professional member of The National Broadcasting Society-Alpha Epsilon Rho, I can think of no better addition to a membership in AERho than to also belong to NACB. I believe both organizations aid the college broadcasting student and college broadcasting operations. AERho directly supports broadcasting students with the transition from college to professional life. NACB provides support to college broadcasting operations, providing experience for students. Combined, the two groups can provide the media industry with what it requires: trained media professionals. Of course, these views do not necessarily represent the official views of AERho.

Thanks again for the help, and hope to see you at the National Convention.

Keith West
Dept. of Fine Arts and Communication
Sul Ross State University
Alpine, TX

Keith, we agree. NACB and AERho are excellent complementary resources for college broadcasters.

Thanks for the Magazine

► Dear NACB:

On behalf of the faculty and students of the Program in Educational Communication and Technology, I wish to thank you very much for sending us a subscription of your publication, *College Broadcaster*. It will be a useful resource in our attempt to expand the Program's activities and courses in telecommunications.

Francine Shuchat Shaw
Associate Professor
Educational Communication and Technology
New York University
New York, NY

*If your school's communications department would also like to receive *College Broadcaster*, it comes with NACB membership. They can join just like college radio and TV stations by simply filling out the membership form inside this issue.*

Write Us

College Broadcaster appreciates your comments—both praise and constructive criticism—about the magazine and NACB projects. Send letters to: NACB, Box 1955, Brown University, Providence, RI 02912

BPME Convention: From the Students' Perspective

by Glenn Guttmacher

For those interested in a career in promotions and marketing, one of the first stops should be the annual Broadcast Promotion and Marketing Executives (BPME) convention, held in conjunction with the Broadcast Designers Association (BDA) annual convention. These two trade associations represent the professionals who create "the look" for their stations, cable systems, networks, etc. That includes not only the graphics and spots that appear on air, but also the numerous off-air aspects of contests, community service events, advertising buys, market research, client-centered promotions and all the other elements that help position, identify and distinguish a media entity in its market.

Las Vegas, the city of all-night neon and glitz, made for a symbolically appropriate backdrop for the annual convention representing the segment of the media industry most responsible for its image: promotions and marketing.

Interns

The 34th annual Conference and Exposition attracted an all-time high of almost 3,000 attendees. Students played an important, if not particularly glamorous, role in making such a large BPME & BDA Convention a success. As interns, they stuffed envelopes, answered phones, staffed the BPME Resource Center, and dubbed tapes of sessions. Their most notable task included cataloging and organizing the 3,500 entries for the annual Gold Medallion Awards.

BPME has coordinated the convention internships for the last 10 years, yet the number of annual participants remains around 20, with only five schools represented this year. William Natale, head of BPME's Education Committee, admitted, "it's still something that we need to work on." Though BPME only covers their registration and hotel rooms during the convention, the interns receive college credits and generally feel that they benefit from the experience.

Audra Dietz was a journalism major at Kansas State University, graduating just before the convention. Though she began on-air work in News and Jazz at her campus' KSDB-FM, she was led to BPME after doing promotions-oriented work at two Kansas commercial stations. She felt the BPME convention was "a good networking opportunity" given the number of working professionals present, as well as providing solid "information on how to go about getting a job" in the field.

The majority of the BPME interns have traditionally come from San Diego State University, where Fred Bergendorf, a working media professional, teaches a course in broadcast promotions once a week. "He's an inspirational professor,"

said TV Production major Claire Merrill. Bergendorf, a former president of BPME, brings a large contingent of student interns to the convention each year.

Merrill benefitted by "seeing how they dress and act in the industry," she said. She was surprised to discover the often-discussed tension in the industry about marketing directors who seek to be regarded as true, professional-level managers in their companies. After learning about all the responsibilities that marketing directors have, a

ment, with an emphasis on advertising and marketing, Reifschneider had completed two commercial TV internships as a student and was looking for a job at BPME. Besides making career contacts, he said he learned a lot from seeing promotion ideas by professionals from stations in other markets. Indeed, many of the BPME & BDA conference's 65-plus sessions were visually-oriented, utilizing clips of broadcast work or vibrant overhead slides displayed on enormous, wall-size screens to enliven the presentations.

On the Lighter Side

While the student interns found many of the conference sessions interesting and informative, fortunately, there was also time for convention-style fun. The BPME board members who supervised the interns' duties encouraged the students to visit the many hospitality suites in Bally's Hotel each evening, which offered fairly lavish spreads of free food and drink, as well as *schnozzooing* opportunities.

On the final night of the convention, the annual Gold Medallion Awards took place. The event had its share of famous names, including emcee Joan Rivers and award presenters including several stars from network TV (see photo). The event was scheduled to include an appearance by live-size characters from *The Simpsons*. BPME organizers found plenty of willing volunteers among the interns, though they had trouble finding ones who were short enough to fill the costumes.

So What's Next?

The conference opened with a keynote address presented by CBS/Broadcast Group's President Howard Stringer, who stated, "the '90s will be the decade of marketing." Ralph Guild, Chairman of the Board, Interop Radio Store, echoed that belief in the radio luncheon address: "The growth of radio in the '90s will be credited to the marketers and promotion people in the industry." Especially because of the predominance of relatively young people in the promotions and marketing field, opportunities are many in this segment of the industry for recent college graduates with some working knowledge of the subject.

Given this prognosis, it is surprising that college mass communications curricula have not responded with more courses in promotions and marketing. (Indeed, as Bob Klein argues in his article on page 16, most broadcast programs lack any such course.) If the BPME & BDA Convention provides any indication, however, marketing will truly be the driving segment of the industry in the next decade, with plenty of jobs available to those with the talent, interest and initiative to make things happen. □



BPME Gold Medallion Awards presenters (l. to r.): Gary Kroeger (Fox), BPME President Bert Gould, Joan Rivers, BPME Past President Linda Anne Nix, Ken Olandi ("Superforce"), Stacey Haidick ("Superboy"), Amanda Bearse ("Married...With Children"), Jere Burns ("Dear John"), and stooping in front, Steven Williams ("21 Jump Street").

strong argument can be made for equal status with sales or program directors.

"Everyone hates their general managers," concluded Merrill from the feelings she had picked up from promotions people at the convention. Sexism may complicate the issue. Merrill cited a story told to her by one unmarried female broadcast marketing professional that she wears a ring so the "sleazy general managers" will think she's attached and thus won't bother her.

Other SDSU students had different reasons for accepting Bergendorf's invitation to help at BPME. Aaron Storck came as much to benefit his college radio station as for himself. He serves as Promotions Manager of KCR, a cable FM struggling both financially and politically: "Associated Students won't support us," he revealed. "Money from training dues is our only source of income...People wonder why there's even a need for a college station" at SDSU, he said.

"I've come out here to learn as much as I can to help keep the station afloat," Storck added. One of his specific goals is "to go back with a professional attitude and overcome the stereotype of an unprofessional station."

Steve Reifschneider, who had just graduated from SDSU, took Bergendorf's class the year before and attended last year's BPME Convention. "BPME asked me to come again," he said. Majoring in Telecommunication and Film Manage-

BPME and BDA Scholarship Winners

J. Chris Fedele Wins BPME Beryl Spector Scholarship

by William Natale

Mr. Natale is Director of Corporate Communications for WTTW-TV/Chicago and a member of the BPME Board of Directors.

J. Chris Fedele of Ball State University in Muncie, Indiana, was the recipient of this year's Beryl Spector Scholarship award, given by the Broad-

cast Promotion and Marketing Executives (BPME). Awarded to the most outstanding college junior pursuing a career in the broadcast promotion field, the prize was presented at the association's annual conference in June.



J. Chris Fedele (l.) receives the 1990 BPME Beryl Spector Scholarship award from BPME Education Committee chair, William Natale.

cast Promotion and Marketing Executives (BPME). Awarded to the most outstanding college junior pursuing a career in the broadcast promotion field, the prize was presented at the association's annual conference in June.

The \$2,500 scholarship is being used this year, Chris' senior year, to help further his education in broadcast marketing and promotion, and will be paid directly to the university.

"The Edge"

Chris' winning essay and project were judged to be outstanding. His media research project, entitled "The Edge," is a program designed for medium radio markets. It offers quality research without the extreme costs associated with most outside research firms. Working closely with station representatives, "The Edge" utilizes focus groups, auditorium music testing and customized timely telephone surveys.

Radio stations that contract for "The Edge" receive a book filled with useful sales/programming data and correlating charts. "The Edge" utilizes Ball State University students as part of the research team, and the money invested by stations for these services is donated to the campus' chapter of Alpha Epsilon Rho, the national broadcasting society.

Chris has maintained a 3.5 GPA and is actively involved on campus as chapter president of AERho, editor of the student publication *Transmitter*, and member of the sales management club. Off campus, he keeps busy as a public relations coordinator for the local Better Business Bureau and works at Ball State's WCRD-AM/Muncie as an account executive.

Entering the Competition

This year's competition attracted a record 40 applications from the U.S. and Canada. Entrants

are required to submit two letters of recommendation, an essay of 1,000 words or less about broadcast promotion and its role in the industry, and a single work as evidence of creativity (such as Chris' project, "The Edge"). Applicants must communicate a strong desire to pursue a career in the field of broadcast promotion by discussing their motives and objectives and how they can be applied to the industry.

The application form includes space to list the broadcast-related courses

one has completed, grades received, on-campus activities, community projects and internships served.

In order to increase the number of applications, this year's competition will include new cash prizes to the runner-up and third place winners of \$1,500 and \$1,000 respectively, in addition to the \$2,500 first place award. For those interested in a career in broadcast marketing and promotions, the Beryl Spector Scholarship is a great way to get started.

Tomoko Enjo Wins BDA College Scholarship

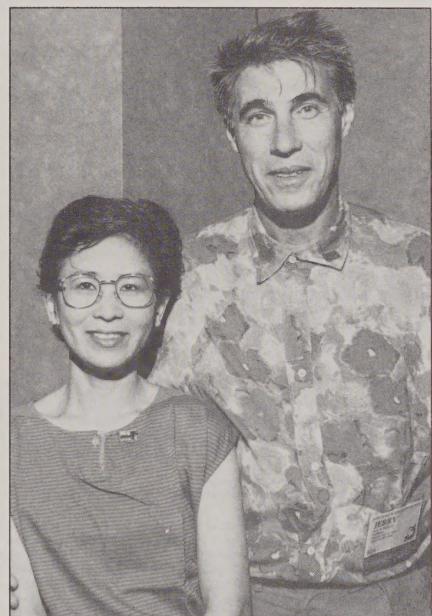
by Glenn Guttmacher

Tomoko Enjo, a 37-year-old Japanese student in her third year at the Fashion Institute of Technology in New York City, won the 1990 Broadcast Designers Association (BDA) college scholarship.

Twenty-three of the 27 entries in this year's competition came from FIT students, a school noted for its many talented graduates in design. Jerry McDaniel, instructor of an advanced design class there, requires everyone in his class to enter. "They only had 10 days to prepare for this; very

tight," said McDaniel. Last year's BDA winner was also a student of McDaniel's.

Enjo's entry included a *TV Guide* print ad covering the history of the Rolling Stones' recent "Steel Wheels" tour featuring a collage of faces, a vivid news graphic utilizing skeleton imagery on a drinking-and-driving theme geared toward highway safety, and the design and typography for a billboard on the theme "Eastern Europe: Can Freedom Work?," invoking a humorous juxtaposition with Lenin holding a torch *a la* the Statue of Liberty.



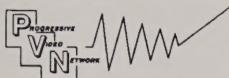
1990 BDA College Scholarship winner Tomoko Enjo (l.) with her advanced design course instructor, Jerry McDaniel

Enjo is working toward a bachelor's degree in advertising design here, following studies in product design and working as a stylist for TV commercials in Japan. She hopes to become an advertising director and eventually own her own studio.

The BDA competition has been funded by a scholarship for six years. The BDA national convention is traditionally held in conjunction with BPME's.

Editor's Note: Entry deadline for the BPME Beryl Spector Scholarship and BDA college scholarship is March 1, 1991. For BPME application forms and information, call 213/465-3777. For BDA forms and information, call Steve Halliwell at 916/635-5858.

PROGRESSIVE VIDEO NETWORK



- 1 Afghan Wigs, "Flower," SubPop
- 2 Dramarama, "Anything," Chameleon
- 3 Cavedogs, "Alone," Enigma
- 4 Pixies, "Velouria," 4AD
- 5 Television Personalities, "Salvadore," Fire
- 6 Lilac Time, "Love," Polygram
- 7 Charlatans, "I Know," Beggars Banquet
- 8 Thee Hypnotics, "Half Man," Beggars Banquet
- 9 King Swamp, "Wivesblood," Virgin
- 10 Primus, "John Fisherman," Caroline
- 11 Jane's Addiction, "Stop," Warner Bros.
- 12 Tiny Lights, "Big Straw Hat," Absolute
- 13 John Hassell, "Voiceprint," Opal

Week of October 7.

