

The National Association of College Broadcasters'

C◀O◀L◀L◀E◀G◀E **BROADCASTER**

January 1991

Volume 3, Number 4

Media Events



NACB National Conference ▶ Fall Media Events
Hands Across Campus ◀ New: Legal Column

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CLASSIC 89.3

October 29, 1990

Mr. Steve Walker
Broadcast Automation, Inc.
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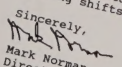
Dear Steve:

KCCU has utilized the Live Assistant for the last 14 months and it truly has been one of the most important pieces of equipment in our on air studio.

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Sincerely,

Mark Norman
Director of KCCU

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January 1991 Volume 3, Number 4

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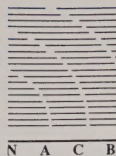
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Cover photo of Quincy Jones at NACB's Third Annual National Conference of College Broadcasters, by Ben Taylor. ► Magazine design by Melanie Barash and Jeff Southard. ► Magazine illustrations by Bob Lukens. ► Photo credits: p.3--(l. to r.) Mark Downie, Keith Spiegel; p.4, 20, 22--Mark Downie; p.5--(clockwise from lower left) Mark Downie, Mark Downie, Ben Taylor, courtesy BMI, Tau Hernandez, Mark Downie, Mark Downie, Tau Hernandez, Tau Hernandez; p.8--courtesy SVP; p.11--Keith Spiegel; p.12--courtesy Indep. Music Network; p.23--(l. to b.) courtesy Dragon St. Records, K. Kolb, courtesy Dragon St. Records; p.25--(l. to r.) courtesy Polygram Records, courtesy This Is Edwin, Brian Ashley White.

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From the first of the Providence-area station studio tours to the closing screening of "Mandela Comes to America," last November's National Conference of College Broadcasters achieved new milestones in NACB history. Not only did it set records in the number of registrants, professional participants, conference sessions and trade show exhibitors, but it also included numerous special receptions, screenings and events, several of which were new to the National Conference agenda. (One of these, the Comedy Channel Laugh Riot, will be profiled next issue.) All the events truly reflected the conference theme: "Voices and Visions: College Broadcasters Forging the '90s."



Third Annual National Conference

Quincy Jones

After a glowing introduction by Time Warner Chairman/co-CEO Steven J. Ross to familiarize those in the packed auditorium audience who were less informed about the keynote speaker's many accomplishments, Quincy Jones received a standing ovation as he took the stage.

While Jones rattled off the names that he felt shaped the five decades he has been in the music business, he felt that today's dramatic progress in communications technologies will change the rules on everything we've learned. "In many ways, it seems like God's trying to make us reshuffle what our thoughts are about and our predetermined ideas and conceptions about everything—spiritually, technologically, in every area."

He urged the audience to consider the media's impact, explaining its cultural impact on fashions and other consumer tastes, as well as its political effects: toppling the Berlin wall, starting change in South Africa, almost toppling a Chinese government and succeeding to do so in Romania. He also explained how media images have powerful effects on behavior that verbal commands don't, and that broadcasters need to figure out how to harness that power to motivate people to do good. Stations should also give to the community themselves, he felt, providing positive role models and sponsoring events that encourage good behavior, such as the concert that his New Orleans TV is organizing for local "A"-average students only.

In describing success in the business during the Q&A session following the speech, Jones felt that persistence and belief in oneself are vital. In addition, you must work hard, pay your dues, and love your work. In a thinly-veiled reference to the lip synching act Milli Vanilli, whose Grammy Award was stripped from them, he said the shortcut routes to success won't result in the longevity

enjoyed by true talents such as Paul Simon and Stevie Wonder. To keep himself fresh, he approaches each new project "like a child, with total wonder and surprise."

Sessions and Receptions

With some 50 seminars and workshops in addition to five main panels, no area of college TV or radio operations was left uncovered: engineering, equipment, fundraising, legal, management, music video and radio programming, news, production, promotions, public affairs, remote broadcasts, sports, training programs and writing. Careers in the industry, program distribution and development, and record company relations were

also covered in depth. If anything, students complained that there were too many choices at any given time.