CMJ NEW MUSIC REPORT: College Radio

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

- Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
- Cocteau Twins, *Heaven Or Las Vegas*, 4AD/Capitol
- Neil Young & Crazy Horse, *Ragged Glory*, Reprise
- Pixies, *Bossa Nova*, 4AD/Elektra
- Living Colour, *Time's Up*, Epic
- Sonic Youth, *Goo*, DGC
- Bob Mould, *Black Sheets of Rain*, Virgin
- INXS, X, Atlantic
- Soul Asylum, *Soul Asylum And The Horse...*, A&M
- (Soundtrack), *Twin Peaks*, Warner Bros.
- Bob Dylan, *Under The Red Sky*, Columbia
- Ministry, *In Case You Didn't...*, Warlock
- Deee-Lite, *World Clique*, Elektra

Week of 10/5. Courtesy CMJ.

ROCKPOOL: College Radio

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

- Pixies, *Bossa Nova*, 4AD/Elektra
- Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
- Soup Dragons, *Lovegod*, Big Life/Polygram
- Soul Asylum, *Soul Asylum And The Horse...*, A&M
- Sonic Youth, *Goo*, DGC
- Cocteau Twins, *Heaven Or Las Vegas*, 4AD/Capitol
- Bob Mould, *Black Sheets of Rain*, Virgin
- Lemonheads, *Lovely*, Atlantic

Living Colour, *Time's Up*, Epic

- Charlatans, "The Only One I Know" -12", Beggars Banquet/RCA
- Boogie Down Productions, *Edutainment*, Jive/RCA
- Thee Hypnotics, *Come Down Heavy*, Beggars Banquet/RCA
- Cavedogs, *Joyrides for Shut-Ins*, Enigma

Week of 10/1. Courtesy Rockpool.

We rotate in college radio and TV music video show playlists of any format from stations in all parts of the country. Get your station's music exposed in this nationally-distributed section...FREE! Just send your playlists by mid-month in the format below to NACB Music Charts, Box 1955-B.U., Providence, RI 02912, call NACB at 401/863-2225, or fax them to 401/863-3700.

KCCU-FM • Cameron University
Lawton, OK • 405-581-2474 • Week of 9/24/90

- Peter White, "Reveilles-Vous," Chase Music Group
- Acoustic Alchemy, "Reference Point," GRP
- Del Rippingtons, "Welcome to the St. James Club," GRP
- Ricardo Silviera, "Amazon Secrets," Verve Forecast
- Quintana & Speer, "Shades of Shadow," Mirimar
- John Tesh, "Tour De France," Property Music
- Wind Machine, "Road to Freedom," Silver Wave
- Mezzoforte, "Playing For Time," Novus
- Windows, "Blue September," Cypress
- Carl Anderson, "Pieces of the Heart," GRP
- Chuck Loeb, "Life Colors," DMP
- Barefoot, "Barefoot," Global Pacific
- Phil Sheeran, "Breaking Through," Sonic Edge

KNTU-FM • University of North Texas
Denton, TX • 817/965-2554 • Week of 10/1/90

- Bob Berg, *In the Shadow*, Nippon/Columbia
- Michel Camilo, *On the Other Hand*, CBS
- Don Grinolich, *Weaver of Dreams*, Blue Note
- Bob James, *Grand Piano Canyon*, Warner Bros.
- Herbie Mann, *Camino De Casa*, Clecky
- Branson Marsalis, *Crazy People Music*, CBS
- Pat Metheny, Roy Hanes & Dave Holland, *Question & Answer*, Geffen
- Gerry Mulligan, *Lonesome Boulevard*, A&M
- Del Rippingtons, *Welcome to the St. James Club*, GRP
- Phil Sheeran, *Breaking Through*, Sonic Edge
- Ricardo Silviera, *Amazon Secrets*, Polygram
- Billy Skinner & the Double Jazz Quartet, *Kosen Rufe*, Accurate
- The Meeting, *The Meeting*, GRP

KSCR-FM cable • Univ. of Southern California
Los Angeles, CA • 213/743-5727 • Week of 9/25/90

- Information Society, "Think," Tommy Boy
- Celebrate the Nun, "Ordinary Town," Enigma
- Cure, "Never Enough," Elektra
- Inspiril Carpets, "Commercial Rain," Mute
- Indecent Obsession, "Tell Me Something," MCA
- Bad Boys Blue, "How I Need You," Coconut (German)
- Too Much Joy, That's A Lie (EP), Giant
- Anything Box, "Soul on Fire," CBS
- Stranglers, 10, Epic
- Living Colour, "Type," Epic
- The Time, "Shake," Warner Bros./Paisley Park
- Soul Asylum, "Spinin'," A&M
- Moose, "In and Out," Atlantic

WMCU-FM • Miami Christian College
Miami, FL • 305/553-1155 • Week of 9/24/90

- Veressa Mitchell, *On A Mission*, Benson
- The Lilliansons, *Stand Strong*, StarSong
- Brooklyn Tabernacle Choir, *Home Free*, Dayspring
- Wayne Watson, *Home Free*, Dayspring
- Hymn, 4 Hymn, Benson
- Annie Herring, *Waiting for My Ride to Come*, Live Oak
- Petra, *Beyond Belief*, Dayspring
- Ray Boltz, *The Altar*, Diadem
- Babbie Mason, *With My Whole Heart*, Word
- Heartbeat, *Songs of Praise*, Dayspring
- Buddy Green, *Sojourner's Song*, Word
- Mark Lowry, *For the First Time*, Word
- The Franklin's, *Shoulder to Shoulder*, Morning Gate/Spectra

WNHU-FM • University of New Haven
West Haven, CT • 203/934-8888 • Week of 9/25/90

- Meat Beat Manifesto, 99%, *Play It Again Sam*
- Things Fingers, *Better Off Than Dead*, Granite Mind
- Token Entry, *Weight of the World*, Energo
- Alien Donut, *Mule*, Alternative Tentacles
- Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
- Heads Up, "Brothers of the Blue Flame," Emergo
- Chemical People, *The Right Thing*, Cruise
- Silverfish, *Cockeye*, Touch & Go
- QuickSand, *Quicksand* (EP), Revelation
- Soup Dragons, *Lovegod*, Big Life/Polygram
- Shelter, *Perfection of Desire*, Revelation
- Maria Excomunicada, *Maria Excomunicada*, (self-released)
- Pixies, *Bossa Nova*, Epic

WVUM-FM • University of Miami
Coral Gables, FL • 305/284-3131 • Week of 9/17/90

- Soup Dragons, *Lovegod*, Big Life/Polygram
- Revolution Cock, *Beers, Steers & Queens*, Elektra
- Stone Roses, *One Love*, Silverstone
- Coral Gables, *Coral Gables*, (self-released)
- Jazz Butcher, *Yes, Rough Trade*
- Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
- Living Colour, *Time's Up*, Epic
- Too Much Joy, That's A Lie (EP), Giant
- Find Out Why, *It's the Coolest...*, Mute
- Sonic Youth, *Goo*, DGC
- Urban Dance Squad, *Mental Floss for the Globe*, Arista
- Gen Loves Jezebel, *Kiss of Life*, Geffen
- Pixies, *Bossa Nova*, 4AD/Elektra

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WWQC-FM • Quincy College
Quincy, IL • 217/222-8020 • Week of 9/24/90

- The Church, "Russian Autumn Heart," Arista
- Concrete Blonde, "Joy," IRS
- Modern English, "I Mell With You," TTV
- See No Evil, "Scream Bloody Murder," Epic
- New Order, "World in Motion," Quest
- Social Distortion, "Ball and Chain," Epic
- Soul Asylum, "Spinin'," A&M
- Nine Ways to Sunday," Midnite Train," Giant
- Feebles, "Paint It Black," A&M
- Poses, "Golden Blunders," Poplrama
- Jane's Addiction, "No One's Leaving," Warner Bros.
- Too Much Joy, "That's A Lie," Giant
- Suicidal Tendencies, "Alone," Epic

WXPN-FM • University of Pennsylvania
Philadelphia, PA • 215/898-6677 • Week of 9/24/90

- Los Lobos, *The Neighborhood*, Warner Bros.
- Jane Tabor & The Oyster Band, *Freedom & Rain*, Rykodisc
- World Party, *Goodbye Junbo*, Chrysalis
- Jonathan Richman, *Jonathan Goes Country*, Rounder
- Robert Cray, *Midnight Stroll*, Mercury
- Hothouse Flowers, *Home*, Polygram
- Crash Vegas, *Red Earth*, Atlantic
- Toshi Reagon, *Justice*, Flying Fish
- Texas Tornados, *Texas Tornados*, Reprise
- The Replacements, *All Shook Down*, Reprise
- Brenda Fahey, *Black President*, SBK
- Yo La Tengo, *Fakebook*, Bar None/Restless
- Neville Brothers, *Brother's Keeper*, A&M

by Sandy Masuo

MAJOR: Into Paradise, *Into Paradise*, Chrysalis/Ensign: 212/326-2337

Into Paradise are one of those rare bands who have built a sound that refers to an assortment of artists without swooning under the weight of any one of them. Their American debut is enveloped in a blanket of disarming honesty that undermines any potential tendencies to sound overly derivative.

The opening cut, "Bring Me Closer," with its throbbing pulse and haunting refrain is driven by the same dark, brooding quality that the Cult have elevated into a science, but Into Paradise slow it down and open it up, giving it a lilting eeriness that the Cult avoid in favor of detached cool. "The Circus Came To Town" is a delicate tune laced with a sweet, fragile quality. It could almost be a third-person inversion of the Who's "Mary-Anne With The Shaky Hands"—try playing the two back-to-back. The strange slow-motion, drifting feel and odd synthesizer embellishments of "Change" allude to Bowie's "Space Oddity." "Hearts and Flowers" is exuberant and pretty enough to be a Marty Willson-Piper creation, yet it's tempered with enough ironic overtones to prevent giddiness. "Under the Water" is one of several tracks that reflect the Waterboys, but vocalist David Long is careful to steer clear of the occasionally overwrought vocal prostrations that mar some of the Waterboys' best efforts.

Into Paradise is a compilation of two earlier UK releases, an LP entitled *Under The Water*, and an EP called *Change*, which probably explains the vague sense of inconsistency that hovers between the two sides of the album. Another full-length effort should yield some promising results.

INDEPENDENT: Various Artists, *Rap Miami Style*, Pandisc Records: 305/948-6466

Rap has evolved into a tremendously powerful vehicle for conveying words with music, rivaling even blues, which loses little of its strength as an instrumental form. Listening to rap without words would be like studying an empty picture frame. The quality of rap music is determined by the effectiveness of the rap—the sound of the words,

their timing, meter, elocution and its meaning, both literal and implicit.

Rap Miami Style is a sampling of ten rap bands, mostly from the Miami area, who are grappling with their art...some more successfully than others.

The collection opens with the "clean version" of 2 Live Crew's notorious, "Me So Horny." Without the aggressively provocative content that fills the regular version, "Me So Horny" is a passable rap demonstration at best. Try to imagine William Burrough's *Naked Lunch* without all of its gruesome and visceral imagery. The ugly (some would

UNSIGNED: Dr. Bombay, *Car Crash Rage*, APEX Recording Service: 609/547-2048

Landing with a firm thud somewhere between the Cult, the Vapors, and underground grunge specialists like Soundgarden, Dr. Bombay demonstrate that they have the brains to come up with lots of solid musical ideas, the chops to execute them, and the panache to

make it all outrageously fun.

Their first album, *Car Crash Rage*, currently in its second pressing, exhibits a vague neurotic pop inclination charged with heavy doses of high decibel energy and swathed in a tasteful clamor.

Lisa Cortes' guitar work is fiendishly eloquent. She knows exactly when to hover unobtrusively and when to make a scene. In "The Light," a high-pressure, psychedelia-tinged excursion, she glides along placidly until an opportune lull, then launches a stunning attack that dodges back and forth between lyrical phrases and choppy dissonant sidestepping.

"Mechanical Pots" is a carousing instrumental number that pits Cortes against bassist Noelle Hoover, who proves that a keyboard bass can pack all the warmth and feel of its four string kin. The hooks swing and the tritones blare so festively that the absence of vocals goes virtually unnoticed. Which is not to say that Rob Windfelder's voice is inconsequential: it's just that, like the rest of the band, he understands the importance of dynamics. His vocals are forceful without sounding forced as he mediates the sounds around him. But he gets the final word in the closing track, "Life in a Cage," where he puts on a fine display, writhing with lots of agonized yowling inside the tight constraints of the music around him.

Dr. Bombay have established a pretty solid reputation without a contract, if their press clippings are any indication. Those who are already familiar with them should keep an eye out for new material soon, and those who aren't can get *Car Crash Rage* and more information by contacting APEX.



say gratuitous) descriptions, like Luther Campbell's lewd stream of verbiage, are the substance of the work and give it shape. Without them, all that remains is a mass of limp connective tissue.

"The Rhymes Flow" from New Jersey's Party Rock Crew

is a slow grind intertwined with hard, deadpan rhymes that pack a punch. Dr. Z specializes in dense strings of words like "Try to impede my style, you might struggle / It might confuse you like a crossword puzzle / Words are going up and down / You haven't found the letter to go in the box because you're not smart / You consider it junk, the reason why, boy / 'Cause you illiterate, punk" that thunder by just a step ahead of you.

"B-Girls" by Young & Restless is a cool and clever confection that sandwiches sinewy, ambling rap verses between geeky choruses set to the tune of "99 Bottles of Beer on the Wall" until the end, where the two seemingly irreconcilable musical entities merge for a short but hilarious time. CoolSlic's contribution, "Girls Get Ill" is a skillfully executed exercise in sampling. The sampled sections (notably passages from Rick James' "Superfreak") are smoothly woven together with precise percussion and strong vocal lines.



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 St., Gloucester, MA 01930 and one to Music Reviews, NACB, Box 1955, Providence, RI 02912. □



"Hub City Spoke Repair"

Independent, Jackson, NJ
by Margaret Fasanella

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.

Sometimes, comedy isn't funny. Sometimes it's fun. In a suburban basement in Somerset, New Jersey, *Hub City Spoke Repair* is setting up to produce another half-hour of radio comedy.

Eighteen comedy writers are milling about this basement at three o'clock on a typical Sunday afternoon. While Sean Carolan, Bob Larkin and Gary Czaplinski set up recording equipment, Mark McCluski hands out scripts. Scott Sabulsky is playing with the video equipment as Adrian Stein bums a cigarette from Sue Flaxman. Tami Yaches and Norlene Latscher rehearse a skit called "The Secret Life of Girls," isolated from Bill Kronick and Mike Czaplinski, who shoot each other with plastic guns. James Denning is talking to Al Ceaser and Chrism about three-bean salad. Organization has not yet taken control of the group.

Outside it's a sunny summer day, but none of these people would rather be anywhere else. They are here

because they love comedy, and the writing and performing of it.

Show Origins

Hub City Spoke Repair (HCSR) has its beginnings at Rutgers University's WRSU-FM in New Brunswick, NJ, where *HCSR* executive producer Sean Carolan was a student.

"College radio comedy is a long-standing tradition," says Carolan. "Many major comedy TV ensembles had their beginnings on college radio...*National Lampoon, Firesign Theater*... Comedy is either of the stand-up variety, or it's more production-oriented. Working with production, you get to stop and do it over if you make a mistake."

According to Bob Larkin, who met Carolan at Rutgers and co-founded HCSR, "technoid perfectionists gravitate toward production. In 1984 and '85, Sean and I were doing mostly mundane production chores. We began by doing promos for the station: the now-famous 'try-

ing to force the Macy's balloons through the Lincoln Tunnel for Thanksgiving' bit, and going on from there. But we always wanted to do our own comedy show."

"Bob and I were working well together," says Carolan. "There was trust. I held out my hand and he came over and sniffed it and I scratched behind his ears," he laughs. "The rest is history."

Through the production department of WRSU, Carolan and Larkin were able to gather other people of like mind and get them interested enough in production to produce *HCSR* #1, several of whom are still with the group.

The name "Hub City Spoke Repair" was invented by Carolan and Larkin. "Hub City is, of course, New Brunswick," says Carolan, "just as Second City is Chicago. If we had been in New York, it might have been called Big Apple Spoke Repair. Bob wanted to call it Bob's Spoke Repair, but we compromised."

Carolan and Larkin envisioned

only one show, a single half-hour that they would produce to leave their mark. "The first show coalesced over the progress of about a year," says Carolan. "A lot of that show was production pieces we had never aired, combined with stuff Bob had written with Mark McCluski [with whom he had been writing comedy since high school]."

"We had to let Mark in," says Larkin. "We were using his material."

From Debut to U•NET

HCSR made its radio debut on WOCC, the carrier current station at Ocean County Community College in Toms River, NJ. Carolan had handed out 50 demo tapes at a college radio convention in 1986, and from that distribution about 20 stations aired the show. In 1987, they produced another half-hour. In the last year, HCSR has

produced more than 20 shows.

The original tape had *HCSR* on one side and another group's comedy show on the other. The tape made its way to U•NET, and "they said they liked it and wanted us to give them some," says Carolan. "So we made some." The show has run on U•NET Radio since the network's debut in 1989.

The Show's Chemistry

In the basement, the recording session grinds on. The bags of barbecue chips are being emptied. The pool table is covered with empty soda bottles.

"I think we should end with the cult members ordering pizza," says Stein, thumbing through the script for 'Soth-Yoggur.'"

"But I really like the part about sprinkling the pentagram with oregano," replies McCluski, author of the bit.

"How about if we have the cultists chant, 'Domino's, pepperoni; Domino's, pepperoni' at the end, and just let it fade out?" suggests Larkin.

A meeting of HCSR is an afternoon of barely-controlled lunacy. The group meets officially two Sundays a month: one for writing, one for recording, and unofficially on Wednesday nights when concepts are born, scripts are edited and cast, with the meeting usually adjourning to a local pub to end the evening.

It's an eclectic group. "Because we have someone from every kind of ethnic group," says Clavans, "from every kind of group, we're more sensitive to each other. There's so much negative humor out there these days, a lot of it on the radio, and that isn't what we do. We put out a lot of positive stuff."

Some HCSR members write bits on their own, while others work better as partners or even in small groups.

McCluski has four half-hour-long skits to his credit about the adventures of private detective Roscoe Larkin, which draws from 1930s and '40s radio drama. Stein and Denning often work as a team, producing shorter bits, like "Art History Boot Camp" ("All right, soldier! Drop and give me ten masters of the Italian Renaissance!").



Top left: The whole HCSR crew. Top row (l. to r.): Mike Czaplinski, Sue Flaxman, Bob Larkin, Al Ceaser, Sean Carolan, Mark McCluski, Jennine Porta; middle row (l. to r.): Stephanie Williams, Joab Steiglitz, Gary Czaplinski, Scott Sabulsky; bottom row (l. to r.): Adrian Stein, Jennifer Moore, James Denning, Bob Fleischman. Above: Sean Carolan (r.) with Bob Larkin

"We have a chemistry, a spark," says Denning. "We're like peanut butter and chocolate."

"I hate peanut butter and chocolate," counters Stein. "We're like peanut butter and jelly."

"How about chocolate and jelly?" replies Denning. "How about we're like a Whitman's Sampler of comedy?"

"Yeah," agrees Stein. "And you go through the box hoping you don't get the buttercreams."

whose origins are based in early radio characters like Buck Rogers.

Besides the longer pieces, such as the "Roscoe Larkin" and "Captain Radio" material, *HCSR* also produces a bevy of short bits, such as "Steam-a-Way" (sung to the tune of "The Lion Sleeps Tonight") and "Cooking With Conan," and the short-short bits like "Five Second Cinema."

"The spirit of the group is unbelievable," says Latscher. It may be a bonding response against a straight-laced, dark outside world. "A lot of us don't fit into what [society calls] the 'real world,'" she admits. Mike Czapinski agrees: "Comedy writers are class clowns sent out into society," he says. "And society had better beware! Comedy is an acceptable outlet for anti-social behavior against a nasty world."

"The group is very ensemble, very family," says McCluski. "Down to and including the family fights. We build on each other to create a better product."

The recording session is winding down. It's 8:30 p.m., seven hours after most of the crew arrived, and even the second wind of most members has long since been exhausted. All the beer and soda is gone, only warm Kool-Aid is left. Carolan takes off his headphones and wanders out to the sofa. Denning has written a new skit, and Stein reads it to the group. Comedy writers are sprawled everywhere. Even after the work is done, the group is reluctant to split up. Tomorrow morning they go back to being bankers, journalists, students, librarians, and store managers. But right now, they're still comedy writers. They seem to think that's a pretty good deal.

Editor's Note: "Hub City Spoke Repair" accepts comedy submissions from scripted ideas all the way up to fully-produced segments. Contact Sean Glemstein, the *HCSR* "secretary" who handles the odd things that happen around her with panache and a bored voice; and "Captain Radio,"



These guys are *seriously* strange. Shari Finkel and Sue Flaxman also write as a team. "It's easier," says Flaxman. "She comes up with the ideas, like a guy being stabbed to death with a stiletto heel for a detective skit and I take it and run with it."

"Maybe we're doing 'girl humor,' but we're girls," says Finkel.

"Women are a force in *Hub City* now, as writers and performers," says Norlene Latscher, a recent addition to the group. "We have our silly moments, too. We have funny things to say."

"Humor that appeals to women is more subtle, less slapstick," says Larkin. "That's harder to do, it's more intricate. But I think we're succeeding."

Some members of the group, like Sabulsky, don't do much writing at all, but concentrate their efforts on performing continuing *HCSR* characters, including: "Chuck," the master of the extraordinarily rude (but never obscene); "Bob," who's just an average guy, but to whom strange things happen every day; "Jenette Glemstein," the *HCSR* "secretary" who handles the odd things that happen around her with panache and a bored voice; and "Captain Radio,"

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

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

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

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MARKETING PROGRAMMING

◀ Page 5

commercial side of things, but on the artistic side a number of these shows are poor quality and give TV a reputation of putting everyone down to the dumb guy level."

Although HBO is also becoming more careful about its investments, she hopes that won't compromise quality.

"HBO is in its 16th year. For a long time pay cable felt invincible. We now have 25 million subscribers for both HBO and Cinemax, but growth has leveled out. We're looking for new directions. One is original programming instead of movie packages. The idea is that the more original programming we make, the more unique we will be [and] the more subscribers we'll get. It seems to be working. Viewers write in saying they like HBO because of the documentaries, original [programming] and [sports]."

She also notes that one thing HBO has that public television and network TV do not have is sex. It can be R-rated. In structuring a schedule, HBO looks for both "noise" shows, those that get critical acclaim, and ratings shows. She personally experienced the power of both: "I did 'Vietnam War Story' and won lots of awards; I also did a show called 'Tales from the Crypt,' which was a ratings hit and I got a raise."

From her position as V.P. of Original Programming for HBO, she does see a change in approach for the '90s.

"We are paring down. There's a joke about the spaghetti school of programming: get a lot of shows together, throw them against the wall and see what sticks. We went through that stage and came out deciding to pull back. Now we make programs we really care about; we do [fewer] and put more money into them. The trend means you'll find [fewer] original programs but they're more experimental and of higher quality."

To deal with diminishing finances, pay television started looking to foreign audiences for additional income. For Emerson, international production is exciting. "It's interesting to try to create a program with international appeal. If you worked on 'The Bradys,' it's refreshing to get out of that and think about creating something that people in France or Indonesia would be interested in," she said.

Ancier sees more freedom in international coproductions for pay cable and public TV than for network program producers.

"We've just gone into coproduction with the Italians. It's a little awkward. When you're making something for a network it has to have American actors and feel American. The last thing you want to have to do is satisfy the Italian net-

work. In this case it worked out great because they've asked for nothing."

Public Television

Public television has been narrowcasting from its inception. That is perhaps its most vulnerable aspect now that cable and pay cable are looking in the same direction and competing for the same audience. Public TV was also a pioneer in over-



The panelists tackle "Programming in the 1990s" (l. to r.): Emerson, Garner, Geller, Ancier, and moderator Rock (by podium)

seas partnerships out of necessity. Although mandated to provide an alternative to commercial broadcasting and not be tied to ratings, public TV is always short of funds. Its programming freedom is influenced by its funding sources: the government, viewer support and corporate underwriting. Public TV has to provide a coherent audience for corporate underwriters and it also has to create programs that will engender enough loyalty so that a viewer will become a subscriber. However, only one out of seven viewers is a PBS subscriber.

Based on these demands, public TV programming strategy falls into two categories: a mission program for subscribers and an audience program for underwriters. "The best is when the two come together, but it doesn't happen often," Geller comments. "You can have a program with great critical acclaim but it gets no numbers. We have to find a balance within the schedule."

That schedule is one of public TV's biggest problems; although stations carry the same programming, each affiliate is autonomous and often schedules national shows at different times. Geller says that easing the difficulty in developing and airing a program is a goal for the '90s.

"PBS is not a network in the sense that it's extremely decentralized. PBS is the Public Television Service. PBS was chartered not to produce, only to support productions other people do and broadcast to stations. Productions are farmed out to major stations around the country: Pittsburgh, Washington, New York and L.A. Other stations are trying to produce as well. What this marketplace is forcing us to do, because we can't respond

MARKETING PROGRAMMING

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Free Music and Videos Are a Call Away

Music servicing list compiled by Holly Ann Beretto 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.

Artistic

P.O. Box 31637, Aurora, CO 80041 • Ron Deutschendorf, 303/344-2551 • Audio and Video

Although Artistic mostly services audio there are videos available upon request. Artistic is eager to serve college stations. According to Ron, there are no specific regulations regarding who may get serviced. The artist currently being featured is Robert Lusson & Live Nude Girls. An album and video single are available.

Barn Burner

West Wind Centre, 5600 Spring Mountain Rd. #105, Las Vegas, NV 89102 • Billy Briscoll, 702-364-5818 • Audio and Video

Barn Burner currently services many college radio stations. If a station is interested in being serviced with audio or video they can call Billy and he will be more than glad to provide artists such as Jett Williams or Donnie Marsico. There are no specific requirements for the stations to adhere to.

Caprice International

Postal Suite 808, Lititz, PA 17541 • Butch Palson or Joey Welz, 717/627-4800 • Audio only



Caprice has been servicing stations since 1962, and wattage and trade reporting don't matter. Joey says they've got "all kinds of music"—country, metal, rap, adult contemporary, and Top 40, just to name a few. To get a hold of some of their varied products, just send a letter to Joey or Butch. Artist profiles are also available.

Clear Note Records

65 High Ridge Rd., Suite 188, Stamford, CT 06905 • Robert Gabriel, 203/325-0837 • Audio and Video



This label specializes in urban contemporary and classical music. Currently, they've got a classical video done in a contemporary form that they'd just love to have some college TV stations air. All they need is a letter on the station letterhead in order to send you their product.