Some special sessions included: music licensing and college radio, a discussion of children's programming, media in the Middle East, distance learning satellite networks, and the Radio Advertising Bureau's professional sales techniques seminar modified for college stations. Professional cameraman

programming, and defining censorship and indecency. "Formats and Conformity" not only debated the perennial college radio programming problem of whether to format, but also gave constructive answers as to what kinds of formats work best where, and how to pack and market them creatively. "Stereotyping Society: The Accuracy of Group Representation in Media" examined the impact that network, cable, independent and public broadcasting portrayals of minorities and women have on viewers and society in general. "The Media and Politics" discussed the power of modern-day media and its role—how much is it setting vs. simply covering the political agenda—and made suggestions for what the media should be trying to do in the future. "The Internationalization of the Media Industry" considered the rapid political and technological changes that have made the media industry a global one and what that means for the coming decade.

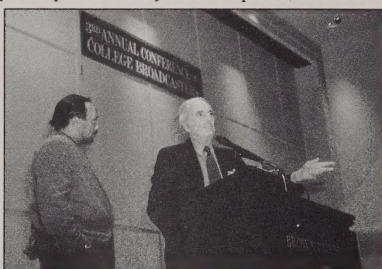
Rounding out the conference were the highly popular trade show, featuring over 20 exhibiting companies in the equipment and programming fields, and special festivities ranging from the wine-and-cheese reception by Jobphone to the screenings of "Listen Up: The Lives of Quincy Jones," the biographical documentary film about Jones, and "Mandela Comes to America," profiling Nelson Mandela's historic trip through the United States following his release from prison in South Africa.

New Ideas Suggested

The "Faculty Forum" session and NACB Board of Directors elections generated a number of excellent ideas for future NACB projects and conference improvements. Comments were also funneled from attendees to the NACB staff and board informally throughout the conference.

U·NET was a major interest of both radio and TV stations represented. Among other suggestions, network affiliates and stations interested in joining urged more student-produced work on U·NET Radio, while TV stations wanted to organize more regional tape bicycling,

in which one school with satellite downlinking capability circulates the U·NET feed on tapes to lesser-equipped schools. U·NET is acting on these and other comments made in the affiliate survey, mailed late last year to member stations. As always, NACB encourages your comments about any of our projects. Feel free to contact NACB with your ideas anytime. ◀



Time Warner Chairman/co-CEO Steve Ross (r.) and keynote speaker Quincy Jones take audience questions

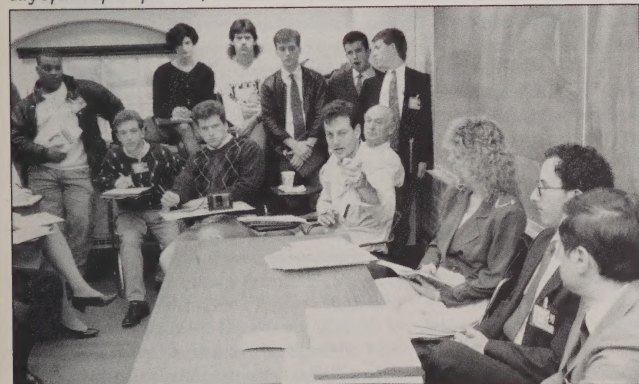
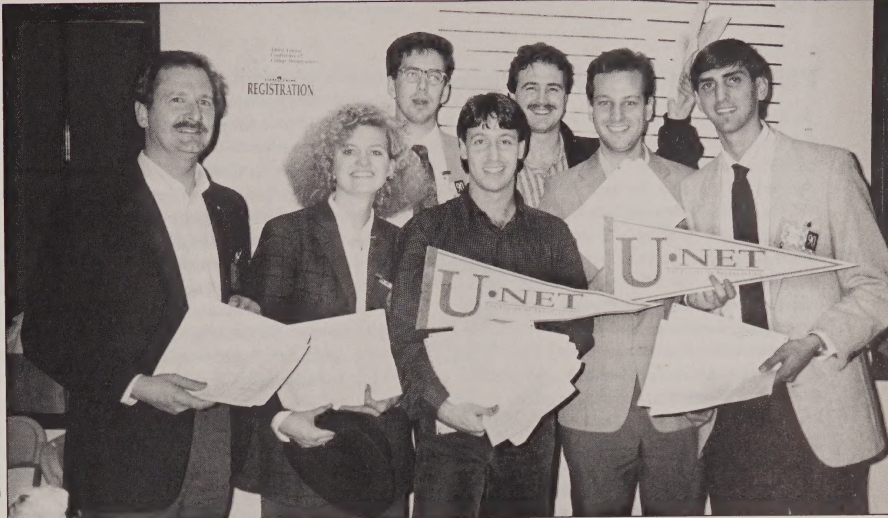
"It seems like God's trying to make us reshuffle...our predetermined...conceptions about everything."
--Quincy Jones