D.J. International

727 W. Randolph, Chicago, IL 60606 • Denise Tittle 312/559-1845 • Audio and Video



Denise says D.J. International is a dance label, featuring groups such as Fast Study, Cool Rock Steady, and K.A. Posse. They've been servicing video for just over six months, which feature the three groups mentioned, in addition to Joe Smooth. To get music or videos, send Denise a letter on the station letterhead along with a playlist, and she'll take it from there.

GRP

555 W. 57th St., New York, NY 10019 • Erica Linderholm, 212/245-7033 • Audio only



Erica says GRP is a jazz label with 39 artists, featuring the Rippingtons, Dave Grusin, and David Benoit, just

to name a few. They're pretty contemporary, with their own screening process for sending out their product. Send a letter to Erica, and she'll send you an application.

Grudge

37 N. Broadway Nyack, NY 10560 • Jeff Miller, 914/358-7711 • Audio and Video



Grudge has everything from dance to heavy metal, with artists like Thrash, Larry Mitchell (hard rock), and Suzette (dance). As for servicing college stations, "We're pretty liberal here," says Jeff. "Just a letter on the station letterhead, proving that you really exist, is fine." Grudge also services video, and the same procedure applies.

Presto Records
P.O. Box 1081, Lowell, MA 01853
• Chris Porter, 617/893-2144 •

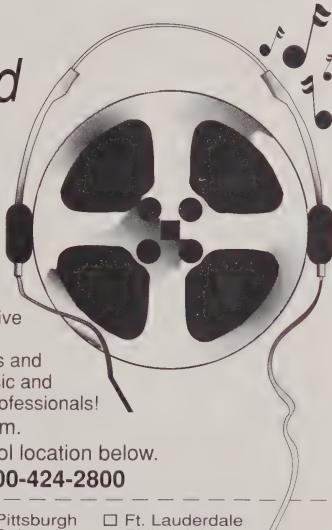
Audio only



Broadcast college stations are preferred, but if carrier currents call and request product, "I will service them as long as they send me playlists and proof of their format," says Chris, which must be at least 10 hours per week of alternative rock. Reporting to *CMJ* or *Rockpool* trades is preferred, but "I try to treat each station individually," so non-reporters are considered. Music on LPs and CDs only. Bands include: Miranda Warning, The Classic Ruins, The Terrible Parade, Miles Dethmuffen, and The Visigoths.

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How To Flunk Electronic Marketing

*Mr. Klein is president of Klein & Inc., a promotions and marketing firm for broadcast and cable TV operators. He also serves on the Education Committee of Broadcast Promotion and Marketing Executives (BPME), the trade association for radio and TV promotions and marketing. He is co-author of the textbook, *Promotion and Marketing for Broadcasting and Cable*, 2nd Edition, published by Waveland Press.*

As you can guess, I am quite critical of the way broadcasting markets itself and its programming. However, I believe that broadcasting can be a lot more creative and profitable with more effective marketing.

In this instance, there's a lot of flunking going on—by the commercial networks, the cable networks, the cable systems, the independents—and the colleges and universities. We have an increasingly diverse industry with more and more demand to market itself and its programs, in the absence of sufficient talent to do the job and in the absence of enough colleges and universities teaching broadcast marketing to improve the problem significantly.

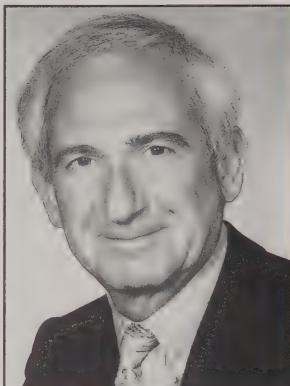
Networks Understand Importance

How do you flunk electronic marketing? One way is by not realizing how important it is. For example, did you know that broadcast network programming is the most heavily advertised product on American television—using \$1.2 billion of air time inventory every year? Just for contrast, Proctor & Gamble's entire annual TV budget is slightly over \$639 million, less than half the networks' air time promotion budget.

To give you a little more of an idea of the value that just the three networks place on promotion, look at ABC. They reserve 1-1/2 minutes every hour during prime time for a total of 33 minutes every week for tune-in spots. Using a Nielsen average of \$100,000 per prime time :30 spot, ABC is setting aside for program promotion during prime time alone over \$343 million a year. It continues in other dayparts. The other networks do the same. This \$1.2 billion in air time is all held back from commercial sale.

They add other media advertising for programming. The three networks, along with Fox, spend about \$35 million annually in newspapers. A good estimate would have the four spending approximately \$100 million in magazines, primarily TV Guide and other program viewing guides.

Now we are up to \$1.335 billion and we haven't touched radio for the networks. Perhaps



"How do you flunk electronic marketing these days? By being one of the 206 colleges and universities that don't teach a course in the marketing and promotion of the most heavily marketed and promoted product in television—television itself."

Talented Marketers Needed

With the advent of cable and the growth of independent stations, there are now about ten times as many marketing and promotion jobs in the broadcast industry than there were ten years ago. And they are generally being filled mostly by ill-equipped, undertrained people who have very little educational foundation for their jobs.

As if that weren't discouraging enough, in the next ten years the number of job opportunities is expected to multiply at an even greater rate because thousands of cable systems which never engaged in system marketing or program promotion are now beginning to do so. Today, cable passes 84% of America's homes. But only 54% of them subscribe. They, too, are flunking electronic marketing. They'll have to do better in the interest of their own survival and profitability. Today, they have a monopoly in the field. Five or ten years from now they won't. Whether competition comes from the Baby Bells or direct broadcast satellites, the fact is that it's coming. With competition comes the need to build audience loyalty. There are now over 10,000 cable systems in the U.S. Who's going to market them and their programs?

I could give you another hundred or so reasons why marketing is more important than ever, but I'll settle for three:

most important of all, we have no way of tracking the billions of dollars spent by TV stations—affiliates, independents and public stations—to market themselves and their programs.

When the Cable Television Advertising Bureau released the above network figures recently, the CAB added, "The broadcasters' emphasis on promotion is expected to intensify even further as they become increasingly concerned about a loss of audience to cable." The CAB issued that statement as part of their own effort to motivate cable MSO's and systems to get competitive in developing their own promotion capabilities, which are virtually non-existent.

First, program costs. They're so high we should be puffing on them. "Cosby," "Wheel of Fortune," "Oprah"—the first-runs and the re-runs cost more and more, even as TV station profits are shrinking. How can you justify making these buys if you don't support them with expert marketing?

Second, deregulation. Remember when you had three or four channels to choose from on TV? Now you've got four commercial networks, a public station, at least two independents, 50 or more cable channels (with more on the way)—plus home video—and direct broadcast satellites sure to come. Each one of these services needs to differentiate itself from the others, build a loyal audience for its programs and sell itself to advertisers, underwriters or subscribers. How do you do that without educated marketers, I'd like to know?

Third, in more and more TV stations and at cable systems across the country, the programming function is now subservient to the marketing and promotion function. It used to be that promotion reported to programming. Now, more often, it is the other way around, and that ought to give pause for thought to the many colleges and universities that don't teach courses in broadcast marketing or teach them as small parts of their courses in program-

ming.

Besides all that, it's an exciting and creative career.

What Colleges Can Do

How do you flunk electronic marketing these days? By being one of the 206 colleges and universities that don't teach a course in the marketing and promotion of the most heavily marketed and promoted product in television—television itself.

The last I heard only 50 out of 256 member colleges and universities of the Broadcast Education Association have courses in marketing and promotion. That's less than 20%.

The question is: If 80% of the schools don't teach a course in the first place, how can you possibly pass the subject? I think we all need help—the industry and the colleges. Maybe we can help one another. That is, maybe the electronic media can do more to help America's colleges and universities to deal with the industry's need for more marketing know-how.

Yes, you've got your problems. Universities aren't exactly swimming in extra money to expand academic programs. And students aren't exactly storming the walls demanding to major in broadcast marketing. However, it is very, very frustrat-

tronic Marketing

by Bob Klein

ing for me to have devoted a career to a medium that probably makes more impressions on the

"Some schools end up with cable channels given to them as part of the [cable-city] licensing arrangement, resulting in college cable TV stations. From what I hear, however, the majority are dedicated to classroom instruction and community bulletin boards. That's a shame. They could be devoted to creative production training, including the marketing and promotion of locally-produced programs. That is the key: many schools produce programming—on and off campus—but they seldom get into the strategies and practice of marketing what they produce."

American public each day than any other field—and to see so little skill and wisdom in it around.

How can you help? First, you can utilize the resources of the TV, radio and cable systems in your area to keep yourself informed. Second, you can involve those resources more directly in the college classrooms and stations. Most broadcasters are working hard at community involvement. There are many who would give guest lectures. Some, I know, are already teaching courses.

Third, you can work to expand internship programs with your local broadcast and cable outlets. Most of them are constantly understaffed and could, frankly, use the help. I doubt that many of them could pay much, but as long as you are willing to offer credit for internships, I am absolutely sure you will find plenty of students and broadcasters anxious to participate.

Fourth, many broadcasters are willing to make their facilities available for student hands-on instruction and production. Even where they are unionized, I'm sure the unions can be persuaded that there is value in bending the rules for student instruction. And speaking of internships, has anybody considered faculty internships? Most station managers and cable operators I know would be flattered to have a broadcast faculty member spend time catching up on the latest programming technology and headaches.

With so much good equipment available at TV stations today, from paint boxes to switchers, it's silly to waste edit suites which are quiet during off hours. Hundreds of cable systems are required by their city franchises to offer local origination and access facilities to college and university programs. Some schools end up with cable channels given to them as part of the licensing arrangement, resulting in college cable TV stations. From what I hear, however, the majority are dedicated to

classroom instruction and community bulletin boards. That's a shame. They could be devoted to creative production training, including the marketing and promotion of locally-produced programs. That is the key: many schools produce programming—on and off campus—but they seldom get into the strategies and practice of marketing what they produce.

Getting Faculty and Students Involved

I'll bet the Broadcast Promotion and Marketing Executives (BPME) would jump at the chance to participate. As the industry association for marketing and promotion people, BPME has a major annual convention and does an outstanding job of covering all aspects of radio, TV and

cable program marketing and promotion from the network and local levels. BPME also offers annual scholarships in broadcast marketing and promotion.

So many fresh challenges exist in the field that won't be solved without new marketing brains. For example, the three networks and their affiliates should be totally re-thinking how they market the combination of network entertainment and local news. The "fall campaign" is old and tired, and never did much for the affiliates in the first place. What do you replace it with that will help stem the audience erosion?

In cable, 1988 witnessed the real birth of system positioning and marketing. After a decade of signing up subscribers, cable systems are beginning to market their total service and build identity in their communities. Who's going to carry on that work? It will have to be done primarily on a national basis to start. Why? For one reason, there aren't enough knowledgeable people available to staff over 10,000 cable

systems with promotion capability?

Have your classes dealt with any of these issues? Have they designed the prototype network/affiliate campaign of 1990? Have they viewed the first efforts in cable system identity building? Have they pondered the problems of cross-channel promotion? How much time do they spend studying Disney? Yes, Disney—Mickey Mouse, Epcot, The Disney Channel, Roger Rabbit, the Disney clothing stores, and so on. I sometimes think we all ought to stop what we're doing—gather up the faculty, students and the broadcast industry—and go on a field trip and study Disney. What they've accomplished in the past five years is worth a course of its own. They are the *summa cum laude* of marketing and promotion.

Can we turn the title of this article around to "How Not To Flunk Electronic Marketing?" The answer will come only if I have been at all persuasive in what I've had to say. In that case, by a year from now, there will be a lot more than 50 colleges teaching broadcast marketing.

Editor's Note: This article was adapted from a speech given by Mr. Klein at a 1989 NATPE Educational Foundation session in Las Vegas. □

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by
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by Keith Spiegel

Video Toaster

Colleges trying to start up a campus television station but having trouble getting together enough funds should know about New Tek's Video Toaster. At \$1,595, the unit has all the switcher components needed to setup a live studio or remote shoot. It combines a switcher, digital video effects, character generator, still frame store, and dual frame buffer.

The innovative Video Toaster is run entirely with an Amiga computer. There are no buttons or knobs; instead, a switchboard is simulated on a computer screen with color graphics. All functions can be activated by clicking a mouse.

The production switcher performs dissolves, wipes, key, and color effects between any of 7 channels. These channels include 4 synchronous line video sources, 2 frame buffers, and 1 background generator. The digital video effects allow flips, spins, tumbles, and hundreds of other ways to manipulate incoming live video. The character generator includes 25 standard fonts plus unlimited user-definable fonts, and 100 pages of on-line storage. It features variable speed smooth crawl and scroll at 60 frames/second. The digital

still store saves up to 1,000 video still frames to the disk. The dual frame buffer renders 24 bit 3D images and paint on a 24 bit canvas with optional software. For more information, call New Tek at 913/354-1146.

Music Software

Since the article about computer software packages for college radio in September's issue, we have learned about *RESULTS Plus*, a program being used at both commercial and college stations.

RESULTS music software adapts to any format that can be broken down into categories, insuring your jox aren't playing the same thing every show. Up to 15 different categories are allowed.