Chuck Aube demonstrated Steadi-cam, the portable camera growing in popularity with filmmakers because of its ability to maintain a steady frame as it records with a moving operator. The music trade press seminar discussed its relation to radio, featuring representatives from *Billboard*, *CMJ New Music Report*, *CVC Report*, *Musician*, *Rockpool* and *The Source*.

The five main panels were very well attended, featuring top professionals in their respective fields, and generated animated conversation for the balance of the conference. "Censorship, The Media, and the 1st Amendment" attempted to bring together the many facets of this complex, crucial and timely issue facing mass media today, including record labelling, the ban on indecent broadcast



Above: Oedipus, WBCN-FM/Boston's renowned Program Director, comments on a student tape during the popular "Aircheck/Resume Review" session; Right: BMI joins NACB in a staff photo: (front row, l. to r.) BMI's George Clay, NACB's Carolyn Allen, BMI's Mark Fried, NACB's Glenn Gutmacher and Steve Klinenberg; (back row, l. to r.) NACB's Jeff Southard and U•NET Radio's "Hub City Spoke Repair" producer, Sean Carolan



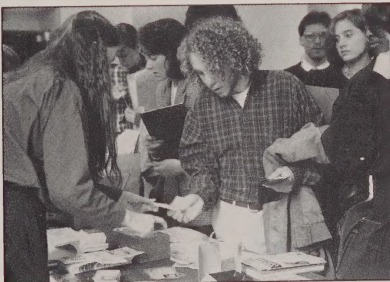
Above: NACB's Glenn Gutmacher makes a point during the "Fundraising/Underwriting" session. Other panelists (l. to r.): Nancy Coughlin, WSOU-FM; Cary Tepper of Putrefere, Hunsaker & Ruddy (NACB's legal counsel), and Allen Myers, FCC (panelist not pictured: Jon Pernick, Elektra Records)



Above: Three veteran TV production executives team up to discuss "Dangerous Television" (l. to r.): Bill Boggs, American Courtroom Network; Robert Morton, The David Letterman Show; and Garth Ancier, former president of Disney Network Television



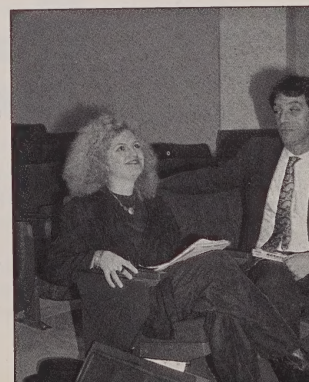
Above: Students line up to ask questions at a seminar (note conference panelist Bill Boggs sitting at lower left); Above right: Students pile into the registration/trade show area to get their badges and conference materials; Right: WLIB Radio/New York's Kae Thompson and WCBS-TV/New York's Reggie Harris, two of the panelists at the featured session, "Stereotyping Society: The Accuracy of Group Representation in the Media"



Right: Danny Schecter, producer of Globalvision's "South Africa Now" displays his political leanings in the conference trade show area as ABC's Elombe Brath looks on



Right: NACB's Carolyn Allen takes a break during the conference as Globalvision's Rory O'Connor looks on



Rich White Boy College Radio

Well, Congress and the FCC have really done it this time. For those of you who are not already painfully aware of what's happened, the FCC has rejected the petitions for reconsideration of the \$35 fee for the Restricted Radiotelephone Operator Permit, the little yellow cardboard badge that the FCC stamps, entitling a DJ to do studio-transmitter operator duty. The fee stands.

NACB conducted numerous phone calls and submitted comments in hopes of overturning the new fee. We mailed a form letter to member stations and urged them to tell the FCC their feelings. (It worked; the FCC reported they received a large volume of letters.) However, we learned that the issue is out of the FCC's hands. The government is under strong political pressure to reduce the federal deficit, and every department was asked by Congress to find ways to generate more revenue. When it came to telecommunications, the FCC estimated that instituting this fee would raise \$1 million annually. (Just so you don't feel DJs were singled out, let it be known that many other FCC fines and fees were raised and/or created.)

College Radio Suffers Most

Unfortunately, what Congress didn't know was that this fee would place a disproportionate burden on college radio. Commercial station DJs got their permits back when they were in college radio, and

since the permit is good for life, it means the fees will come almost exclusively from the spawning ground of new DJs—college and other non-commercial stations.

NACB was hopeful when an FCC staffer informed us (as reported in September's *NACB Newsletter* and October's *College Broadcaster*) that



Glenn Gutmacher

only individuals designated as studio-transmitter overseers needed to have permits. As long as one such individual was at the station at any given time, the many other DJs who did the actual air shifts didn't need permits. This could have dramatically reduced the number of fees stations needed to pay. However, NACB's phone survey of stations found that most managers did not expect student volunteers would hang around the station if they weren't going to be on air, even though there would be no real duties as a studio-transmitter overseer (they could even do homework). Therefore, since this proposed solution would yield no savings at most stations, we tried our next step.

I represented NACB, along with our law firm, during meetings in Washington. The FCC was sympathetic to our concerns, but an attorney we met with who was handling the case said that Congress was more interested in raising revenue. When he brought up the special problems of non-commercial radio in absorbing the fees, a Capitol Hill representative told him the \$35 fee only represented "beer money or a half-a-pair of running shoes."

Stations Will Lose Diversity

We feel otherwise. It means that when training programs start up each semester at college stations around the country, students who would have otherwise been lured by the excitement of radio will turn to other extracurricular activities that do not charge a fee. Many students who would have otherwise provided audiences with entertaining and educational programming that has made college radio so important in its communities, and would have become the future leaders of the industry, will never do so.

Instead, college radio will become the voice of rich white boys, no longer comprised of the viewpoints of many students from diverse social, cultural and economic backgrounds. At some colleges, where the majority of students are on financial aid and not enough volunteers can afford the fee to staff all shifts, stations will be forced to share time on their frequencies or even shut down, unable to meet the FCC-mandated requirement for a minimum number of daily broadcast hours.

Is this what Congress wanted to accomplish? I doubt it, but it's going to happen anyway. NACB has already received calls from stations saying that their schools are seriously contemplating selling their licenses, unwilling to put the fee's burden on their students and unable to pay for it themselves.

Our Last Chance

Everyone we have spoken to in our meetings and conversations say there is only one solution left: lobby Congress. All it takes is to get one Congressman to submit a bill amending the language of the FCC fee schedule as codified in Section 3001 of Congress' last annual Omnibus Budget Reconciliation Act to authorize a waiver to staff of non-commercial stations for this particular fee. It could get passed in two hours—if they wanted it to.

As a non-profit organization, NACB can't lobby officially, but politicians respond best to local pressure anyway. If their constituents want something, they'll work to get it. You know your congressmen best. Maybe one of your DJs has a personal contact with one of their home office staffers, or even knows a congressman or senator personally. Use that to set up a meeting. Even if you lack contacts, there's never been a better time to start making them. Send a letter directly to your representatives and explain the situation. (Feel free to photocopy this editorial.) Organize other college stations in your district or state to do the same.

In addition, NACB would organize a committee of interested students to coordinate a national effort if stations are interested. If you wish to participate, please call us at 401/863-2225. If we can show that a significant number of constituents are concerned about the issue, Congressional action will result. And that's the only chance we have left.

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Though we don't have room to acknowledge all of you here, we appreciate the many letters, calls and faxes from students, faculty and professionals thanking and congratulating NACB for last November's national conference. It is a major undertaking, but your participation helped make it the success that it was. But we're not resting on our laurels. Our new Executive Board plans to make the association an even better resource to its members. Expect more regional conferences, new projects and closer contact between stations to make NACB more useful to you. If you have ideas for new projects or improvements, feel free to contact us any time.

Praise From Pulse

Dear NACB:

You are to be commended for an outstanding conference this year! I was very happy to participate in such a worthwhile cause.

Your organization has very important meaning to the development of broadcast talent/management in the future. It will have an impact on our industry.

I'd like to extend my hand for further assistance in the future. Our influence in the radio industry could have a vast impact on the support and development of NACB. Let me know how I can help.