As you input the songs into the system, you include such information as tempo, time length and format (CD, tape, vinyl). The software allows the user to keep good control over the music. For example, a song you want to appear more frequently (e.g., every four hours) can be categorized as such, and will appear at random times during future hours.

Though it doesn't have all the features of a program like *SELECTOR*, this package is not meant to

compete on that level. *RESULTS* is geared to the needs of college and small commercial stations, and should do the job.

If you've ever worked out rotations by hand, you may find *RESULTS* to be a learning experience. It will catch many errors for you.

The manual is fairly complete and takes you through the whole process of installation and use. Students and professors should find it user-friendly. All the stations we contacted gave high marks to support—fast visits or phone calls in order to solve glitches to get the system up and running or to answer questions later on—which is a major plus with any computer software.

RESULTS Plus is a new upgrade of *RESULTS* which has just been released. It is available for about \$1,000 from Donna Halper & Associates, 617/786-0666.

Videotape Repair Tools

The Work Station™ Video Tape Fixer lets you quickly and easily mend previously unrepairable 1/2" tapes. This completely hand-crafted repair station holds a videotape securely in position with the door open so you can work without worry of cassette shifting. A professional-grade metal splicing block lets you easily align and hold cut ends down for clean splices.

Thirty splicing tabs are included for a total of \$129.95 for the unit. A videotape repair instructional video is available separately for \$19.95 (VHS only) to illustrate step-by-step how to disassemble and repair your valuable tapes.

The same company offers another less fancy but even more complete kit to repair 1/2" Beta or VHS videotapes. Complete with

plastic holding jig, screwdriver, re-wind knobs, quick splice tabs, razor blade and scissors, it's everything you need to repair worn out tape. Cost is \$39.95. 1/2" video cassette mending tape is \$20.99 extra. All are available from DEMCO, Inc., at 800/356-1200.

Live-Assist Controller

College radio stations trying to make their student DJs' jobs a little easier without making the station entirely automated will find BAI's Live-Assistant the perfect compromise. It plays sources in any desired order with up to 24 programming events, yet allows broadcasters the freedom to interrupt at any time for events such as live call-in contests.

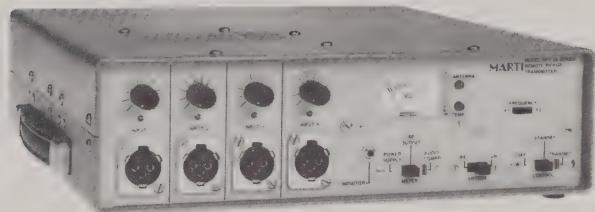
The Live Assistant has a built-in silence sensor and closed-loop fail-safe features to always prevent dead air. All eight program inputs and the remote microphone input are selectable for mono or stereo mode. Input level is adjustable from -10 dB to +4 dB and input impedance is selectable for either 600 ohm or 10 kilo-ohms. Audio outputs are left, right, and mono program (balanced or unbalanced). Priced at \$2,800, the Live Assistant has already proven successful at many stations. For more information, call Broadcast Automation Inc., at 214/380-6800.

Phone System

Radio DJs can now talk to a maximum of 18 callers at once on or off the air, with Gentner's new Telemix 2000 phone system. The integrated DTMF touchpad allows broadcasters to use their headphones and microphones to speak with a caller. There are also interfaces for recording equipment and delay systems.

A personal computer controls all seven telephone-related functions. These functions include: LINE (take a call), OFF (hang up), CONFERENCE, CUE (allows broadcaster to speak with caller off-air), REC (automatically records conversations), EXT (activates optional frequency extender), and SUMP (triggers the external delay system's protect functions). For more information, call Harris/Allied Broadcast Equipment at 800/622-0022.

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Technical Characteristics of Telco Program Lines

by Ludwell Sibley, WCVH, Flemington, NJ

Broadcasters have been renting local program lines from the telephone company since the '20s. Yet changes have occurred in recent years that affect the technical characteristics, and particularly the costs, of these circuits. This article describes what is offered today and how the price is figured.

First off, the offerings and price structures are as varied as the types of stations buying the service. Licensed broadcasters (AM, FM or TV) are considered to be an interstate activity. The program lines that they rent come under federal jurisdiction, and are supplied under a tariff approved by the FCC. That's true whether the telco line crosses state borders or simply runs up the hill to the transmitter site.

Non-licensed broadcasters—carrier current, cable FM and TV, for our purposes—obtain telco lines under state regulatory jurisdiction. These circuits are priced and otherwise governed by "wired music" tariffs approved by the state public utilities commission, covering circuits with somewhat lower performance than the FCC-controlled channels.

This article is concerned with channels supplied to licensed broadcasters, which are effectively the same from one telephone company to another, including the non-Bell companies. The channels that are offered everywhere are the 15-, 8-, 5- and 3.5-kHz channels. A "nonequalized" channel is available, at last count, only from Pacific Bell.

The table lists technical features of these channels. The 15-kHz channel is typically found, in matched pairs, in stereo studio-to-transmitter links of FM stations. The 8- and 5-kHz channels are used most often for medium-grade FM remote-pickup links and for all applications in AM stations. The 3.5-kHz service is most common for sports remotes and other uses where "voice" quality is sufficient, at minimum cost.

Since 1985, pricing has been based on a "channel termination" to get from the sending location to the serving central office, plus mileage charges between central offices (if applicable), plus a second channel termination to get to the receiving

location. The old-time pricing was based on a flat rate anywhere within the exchange area. Today's rates are almost always higher, which has led to large sales of radio remote-pickup and STL equipment and to expanded use of dial-up facilities for remotes.

Returning to the table, the technical parameters are listed, as given in Bell Communications Research Technical Reference TR-NPL-337, *Program Audio Special Access and Local Channel Services*. The "frequency response" columns give the nominal transmission band of the channel and the limits on equalization when the channel is fed from a "good" 600-ohm source and terminated in a 600Ω load. The response figures refer to the loss at 1 kHz: a response of "-3" dB indicates a 3 dB less loss, "+12" indicates more loss, compared to the value measured at 1 kHz. The three top-grade channels are basically "flat" ±1 dB, although there is an allowance for a bit more loss at the very top or bottom of the band. These figures are consistent with Electronic Industries Association standard EIA-250B. Actual



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staneous peak transmitting level of +18 dBm (18 dB above a milliwatt), which is typical for signal sent at a level of +8 vu. The figures assume that noise is measured with a meter that ignores frequencies outside the program band: for the 15-, 8- and 5-kHz channels, the noise meter has a "15-kHz flat" response that, while basically flat, rolls off gently above about 12 kHz and has an effective bandwidth of 15 kHz. For the lower-grade channels, the noise meter has the rounded "C-message" response that is commonly used in testing telephone channels. These figures, the lowest ones being in the low 60s, reflect the wide use of digital transmission facilities today. The limit of 71 dB for a 15-kHz channel gives a wide margin compared to the

TECHNICAL CHARACTERISTICS - PROGRAM CHANNELS

Service	Frequency Response (Hz)	S/N (dB)	Max. Ratio THD (dB)	Max. Loss (%)	Max. Chan (dB)	Max. Ntwk (dB)	Previous Code Designators
15-kHz	50-15K	±1 1/2	71	1.0	32	PK	AAA, BBB@, 6008@, 6009
8-kHz	50-8K	±1 1/2	62	2.0	32	PJ	AA, BB@, 6006@, 6007
5-kHz	100-5K	±1*	64	2.5	32	PF	A, B@, 6004@, 6005
3-kHz	200-3.5K	-3 to +10	65	3.5	32	PE	C, D@, 6002@, 6003
"Noneq"	300-2.5K	-2 to +12	64	5.5	12	PB	E@, 6001@

Notes:

§ Loss may not decrease more than 1 dB, but may rise smoothly by 1 dB additional from 10 to 15 kHz

¥ Loss may rise smoothly by 0.5 dB additional from 100 to 50 Hz

@ Part-time or "occasional" services were covered by letters B, D, and E; and the numbers shown

* Loss may not decrease more than 1 dB, but may rise smoothly by 1 dB additional from 7 to 8 kHz

† Loss may not decrease more than 1 dB, but may rise smoothly by 1 dB additional from 4 to 5 kHz

channels are usually within ±1 dB in any event.

The "S/N Ratio" column gives the signal-to-noise ratio to be expected at the receiving end. These ratios are referred to an assumed in-

60 dB traditionally required of a complete FM station.

"Max. THD" is the level of total harmonic distortion to be expected in the presence of the +18 dBm instantaneous peak; for lower inputs the

distortion is normally much less. The distortion level on the three top-quality channels is low enough to meet classical FM performance requirements, measuring as low as 0.2% from some digital facilities.

The "Max. Loss" column gives the greatest amount of transmission loss to be expected, again when the channel is terminated in 600 ohms at both ends. On long channels, the loss often approaches 32 dB, which requires a line amplifier at the receiving end to get the signal back up to, say, +10 dBm on peaks to feed an FM transmitter. The telco supplies the line amplifier if one orders "gain conditioning" to give a zero-dB loss.

The "Network Channel Code" designates the channel quality for purposes of ordering and identifying the circuit. A typical 8-kHz circuit might be designated "7PJNA12345," the PJ conveying the channel quality (the further up in the alphabet the second letter is, the better the quality and the higher the cost) and the rest being miscellaneous identifiers and a serial number.

The "Previous Designators" column lists the labels by which earlier versions of these channels were known. However, these identifiers have no meaning for use today.

These circuits nominally provide only one-way transmission. However, short channels involving only cable facilities and equalizers (no amplifiers or digital facilities) can be operated backward even though the equalization is off a bit.

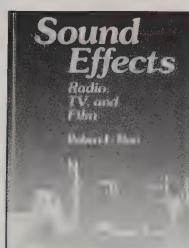
Where a pair of 15-kHz is ordered matched for stereo, the phase difference between left and right is held to a limit of 7.5 degrees, 200 Hz to 4 kHz, with the tolerance rising at the band edges to 15° at 40 Hz and 20° at 15 kHz. The actual phase difference is usually much less.

These technical parameters are operating limits; any circuit that fails to meet them, for example, during a proof of performance, should be reported to telco repair service. For more information, Chapters 4.1 and 6.4 of the *NAB Engineering Handbook* (1985 edition) give useful details, available by calling 202/429-5346.

Sound Effects: Radio, TV, and Film

A guide to making the best use of sound effects in media productions

by Robert L. Mott, 1990,
Focal Press: 80 Montvale Ave., Stoneham, MA 02180. 617/438-8464. 223 pp. List \$29.95.



Finally, a comprehensive text wholly devoted to a subject usually relegated to a short chapter or section within more broad-based books on audio: sound effects (SFX).

As the author correctly points out, sound effects are just as important to the success of a video production as one meant for radio, from whence they were born. Mott starts with a fascinating account of the history of SFX in the Golden Age of Radio and how SFX helped radio achieve its success in that era, highlighted by numerous anecdotes. The book's many, varied photographs of behind-the-scenes SFX artists at their craft also help illustrate the vital role that effects played in media productions.

Readers may be surprised to learn (and it is a very important point) that the setups needed for those sounds (many of which were saved on tape and are the backbone of SFX libraries still used today) rarely utilize the components that make those sounds naturally. Partly because of the recording and broadcast process and partly from listeners' heightened expectations, to achieve a convincing sound required components that were often quite unlike what one would associate with those sounds (e.g., radio's "marching feet" or the "boing box").

Laying a Foundation of SFX Knowledge

After the entertaining introductory chapter, Mott effectively conveys "Some Basics of Sound," covering such concepts as echo and reverberation and how they relate to the SFX studio. He also gives a nice treatment to nine key components of a sound. Some of these, such as harmonics and attack, Mott shows superbly how their manipulation can change the character of sounds in particular contexts. For example, he illustrates how speed, loudness, sustain and decay can turn the sound of a waterfall into a printing press, a crowd at a sporting event, or even the atomic bomb. This teaches an excellent lesson about how one should ignore the source of an effect when attempting to find a particular sound.

In "Categories of Sound Effects," Mott goes beyond simply explaining the differences between sounds, such as those of cartoon vs. sitcom humor,

but also the reasons why they work on the human psyche the way they do. For example, he tells how slapstick comedy makes pain seem funny: "If, for instance, a man gets his hand stepped on, the accompanying sound effect should exaggerate the reality of what might happen—broken bones in the hand—by being 'too crunching and too loud and long' to be mistaken for reality." Mott also explains how understanding audience expectations allows one to create convincing sounds even for effects that no one has ever heard before, such as in science fiction.

Weaknesses Explaining Equipment

While the author acknowledges that digital computer technology has radically enhanced the capabilities of the SFX world (e.g., profiling the synclavier, a million-dollar item that samples a short loop, can repeat it indefinitely with no detectable splice and alter tracks as they're layered to give a multiplicity of sounds, among countless other tricks), more noticeable is all that he leaves out: Especially given Mott's praise for Mel Blanc and healthy page space to vocal sound effects, he skips any discussion there or in the equipment section about the many SFX processors (e.g., Eventide Harmonizer, Marshall Electronic Time Modulator, Quantec Realtime Signal Processor) that do amazing things with the human voice. He also forgets to mention how such simple devices as a Tupperware™ cold-cut box, a few feet of rain gutter down-pipe or pool filter hose can do truly amazing things for voices. Even an oatmeal box provides a bona fide "fixed-frequency microphone bandpass filter for commercial effects," says Alan Peterson in a recent *Radio World* article.