B. Eric Rhoads
Chairman/Publisher
The Pulse of Radio
N. Palm Beach, FL

NACB appreciates and depends upon the assistance of professional media organizations, including industry publications such as Pulse, to achieve our financial and project goals. If you know of a commercial media entity that might be interested in working with NACB, please have them call us at 401/863-2225.

First-Time Professional

Dear NACB:

I must compliment your staff, and especially [NACB Association Director] Carolyne Allen, for a top-notch, well-organized conference. As a first-

Has your station done an exciting promotion recently? Produce a unique program that could inspire other stations? Pick up a management or training tip somewhere that others could benefit from? Let the entire college radio & TV world know—send it to College Broadcaster. (Address and phone are located at the bottom of p.3.)

timer at your national conference, I was thoroughly impressed by the variety of panel/seminar topics, the breadth of knowledge covered by the other professionals in attendance, and both the refreshing enthusiasm and scope of ideas exchanged among the college participants.

I sincerely hope that NACB continues this fine work. If NACB attendees are any indication as to who will comprise "the future's broadcasting community," it seems that the media-related industries are in good hands.

On a final note, Quincy Jones—very inspiring to all...

Sharon Steinbach
Senior Editor
CVC Report
New York, NY

Black College Radio Praise

Dear NACB:

I found the insights you've [presented] are informative, professional and cover key issues that need to be addressed by college broadcasters...that some people in the past have been afraid to cover or [ignored]. I especially liked the *Black College Radio Underground* article [October issue]. Black college radio is something that a lot of people don't even know is there, but there is a difference [from college radio's predominant alternative rock] and it's great that there is a publication [*Black College Radio Underground*] that can better their own area of college radio. We're getting a big influx of Black students on our campus, so we'll probably expand that [R&B] aspect of our programming and try to get [*Black College Radio Underground*].

Mike Aitken
Operations Manager
KGCR-AM
Grossmont College
El Cajon, CA

Transmitter Duty Ridiculous

Dear NACB:

The suggestion in the September *NACB Newsletter* of placing one person with an FCC Restricted Permit on transmitter duty while several DJs run shifts is preposterous. Here at WGFR, DJs do one- and two-hour shifts between classes or before heading to work, etc. No one has time to sit on transmitter duty while others are on the board. I submit that this is true at most college and university stations. Allen Myers' "alternative way" to deal with the \$35 fee is ridiculous.

As I've said before, the FCC has no idea what is going on.

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

Editor's Note: Mr. Myers did not specifically support the concept of assigning a second permitted student to do transmitter duty as a solution to the \$35 fee issue. It was one of several ideas mentioned in a discussion between him and NACB, which College Broadcaster decided was worth publishing.

Looking Forward to Joining

Dear NACB:

As Faculty Advisor for WFCI 89.5 FM, Franklin College, Franklin, IN, I have received a couple of issues of your publication [*College Broadcaster*]. You have an excellent grasp of the issues confronting college radio and I believe my students could benefit from a membership in your organization.

I would like some information about the requirements for joining your organization. The issue that contained membership information found its way into the hands of one of the students last semester and I haven't seen it since. Any assistance you could provide in this matter would be greatly appreciated.

Joel E. Cramer
Faculty Advisor
WFCI-FM
Franklin College
Franklin, IN

Mr. Kramer, the information on NACB membership should have already arrived. For other college radio or TV stations, departments or individuals interested in joining, the benefits of membership and a clip-out/mail-in information reply card are now included in every copy of College Broadcaster magazine. Look for it on p. 29 of 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

Hands Across Campus



Editor's Note: Projects such as the one you are about to read about show the potential of college broadcasting. Hands Across Campus is what college broadcasters can accomplish when they mobilize the resources and commitment of their staffs and schools in order to achieve an ambitious goal. We at NACB find Hands Across Campus to be an exciting example of how college stations can get involved with both campus and national activities, as well as demonstrating how groundbreaking college television can be.

In September of 1989, an undergraduate walked into the Student Senate office at the University of Iowa wanting to know the name of the president of the student body at the University of Minnesota. No one in the office was able to tell him. At that point it dawned on the senators that they had no communication with any of the student governments of any of the Big Ten Universities. They didn't know who the other presidents were, or how they were serving their student bodies.

A month later in October, the first annual Big Ten Conference was held to initiate communication between the students of the member schools. One idea receiving consensus at that first meeting was a great desire to hold an event in which all the Big Ten universities could participate. They began looking for keynote speakers who would draw attention from both students and oth-

ers outside the university community.