Also along these lines, his treatment of microphones—obviously an important part of SFX—is scantly covered in the early technical section, though he does come back to it briefly at the end of the book under the "Foleying" chapter. I also felt short-changed as he barely did more than mention sound cue sheets and time code, clearly an integral part of the SFX artist's workday.

Foley and Other SFX Artists

Speaking of the sound effects artist, if you find that term at all flamboyant, after reading this book that opinion will probably be replaced by an awestruck respect for the talents that these individuals make use of. Knowing which SFX equipment and techniques should be used for which program genres (e.g., game shows vs. late-night talk shows) and anticipating what sounds will be needed on a given day (even though the shooting script isn't available) make the SFX artist appear to be more of a magician than a union worker.

In profiling foley artists, the creators of customized sound effects, Mott includes fabulous

captioned photos and text descriptions that let readers learn literally dozens of tricks of the trade (e.g., using wet rubber gloves, twisted "with excruciating slowness" to simulate the sound of a human body being twisted inside out). Indeed, "listening and filing away [sounds] is an extremely important part of a sound effects artist's job, because waiting to search for a sound only after it has been asked for [during valuable filming time] is usually too late." Though Foleying is best known as the quality route, the author makes an admirable effort in trying to explain when Foleying can also be technically easier and more cost-effective than using pre-recorded effects.

Illustrative (and usually humorous) examples from Mott's experiences writing for TV and as a SFX artist, in addition to the stories he's heard, are sprinkled throughout the book to keep it lively. The story of vocal SFX master Mel Blanc's Liverpudlian English horse whinny and the Westinghouse refrigerator gunshot are just two of many standouts.

Writing and SFX

Having armed readers with the science behind sound, a cadre of SFX and tricks on how to find those not easily obtained, Mott dives into writing SFX for a script. It is an area in which that the author has professional experience, and it shows in his particularly lucid explanations. As he rightly points out, good SFX must be properly communicated to the audience (how well they set a scene's locale) and to the rest of the crew (keeping instructions simple) for them to work. The sound of rain, for example, is not an obvious one to the audience; it must be identified by the dialogue or with thunder as conceptual support. Mott also discusses how scripts are marked and where even a tightly-worded script benefits from writing in "throwaway" dialogue.

But he doesn't just give hints to writers. Mott teaches actors how they can work better with SFX and advises directors and producers about their use (e.g., when and when not to feed effects to the stage).

He probably devotes so many pages to applications in the TV world because he openly laments the state of SFX in video. Mott persuasively argues that SFX are still an underutilized resource in video, falling far behind good images on the list of producers' priorities.

SFX in film is by no means ignored, however. In fact, because Mott seems to feel that filmmakers appreciate sound more than TV producers do, he tends to talk about film sound on a more sophisticated level, covering such topics as "masking,"

quickly enough, is that whatever money we have is divided into too many places, forcing a producer to go through too many steps to put a program together. Now we're trying to aggregate national programming money under one person, not 17, who can make decisions. Jennifer Larson is that person and her task is to develop programs for the '90s. She will be effective because for the first time she will have the money and authority to make decisions and create a unified schedule. The bigger challenge we're all struggling with is identity, uniqueness, creativity and exclusivity."

"College programmers have the luxury of technology without the restrictions of the marketplace. They have the freedom to take chances. As you climb the ladder, the market will try to discourage you or 'refocus' your creativity. The challenge is to retain it, refine it so you can contribute to a better radio product in the 90s."

—Garth Ancier

In order to distinguish itself in the '90s, public TV must remain unique. Defining that uniqueness has become increasingly difficult when cable offers The Discovery Channel, HBO and A&E. Still, public TV is the only programmer offering full service—all those things combined. Geller points out that, "no one else is going to do a two-part series on the civil rights movement, programs on education and [shows] for children. We know these areas are unique to us."

Finding Talent

Another problem for public television is competition for its creative community. Today, HBO and other cable services are coming to that same group. Geller sees the '90s as a decade of intense competition but also a time ripe for new creative talent. "The next decade is about the new generation entering the business, people who grew up with the medium and who have new and fresh ideas," she said.

Garner is also looking to young people, especially college radio, for new and experimental programming. Since commercial radio is so restricted, he sees AM as the place for innovation in the '90s as FM was in the '70s.

"College programmers have the luxury of technology without the restrictions of the marketplace. They have the freedom to take chances. As you climb the ladder, the market will try to discourage you or 'refocus' your creativity. The challenge is to retain it, refine it so you can contribute to a better radio product in the 90s."

Predicting the '90s

In the coming decade of increased competition for an audience and talent, creating an unique identity seems to be the programming goal. The networks have the biggest battle ahead of them. They're fighting to produce and sell their programs at home and abroad, battling the declining Nielsen ratings by claiming an additional several million viewers outside the home (viewers in college lounges, bars, and with portable TV sets) and by resorting to inexpensive reality programming to replace expensive hour dramas.

Public television and cable programmers will be doing more and more international coproductions, each looking to solidify its identity: Public TV with educational and full service programming on a consistent national schedule, cable with more original film and documentary programming.

In the '90s the emphasis in radio will be on the importance of the business operation. But Garner sees "a shortage of good, resourceful radio programmers who are not just computer literate in knowing how to set up a program rotation, but who know the market and their product within the restrictive reality of commercial radio today. Their programming has the impact that entertains as well as reinforces the station ID."

As president and chief executive of Viacom International, Frank Biondi, stated at the American Women in Radio and Television annual convention in May,

"Three issues will dominate...in the '90s: consumer choice, the globalization of the media, and technological developments....No one would have predicted ten years ago that consumers would pay for two pay-TV networks showing the same product, but they did because they wanted choice and convenience. The most powerful technological device in the '80s [was] the remote control....There will be an explosion of media options in Western Europe in the next decade."

Career Tips

Biondi even thinks that the Pacific Rim will open up by the late 1990s. Regardless of where you pursue the exciting media opportunities of the '90s, however, the panelists offer some advice:

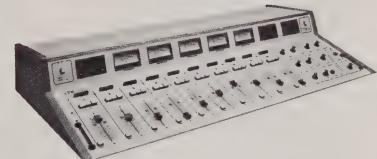
Emerson: Don't set your goals on a network when you start out. Look at production companies. Identify your interests and try match them with a company. Lower your expectations for a first job; movement can be rapid.

Garner: Do everything: on-air, writing, sales. Remember there's a lot of mediocrity out there and it doesn't take too much to rise above it by working an extra hour, taking on an extra assignment.

Geller: It's an endurance test. Stick it out. Also, try to meet people by volunteering for something. They'll notice you eventually.

Ancier: L.A. is the wrong place to start. Put your work first and your ambitions second. □

The answer is LPB.



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

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

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

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

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Rider College Radio Threatened

Due to a proposed new Class A station at 88.1 FM by the New Jersey Public Broadcasting Authority in Trenton, NJ, Rider College's Class D 10-watt WRRC-FM at 88.5 is being forced to move to the commercial band. WRRC was never able to upgrade to 100 watts at its frequency in the past (which would have given them protective status against new station proposals) because of probable interference to a nearby channel 6 TV station. The station and school lack the funds to do the frequency search or buy the equipment necessary to make the move to a commercial dial position, thus risking WRRC's future. Any contributions or letters of support to the station which could be forwarded to potential corporate donors would be appreciated. Send them to: WRRC-FM, Rider College, Lawrenceville, NJ 08648.

Fox Gains Cable Affiliates

In a landmark agreement between Fox Broadcasting and Tele-Communications, Inc. (TCI), the largest cable system operator, a number of TCI cable systems will become full Fox affiliates in areas where no broadcast station affiliate exists. Future deals with other cable operators are expected to bring Fox's reach up to 97% of U.S. TV households. (Source: *Broadcasting*)

Cable-Broadcast News Tie-Ins

TCI and Fox's WFLD-TV/Chicago have agreed to create the first 24-hour regional news cable network between a local broadcaster and cable operator. To debut next year, "Chicago Cable News" will use extra raw footage from WFLD's News Department, though it will have a sizable news staff of its own. The network is expected to obtain carriage by other cable operators in the region. "It is our hope that we can use this as a [model] for other regions," said TCI Executive Vice President J.C. Sparkman. (Source: *Broadcasting*)

Major Radio Payola Case Thrown Out

Radio/record promotion giant Joe Isgro, along with two colleagues,

were brought up on a 57-count federal charge including racketeering, mail fraud, making undisclosed cash and cocaine payments to radio programmers and more, for what was considered the biggest payola case in years. After four days of the trial with half a dozen witnesses offering damning testimony against Isgro, including linking him to payments to reputed Gambino crime family boss Joseph Arnone, all three defendants were set free as a result of "outrageous government misconduct" due to prosecutors' withholding testimony. According to the *Radio Business Report*, some speculate that this "was a monkey wrench intentionally thrown so the issues of organized crime in the radio and record business...would go away." Said another *RBR* inside source, "mistakes like this just don't happen." Prosecutors indicated they would appeal. (Sources: *Billboard* and *Radio Business Report*)

Network Sports Set to Syracuse TV

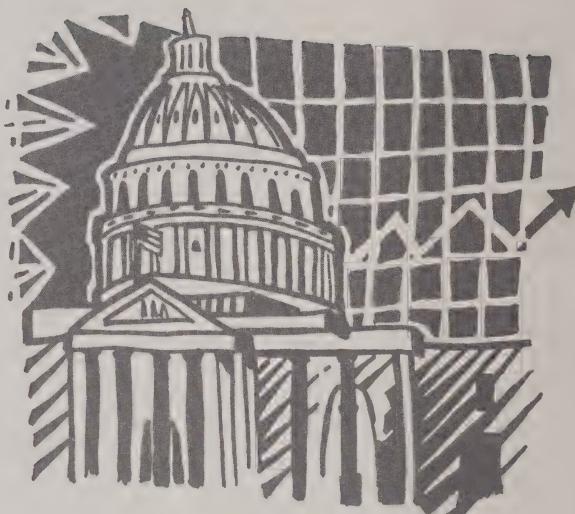
Campus 7 News, Syracuse University's 20-year-old student-run news program, received CBS's \$26,000 *NFL Today* set, which was replaced after Brent Musburger left the show. *Campus 7 News* is now a nightly, half-hour public access cable show. The gift came after *Campus 7's* sports director interned at CBS Sports. (Source: *Broadcasting*)

Spectrum Fee Prospects Dim

A Bush administration proposal to charge radio and TV licensees for their stations' space on the broadcast spectrum appears to have little support in Congress. However, the National Association of Broadcasters has vowed to lobby until the idea is killed. The formula called for 5% of annual revenues for most stations and 2.5% for stations earning limited revenue. Non-commercial stations are expected to be waived from the fee. (Partial source: *Broadcasting*)

Cable Re-Regulation Bill Down to the Wire

At press time, the House had unanimously approved sweeping legislation to hold down cable TV rates and encourage competition, while the Senate had yet to approve its version



of the bill. It is predicted that the legislation will not pass Congress before it adjourns this fall, or even if it does, that Congress will not have time to override the veto that the Bush administration has indicated it will issue. (Source: *Broadcasting*)

FTC Supports Fin-Syn Repeal

In comments filed in September, the Federal Trade Commission followed two other federal agencies to suggest that the FCC relax the financial interest and syndication rules which had barred the TV networks from sharing in the hundreds of millions of dollars generated annually from the syndication of off-network programs. Instituted as a pro-competitive measure originally, the rules are now considered unnecessary by many, given today's proliferation of program producers, syndicators and exhibitors on cable, Fox and elsewhere. (Source: *Broadcasting*)

Whittle Launches Teacher Service

The Educators' Channel, the third component of the Educational Network started by Whittle Communications in March, will include programs that highlight successful classroom teaching strategies and trends in education. The channel complements *Channel One*, a daily

12-minute commercially-sponsored newscast, and the Classroom Channel, a noncommercial service programmed by the Pacific Mountain Network. (Source: *Current*)

CBS-Tokyo Broadcasting Tie-In

CBS and the Tokyo Broadcasting System have made an exclusive agreement to combine resources and technology to form a massive international satellite newsgathering system. Sports and entertainment programming may also be jointly developed and distributed. (Source: *Broadcasting*)

Five-Figure Prize From WJPZ

The non-commercial, student-run top 40 FM station at Syracuse University did something college stations rarely do: It gave away a 1991 Pontiac Firebird, \$891 in cash, and a trip to Los Angeles over Labor Day weekend as the climax of a summer-long promotion. It's amazing what you can do with good underwriting. (Partial source: *Billboard*)

Can University of MS Keep Its Station?