Student Video Productions (SVP) at the University of Iowa was approached by Juan Jose "Pepe" Rojas-Cardona, the chairman of the newly-formed Big Ten Student Association and president of the Student Senate at Iowa, to produce whatever event was chosen. Cardona wanted to connect all the universities with a satellite hookup. SVP was then invited into the creative process of finding an event and putting it together.

King's Birthday

The Big Ten Association decided that their event should tie in with the Martin Luther King, Jr. celebration. For the past three years, on January 14th—the day before the national holiday observing Dr. King's birthday—the King Center in Atlanta, Ga., has been holding celebrations in King's honor. This was to be the focal point of the Big Ten Association's event, "Hands Across Campus." Coretta Scott King gladly accepted the idea of being a part of it. Mrs. King was also approached because she "symbolizes the multicultural education and multicultural diversity on campus, which is one of the goals of our mission statement," said Carlos Rojas-Cardona, SVP's graduate advisor (and Pepe Cardona's older brother).

With the possibility of reaching over half a million students, Mrs. King and the King Center became excited to have the event covered in

full, since it normally only gets about thirty seconds on network news.

Plans Take Shape

After Winter Break, members of SVP and the Association worked together to come up with a feasible plan to link all the universities. In order to utilize a satellite, SVP first had to find out which universities had the capabilities of sending a signal up to a satellite (uplinking) and receiving a satellite signal (downlinking). Besides all the arrangements necessary at each of the universities, SVP also began calling companies which provide uplinking services, getting estimates on either a truck or studio in which to do the mixing, and assembling a camera crew for the work to be done from Atlanta.

SVP's original idea was to do a simulcast, linking live signals from all the schools. After learning how expensive and complex a facility would be required to do this, the organizers decided to simplify the project by only uplinking one signal at a time. "Only four or five schools in the Big Ten have organizations like SVP," said Carlos Rojas-Cardona. "Other schools would have to hire a camera crew to do the taping."



Top left: SVP General Manager Jerry Lee sits in the SVP control room; Above: Lee handles the camera as student senate president Juan Jose "Pepe" Cardona is interviewed by SVP's Lori Meyers

Rojas-Cardona went to four universities before the event including Michigan State, Minnesota State, University of Wisconsin and the University of Iowa and videotaped the presidents and student body presidents of those schools which lacked adequate equipment. He also flew to Atlanta to interview Dr. King's son, who now works with the King Center. Rojas-Cardona then pro-

duced a promo video for the King celebration which was aired frequently in Atlanta and around Iowa City.

The Big Day

When January 14th rolled around, SVP had sent its General Manager, Jerry Lee, as cameraman and Pepe Cardona as commentator, to Atlanta in order to cover the Martin Luther King Celebration. SVP had also rented a truck and engineers to do the uplink from Atlanta. Since only one camera was allowed into Ebenezer Baptist Church where the celebration and speeches were taking place, SVP ran a line out of the church and hooked it up to the truck.

Lee and Cardona took off to open the show, targeting the people they needed to interview. "I set up the locations, the spots that would maximize the space and show...that we were in Atlanta, not just on the street somewhere," commented Lee, on his responsibilities as SVP's sole cameraman in Atlanta.

After Lee and Cardona set up outside the church, they did a tape-delay interview with the White House representative, Secretary of Housing and Urban Development Jack Kemp, and a live interview with Rev. Tyrone

Crider, an important member of the King Center team.

Back at the university, SVP rented another satellite truck to sit outside the Iowa Memorial Union, which served as the studio putting the satellite feed together. SVP was kept busy maintaining contact with the truck transmitting video in Atlanta, the Big Ten schools, the satellite feed, and the SVP crew inside the Union where the Iowa Student Senate was holding their own activities for the day.

The format of the program was to begin with an introduction by Cardona from Atlanta, then going inside Ebenezer Church for the State of the Dream address. Jesse Jackson was speaking first, then cutting to a speaker from Iowa and some of the

Big Ten presidents, back to Atlanta for Coretta Scott King's address, and so on. SVP also took advantage of the broadcasting services of the University of Iowa, which is responsible for all educational programming done on the university channel. The Iowa truck could cut in and out of Atlanta whenever they wanted, inserting Big Ten speakers when the program warranted.