The University of Mississippi's Student Media Center was granted a construction permit early last year after a competing application from

David T. Murray was thrown out. The school has operated WUMS-FM 92.1 since April, 1989. After an appeal by Murray, the FCC has decided to reinstate his application. U. Miss. may operate WUMS alone for 90 days until a joint operating arrangement is settled. This isn't the first time the FCC has reversed itself long after granting a permit. And so the question must be asked: when, exactly, is an FCC decision final? (Source: *The Pulse of Radio*)

Cameras in Federal Courts

The U.S. Judicial Conference approved a three-year test allowing electronic media to cover proceedings in eight federal courtrooms. Though many restrictions exist (notably that only civil matters can be covered, not criminal cases), it is seen as an important first step in making "our own government available to our citizens," said Congressman Robert Kastenmeier (D-WI). Currently, 45 states allow cameras in their courts in some way. (Source: *Broadcasting*)

HBO's Adult Comedy Rage

"Dream On," the new original series on HBO, could be the trendsetter for

adult comedies on 1990s TV. Unique because of its use of B&W clips from TV series of the 1950s as flashbacks of the main character to point out the radical change of attitudes and social customs between his childhood and now, the show sets itself apart from others because "this is a show that's adult in approach as well as content....It treats its viewers like adults," said Phil Rosenthal, TV critic for the *Los Angeles Daily News*. It's also cost-efficient: the \$400,000/episode budget is almost half of comparable broadcast comedies, using only one camera to film and avoiding studio audiences and laugh tracks. "Dream On" also uses nudity and strong language only permissible on cable. However, the producers have prepared for later syndication elsewhere by filming alternative scenes without profanity or nudity. (Partial source: *Broadcasting*)

Matsushita to Purchase MCA

MCA, Inc., owner of Universal Studios and a growing record business including the Geffen label, valued at \$3.5 billion, was expected at press time to be purchased by Matsushita Electrical Industrial Company, the giant Japanese maker of appliances,

communications products and electronics equipment. Matsushita already owns popular brand name Panasonic and a majority interest in JVC and Technics. If consummated and not denied on anti-trust grounds, the deal could give Matsushita the same media software-hardware synergy that Sony Corporation acquired with its purchase of Columbia Studios earlier this year. (Partial source: *The New York Times*)

New Funds To Aid in Creating European Stations

The U.S. State Department has formed a new International Media Fund, led by a board of "prominent Americans in communications" charged primarily to help start privately-owned radio and TV stations in Central and Eastern Europe. Start-up funding comes from the Agency for International Development and the National Endowment for Democracy. (Source: *Broadcasting*)

FCC Authorizations

New Broadcast Stations:

89.7 FM, Sacramento City Unified Sch. Dist., Sacramento, CA
94.9 FM, Lake Michigan College, Benton Harbor, MI
WQME-FM 98.7, Anderson University, Anderson, IN
WRTY-FM 91.1, Temple University, Jackson Township, PA

New Call Signs:

KHQ-FM, Northwestern Oklahoma State U., Alva, OK

New Satellite Uplink Stations:

Mary Washington College, Fredericksburg, VA

Broadcast Station Totals as of 8/31/90:

FM Educational	1,434
Other FM	4,343
AM Radio	4,977
UHF Educational TV	226
VHF Educational TV	125
UHF Commercial TV	557
VHF Commercial TV	552
FM Translators & Boosters	1,842
UHF Translators	2,244
VHF Translators	2,736
UHF Low Power TV	567
VHF Low Power TV	181

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

BOOK REVIEW

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"bouncing tracks" and obtaining consistent "room tone" that he doesn't worry about in the TV video realm.

Mott's most important lessons, however, are directed to the aspiring SFX artist. Key points such as doing as much preparation ahead of time as possible, since some things can't be solved in post-production where it's much more expensive to do anyway, are repeatedly and effectively hammered home with illustrative examples.

Bonus Bits

The "Summary" section which follows each chapter will not serve as much of a tool for teaching or memory. The 25 or so points, each being one- to two-sentences long, do an adequate job of restating highlights, but contain no explanatory or analytic content. Oddly, several points listed in each summary refer to topics not even covered in the chapter, making one wonder why they're located in a "summary."

Slipped in the middle of a discussion of the SFX artist's role during a radio studio recording session, the partial list of radio hand signals is handy, though it would have been better to cover this more completely in an appendix. The glossary is a well-done appendix, although it is odd that it includes some 20 terms never mentioned in the text.

All in all, however, Mott does a strong job introducing a new audience to the world of SFX and their potential in visually-dominated as well as audio-dominated media. In the process, Mott tosses in interesting tidbits, teaching readers about the origins of such issues as residual payments to actors and truth in advertising laws, without interrupting the flow of the narrative. The high readability of a potentially technical subject is a tribute to Mott's sensitivity to his audience. College broadcasters and their professors stand to learn a lot of useful information from this book. ►

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.

Quincy Jones to Keynote at Conference

There's still a little time left to register for NACB's Third Annual National Conference of College Broadcasters. Quincy Jones—internationally renowned music producer, performer, broadcast station owner, and developer of programs for network television—will deliver the keynote speech to open the Conference.

Besides his fame as musician, composer, arranger and producer, including Michael Jackson's best-selling *Thriller*, *Off the Wall*, and *Bad* LPs and the "We Are The World" sessions, Jones' first two TV series projects are running nationally: *The Fresh Prince of Bel Air* debuted this fall on NBC in prime-time, while *The Jesse Jackson Show* appears in syndication around the country.

To be held November 16-18 at Brown University in Providence, R.I., the NACB conference is expected to draw a record number of attendees. Some of the 50 media professionals confirmed to participate include: Robert Morton, *Late Night with David Letterman* producer; Oedipus, WBCN-FM/Boston program director; Andy Goodman, American Comedy Network president; Mark Glaser, *CMJ New Music Report* editor; Steve Hindes, producer of Australia's "The Big Backyard;" HBO Vice President, Sheila Shayon; Daniel Schorr, former CBS-TV and current NPR correspondent; and Bob Pittman, founder of MTV, currently in charge of Time Warner Enterprises.

This year's conference will also include NACB's Equipment and Music Exhibitors Trade Show, receptions and events throughout conference weekend. Registration at the door is also permitted on a limited availability basis. For information, contact NACB at 401/863-2225.

NACB Represents College TV for Music Licensing

In informal preliminary talks, BMI and NACB are working together to determine how college cable TV stations should be represented under music

rent and cable FMs are covered under the school's "blanket license" fee, while broadcast stations pay a separate fee.) NACB assures college cable TV stations that their best interests will be represented. We will update you before any fees are implemented.

U-NET Update

If you haven't heard already: we're on the air! Both the Radio and TV networks started uplinking on Friday, October 5th. U-NET TV enters its third semester, while Radio embarks on its second. The radio network has been revamped, featuring seven incredible shows (including two direct from Australia!). We have also just begun offering the feed on tape for college radio stations without a satellite dish.

Hopefully your station has received the new "Look to the Sky..." flyer telling about the new radio lineup. If not, here's a summary: *The Big Backyard*, Australian music and interviews direct from Sydney, Australia; *GuideWire Radio*, completely new unsigned music from The Independent Music Network; *Hub City Spoke Repair*, the national comedy show for college radio; *What Ever Happened to...*, nostalgic conversations with stars of yesterday from KSCR Radio, USC-Los Angeles; *The Celebrity DJ Party*, where stars entertain and spin favorites, also from KSCR (first guest: "Weird" Al Yankovic!); and *Radio Dialogue*, fascinating conversations with scholars of today from the Woodrow Wilson Center in Washington, DC.

U-NET Radio's lineup also features *On the Record*, a Roots music and interview show from

NACB is working with BMI to establish fair guidelines for college

TV station music licensing fees.

licensing agreements. Like their broadcast TV counterparts, college cable stations usually include copyrighted music in their programs, so fees are required according to federal copyright law. However, music licensing organizations have only recently begun focusing on cable TV's fees (see this issue's *NACB News* section). Currently, all college radio stations are required to pay music licensing fees to BMI and ASCAP. (Carrier cur-

"*The Show*," an innovative cross between a sitcom and a late-night comedy show from MSU Telecasters, Michigan State U.; *"Upstairs on the Left,"* comedic lives of a recently-graduated newlywed couple from ICB-TV, Ithaca College; *"Make Believe,"* the *"Twilight Zone"* finds new life in the

world of *"Make Believe"* from Make Believe Productions, Ferris State U.; *"BMI Live!"* from New Music Seminar '90," a special series giving an exclusive first look at the bands of tomorrow using acoustic performances, interviews and highlights of

the 1990 New Music Seminar in New York recorded live by BMI and New York University; and *"Campus Response-News,"* a TV news network for campus issues, events and people, using segments and stories compiled by Hastings College from affiliates across the country.

For information on becoming a U-NET affiliate, call Jeff Southard at 401/863-2225.

Election Coverage

The News Department of WBRS-FM/Brandeis University in Waltham, MA, is coordinating national election night coverage using phone-in reports from various college stations. If you would like to participate, leave a message A.S.A.P. for Scott Fybush, News Director at 617/736-4785.

Internships

NACB is accepting applications for spring and summer 1991 internships. All NACB internships are based in the Providence, R.I., national headquarters and expose students to all areas of mass media operations, including: network programming, promotions, publications, conferences and member/affiliate services. If your college's career services office does not have the information sheet on file describing the program or if you have further questions, please feel free to call NACB internship coordinator, Glenn Gutmacher, at 401/863-2225.

WETG-TV Gannon University

Erie, PA



Though it's located in the heart of campus, with a full-time paid staff of 12 and three part-timers in addition to state-of-the-art facilities, WETG-TV isn't a typical student TV station. It's the nation's only college-based Fox network affiliate.

A.J. Miceli is Chairman of the Department of Theater & Communication Arts, teaching two courses a semester, and serves full-time as General Manager of WETG. Although a few colleges around the country run network affiliates, WETG has the greatest proportion of students actively involved in the station.

From its start in fall, 1986 to fall, 1988, WETG ran as a mix of light entertainment, religious and instructional programming," Miceli said. Such programming is "very expensive to operate without incoming revenue," said Miceli. "It was my suggestion long ago that we be a commercial station, and when we wanted to air something [else] we'd have access to do it."

Gannon made Miceli the General Manager in May of 1988 to pursue that. He finally convinced Fox to make WETG an affiliate last year.

Once that happened, "there was a quantitative need for more people to be involved," Miceli said. Broadcasting 19 1/2 hours a day requires extra volunteers in the traffic department. That's just one area. "Programming is a nightmare for an independent [TV station]: Getting shows in, timing sheets for all of them, sending them back, scheduling movies. We do 68 movies a month," Miceli added.

One place where student involvement stands out is WETG's Fox Kids Club, with 3,400 members. "A marketing student has run it from the beginning," said Miceli. "She has a crew of students under her who do the newsletter, run contests, enter names. In the Promotion Department there are a lot of opportunities for students to get real experience."

As for production, sports figures prominently: "We originate seven basketball and three football games [a year]," Miceli said. "They're done pretty much with a complete student crew, especially important since games are on weekends [when paid staff aren't around]." Students are also largely responsible for "Night Review," a sports show interviewing coaches. They go out to prepare highlight videotapes for the show. In addition, "students do almost all our movie editing."

And then there's the independent TV staple: local shows. Students produce "Academic Chal-

lenge," a high school quiz competition. In addition, "we do a local half-hour-a-day talk show," Miceli said. "The co-host and producer are always students, as is the crew, primarily. The experience is incomparable: "Where else can you find a student who has produced 250 commercial programs that actually aired?" he asked.

Though Miceli admitted that show doesn't make a lot of money, "we keep it on the air because it serves many purposes." One of them is "training our students to do a live-on-tape show on real deadlines," he said. "Students learn...to live up to a commitment."

Besides the quantitative changes in becoming a Fox affiliate, "qualitatively it's a big difference [versus] cable access," said Miceli. "If our students are going to get jobs in commercial broadcasting, we're preparing them well for that." Miceli sorts through the 150 pages of information in the regular Fox affiliate packs, as well as materials from NATPE. "I make copies of parts of that available to students," he said. "The electronic version of *Broadcasting* [magazine] I put up. They learn about co-op advertising, satellite programming. They see how long [staff] spend on things. It's not a 9-to-5 job. They learn that there's competition out there."

WETG

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ACRN caFM Ohio University

Athens, OH



When it comes to radio-mania, it's hard to beat Ohio University. Besides the paid-staffed NPR station, the school also has three carrier current stations, WLHD-AM, WSGR-AM and WNWG-AM, corresponding to the East, South and West Greens of the campus.

The school's fifth station is the cable FM, ACRN. Standing for "All Campus Radio Network," it originally began in 1971 as a network for the three carrier currents. "These stations could use our programming," said current General Manager Tom Rogers. "They were pretty much affiliates of us."

"The university let us go [onto local] cable to get more listeners off campus. That's kind of split us up," Rogers admitted. ACRN's programming is fairly separate from the other stations now.

"There's a full-blown rivalry between us and the green stations. We're looked at as the big ogres, the ones who supposedly get all the attention from the university. We look at them as the unorganized ones," he said.

"We're trying to correct that. It's not as bad as it was in the past. We've offered them programming. They run [ACRN] over their airwaves when

they're not running their own stuff. Just have to switch a button."

What is ACRN programming? "On paper we're AOR, but we're really unlike anything you'll hear," said Tom Hough, Assistant Music Director. "We're based on rock and roll...[but] we play some postmodern, progressive stuff in rotation. We break new acts; we're always up on what's new because we're a college station," Hough explained.

Half the station's music is new releases put into rotation. "The other half are what the DJs pick," said Hough. That tends to be classic rock. In fact, every Tuesday ACRN does a live broadcast from a local bar of classic rock. "We're on at bars, parties, etc."

In 1980, ACRN pulled a major programming coup for a college station when they convinced NBC "that we were fully a commercial radio station and had a [sizable] listenership in the college area in their target audience," said Rogers. "I think NBC was impressed with that." ACRN obtained a variety of Westwood One/NBC programs on commercial barter, though they run few of them currently.

Like the carrier currents, ACRN is all student-staffed. Each station has its own management. "Everybody's promoted from within each station," said Rogers. "For our DJs, we have a three-session training program. The new trainee sits in the studio with a DJ who's on the air. Someone will go through what to say during wraps, another session will go into format of the station—when

we're supposed to run sweepers, IDs, commercials. The third one goes over training on the board, how to switch [between feeds]," he explained. It ends with trainees going through everything individually with the PD to make sure they can do the hands-on themselves.

Assuming all is well, the trainee must do at least two 2-7 a.m. shifts, which are left open for them. The PD goes over the air check tape with the DJ, and if qualified, can begin substituting on the regular shifts.

"It is competitive," admitted Hough, because like commercial stations, the same DJ fills a given daypart shift every weekday. "But there's fun in there, too," he said. Each quarter the shifts are up for grabs again. Of the 30-40 new trainees per quarter, Hough estimated that "about 5-10 stick around" for the duration, usually working in other departments while aspiring for a regular shift.

Training for other departments is less formal. They learn "through hanging around; [we] delegate jobs," said Rogers. "The Promotions Department meets weekly, as do Music and Public Relations. They start with basic chores and move up to making phone calls on behalf of the department.

Sales is also a serious department. ACRN started making an effort to get advertising in the mid-'70s for the stations, which has historically

ACRN
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College Classifieds

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.

Administrative Coordinator, ABC-TV: National TV Sales. 60-80 wpm typing, previous experience in sales environment required. IBM-PC knowledge helpful. New York City. Heidi Smith: 212/456-7394.

Desk Assistants, ABC-TV: (1) Network News, Los Angeles, CA. Prior local or network TV operations experience preferred. Excellent organizational and communications skills required. Answer phones, check wire services and other clerical duties. Overtime required. (2) KABC-TV, Hollywood, CA. Assist assignment desk in news coverage. Phones, xeroxing, faxing, collating, filing and general newsroom support. Some editorial skills required. College degree preferred. Ramona Northcott: 213/557-4326.

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.

News Videotape Editor, WTVD-TV: Work well with people, meet very tight deadlines. Responsible for own show(s). Satellite/microwave knowledge helpful. Durham, NC. Jay Curatti: 919/683-1111.

Production Director, WYZT-FM: Editing experience on multi-track, able to produce and voice commercials, promos, opens and wild tracks. Wide range of character, strong, hard, soft and unique voices. Copywriting skills a plus. Occasionally direct sessions and work with clients. Must be AFTRA member. Chicago, IL. Richard Lippincott: 312/984-0890.

Sales Representatives: Dutch East India Trading (which includes Homestead Records) is looking for sales reps, preferably with experience. Send resumes to: Terry Felice, Dutch East India, P.O. Box 800, Rockville Centre, NY 11571-0800.

INTERNSHIPS

AAM, an independent promotion and marketing firm which also manages several well-known producers, needs 1-2 interns for retail marketing and promotion. Robin: 212/226-1473.

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

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

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

CMJ New Music Report: Needs an intern to help with retail calls. Contact Lydia at 516/466-6000.

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 any of the three annual internship cycles, which run January-June, June-August and August-December. 30-hour work week; 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.

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

Windham Hill Records is looking for a paid college intern to work in their New York City offices. Elany Portafekas: 212/930-4828.

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.

12/1/90: National Educational Film & Video Festival, the key festival for educational media, accepts works in all genres. Student entry fee: \$25-\$35. Over \$1,000 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

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College Broadcaster

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: 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.

12/15/90: Society of Satellite Professionals International (SSP) awards a \$1,000 and \$500 scholarship to encourage students to pursue a career related to satellite technology, broadcasting included. Application forms and rules: 703/204-4537.

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 Broun 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.

1/15/91: George Foster Peabody Awards for broadcast and cable achievement in news, entertainment, education, children's programs, documentaries, and public service. Dr. Worth McDougald: 404/542-3787.

1/19/91: Broadcast Designers' Association Awards reward excellence in video design. Entries created in 1990 eligible only. Non-BDA members encouraged to enter. BDA: 415/788-2324.

1/26/91: Robert F. Kennedy Journalism Awards honor top-flight coverage of the problems of the disadvantaged. Separate student and professional categories. Linda Semans: 202/333-1880.

1/31/91: American Legion Fourth Estate Award for journalistic excellence. Entries must document significant public impact. 317/262-8156.

1/31/91: Broadcast Education Association Scholarships range from \$1,250 to \$3,000 for students studying for a career in radio or TV. To apply: BEA, 1771 N Street, NW, Washington, DC 20036.

1/31/91: "Best of the Best" Promotion Contest from the National Association

of Broadcasters is for sales, station or community service promotions. 202/429-5420.

1/31/91: Investigative Reporters & Editors Awards for investigative reporting accept entries produced in 1990. Steve Weinberg: 314/882-2042.

MISCELLANEOUS

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Schools or businesses with jobs, internships or products to offer college broadcasters may take College Classifieds in *College Broadcaster* for as little as 25 cents per word. Call NACB at 401/863-2225.

Beyond Production Education: Training More Than Button Pushers

by Professor Eli Segal, Media Communications
Governors State University, University Park, IL

When my youngest son was four, he was able to butt together two pieces of tape in an editing block and make a technically proper splice. Artistic judgment came quite a few years later.

At Governors State University, Media Communication (MCOM) students enrolled in the Production sequence are required to complete "Broadcasting in America." I teach this course so that students graduating our program—in addition to being good directors, writers and crew members, which many of them are—also will have some knowledge of the whys and wherefores of the profession; of how things came to be the way they are. Yet no course in our Media curriculum meets with greater student reluctance than "Broadcasting in America." My question is: why?

MCOM is a small program of about 100 graduates and undergrads. Students and faculty are in continual close contact in and out of the classroom. Personality problems are minimal. We seem to get along just fine pushing buttons in production courses. Student evaluations of my teaching performance are usually high—except for "Broadcasting in America"—so I don't think my own work is the problem. Perhaps *College Broadcaster's* readers can suggest why otherwise excellent students in an academically sound pre-

professional college program rebel at acquiring any knowledge that antedates current fads.

Here is a quiz I give my students. Take five minutes to see how well you do. Then I invite your constructive responses to the value of broadcast history to future professionals in the field.

Oh, by the way, a few hints: Ronnie Zamora did not send his local UHF station nationwide via satellite; John Banzhaf did not found NBC in the '20s; Rupert Murdoch is not the FCC chairman who deregulated broadcasting; and Ted Turner is not a famous newscaster. That's all the help you'll get. Now you're on your own.

QUIZ

Directions: Match each of the names (numbered below) with one of the lettered choices on the right.

- 1. Todd Storz
- 2. Gordon McLendon
- 3. Alan Freed
- 4. Pat Weaver
- 5. Ted Turner
- 6. John Banzhaf
- 7. Nicholas Johnson
- 8. Newton Minow
- 9. Mark Fowler
- 10. Rupert Murdoch
- 11. Ronnie Zamora

- a. conceived *Today* and *Tonight* shows
- b. FCC chairman who deregulated broadcasting
- c. founded NBC in the '20s
- d. called TV "a vast wasteland"
- e. staged sports with newswire and effects
- f. started first cable system in the '50s
- g. current media baron
- h. murderer who blamed TV for his crime
- i. famous newscaster
- j. coined term "rock 'n' roll"
- k. wrote *How To Talk Back To Your TV Set*
- l. inventor of compatible color system
- m. got tobacco ads banned from airwaves
- n. father of Top-40 format
- o. sent his local UHF station nationwide via satellite

ANSWERS: 1-n; 2-e; 3-j; 4-a; 5-o; 6-m; 7-k; 8-d; 9-b; 10-g; 11-h.

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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:

STATION MANAGER
KXXX
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," "I," "G" and "B."

STATION MANAGER
WYYY
HOMETOWN UNIVERSITY
456 ANYPLACE AV.
HOMETOWN, USA 99999

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
Box 1955
Brown Univ.
Providence, RI
02912

Name: _____ **Title:** _____

Station or Dept. Name: _____

School or Company: _____

Street Address: _____

City/State/Zip: _____

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):

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

The training program requires that students take a one-credit practicum every semester. Of the roughly 100 telecomm majors, "about 60 are involved in some way at the station," he said. To recruit newcomers for different departments, "we have people putting up signs every week asking for help," said Miceli. "The first day you may end up shipping tapes to another station, but that's

how I started." Later, students work on the Amiga computers, doing bumpers for shows.

"As far as studio work, we have production classes." Staff are also available to teach specifics outside of class. "The two work hand-in-hand. It's a one-to-one training situation, not in groups like [at] the cable company. You contact the [PD], he says 'come back Thursday at 1 and I'll teach you to do this part of my job.'"

"But most TV is not about production these days," Miceli reminded.

"In general, production is really a minimal aspect [of broadcasting]. It's why a lot of students choose a program, but here we teach broadcast sales, management, copywriting, newswriting, criticism, as well as production courses, standing next to a broadcast professional," he said.

"Classes are taught right next to our production facility," Miceli added. "They [students] see the highs and the lows. They know what it means when the [ratings] book comes in. They get to see a real broadcaster responding to the numbers the day they come in."

"Not all internship experiences are that good," Miceli commented. "People at [WETG] are aware that part of their job is to work with these students. It's not so much a question of training them, but them working with us. We try to treat them as if they're co-workers. They're an integral part of the station."

Miceli also adopted a coopera-

tive education program he saw at another college. He now alternates two students in a Master Control Operator's position. While one works for six months, paid full-time, the other goes to school full-time, and then they switch. "So the station has one full-time position filled by competent people, two students are paying for most of their education and get a year-and-a-half [of] full-time, network experience," Miceli said. He hopes to offer the program to other area commercial stations.

"We create a unique educational experience here: a top-quality classroom education and an incredibly realistic, practical approach," he said. "I'm very proud of what we are doing here." That's true for the students' learning as well as the station's bottom line. After only two years as a commercial station, this year the station will break even for the first time. "It's a good time to be a Fox affiliate," Miceli smiled. ▶

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ACRN ◀ Page 25

done well. "We have a lot of beer companies: Miller, Bud...trying to get Coors," Hough said. Doesn't this upset the university? Hough replied that it isn't a problem because "we're a separate organization from the school; [we] just rent space...It's a commercial station."

However, you must be an Ohio University student to work there. Most are telecommunications majors, according to Hough, who can get credit equivalent to 1/4 of a normal academic course. ACRN's Faculty Advisor oversees this.

Sales training is fairly rigorous since "a lot of these freshmen and sophomores have never taken a sales class," added Rogers. Etiquette and sales skills are covered. "We have a sales force of 7-8 people. We cover about 95% of our expenses in advertising."

For the remainder of the \$3,500 annual budget, "we have an Operations Department that raises money DJing parties. We have our own equipment," Rogers said. "And a closet full of dance tunes," added Hough. The DJ business used to bring in a lot more money, but an exclusive contract with one of the local nightclubs ran out.

As for promotions, "back in 1989, we set an Ohio state record for the

longest on-air marathon: two DJs on the air for 99.3 hours," said Rogers. Concurrent advertising and t-shirt sales raised money for SpringFest, a major music and cultural festival held every May. "Bands don't come to town often, but when they do, we try to get our name associated with them," added Hough.

At the annual Freshman Class Day where people meet each other, ACRN key chains were given to everyone getting new keys, said Hough. "We're going to get some bumper stickers [and there are] always flyers around." ACRN even got a placard put up on buses on a trade-out.

ACRN's biggest problem is also what makes it unique: "Being a cable radio station [though] on campus there isn't any cable. It's almost impossible to get us on campus," Rogers said, though "off campus it's on."

To help remedy this, last winter ACRN sponsored a petition drive to convince the university to allow cable into the dorms. They got 8,000 signatures—almost half the student population—in three days. "We got a lot of publicity in the local papers" as well, he said. It has resulted in the university setting up a task force which "has recommended that we get cable in the dorms." Rogers estimates the full conversion will take about two years. ▶

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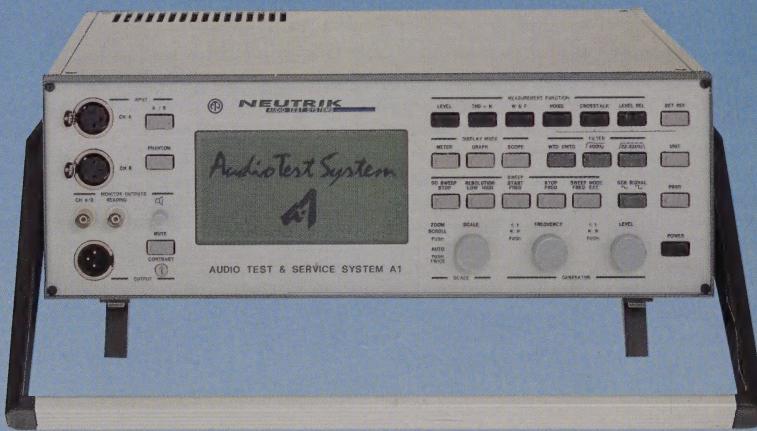
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