Other TV networks covering the event were only concerned with monitoring the tribute; SVP was the only one sending a signal up to a satellite. When other networks learned that SVP was uplinking the celebration, they called the King Center, and got permission to take the feed. CNN, ABC and a few other networks aired scenes courtesy of SVP and the University of Iowa. Though the networks could have gotten the feed themselves, they didn't want the hassle and additional cost of renting trucks and sending additional staff to do it. It was easier to take from SVP's coverage.

"We would have liked to have the SVP logo on it [the satellite feed], but they [the Atlanta crew] didn't have the character generator down there," said Carlos Rojas-Cardona.

Unexpected Problems

Everyone was set up to go a half-hour before the program's scheduled start. But only 20 minutes before airtime, the uplinking equipment blew out. The company that had supplied SVP with the truck flew in another piece of equipment to the Iowa City Airport. Two people from the IMU crew rushed to the airport to meet the plane and bring the equipment back. It took a half-hour to fly the equipment in, and another 10-15 minutes to install. The crew outside in the truck ran around frantically trying to put everything together without causing too much of a delay to the program.

Even with such major mishaps, the program kept the same format. The opening commentary given by Pepe Cardona was shortened due to pressure from the networks which wanted footage of Jesse Jackson. "Major networks were calling our van [in Atlanta] harrassing our van to put Jackson up," said Carlos Rojas-Cardona.

Incredible Experience

Hands Across Campus gave many students the opportunity to gain unprecedented experience on a professional level of production. With the exception of Carlos Rojas-Cardona and the van in Atlanta, this multi-campus, satellite-linked production was put together entirely by students.

"You don't realize everything that goes on behind the scenes," said Lori Meyers, a student involved in both the organization and production of the event. Though involved with Iowa's Student Senate and aware of SVP, Meyers had had no experience working with the equipment. The experience has excited her about the possibilities of video. "There are so many things an average, normal person can do."

This event also showed the other Big Ten Universities what could be done. At the time of the broadcast, the unspoken consensus was that no other member university had the resources to put together something so large. Now that they have experienced and learned from it, however, the other schools are well on their way to creating organizations which can do the same, or to increasing the capabilities of those already in existence.

Hands Across Campus is an example of how Student Video Productions has increased Iowa students' knowledge of broadcasting. By encouraging and initiating active participation, SVP tries to show broadcasting students—and others—the field of television.

Lee shot extra footage in Atlanta with which he hopes to produce station promos showing the value of the hands-on experience gained through SVP.

After many years of taping university lectures and students doing their own thing, SVP is finally able to show its capabilities to the public. "You're actually doing something. You're part of a program," said Alan Kehoe, a University of Iowa student working at SVP. Over there [the Communication Studies department]... you don't get the hands-on, it's all classrooms."

In the meantime, SVP eagerly awaits more events like *Hands Across Campus*, enabling them to teach others about video.

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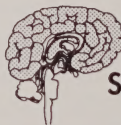
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Fall Media Events

by Glenn Gutmacher

Fall is a prime season for media conventions oriented to college broadcasters. While it's also the time for NACB's annual conference (covered elsewhere in this issue), there's a lot to be gained by attending the other events happening around the country. College Broadcaster made it to many of them, several of which we'll recap here so that if any make you curious, you'll have time to find out more about them and get your reservations when they return this coming fall.

ACP • CMA National Convention (612/625-8335)

The Associated Collegiate Press (ACP) and College Media Advisers (CMA) teamed up again in the nation's capital for their national convention in the beginning of November. The 3-1/2 day convention attracted over 2,000 students and faculty, mostly from college newspapers and yearbooks. While the vast majority of sessions and the trade show were consequently print-oriented, the couple-hundred broadcast attendees had sessions geared to them, including: carrier current systems, minorities in electronic media, jobs in broadcasting, station volunteer recruitment/training/retention, broadcast ethics, radio drama production, how to enter a video contest, station advising, women in electronic media, audio production techniques, several sessions on broadcast news-related topics, an open radio station roundtable, and a speech by FCC Chairman Al Sikes. His talk was upstaged, however, by a provocative luncheon speech by George Michael, host of "The George Michael Sports Machine" on NBC (excerpted highlights will appear in a future issue of *College Broadcaster*). A unique and valuable event for those who took advantage of it was the Job Fair, where students could interview on-the-spot with various companies in the journalism realm. Next year's conference will be held in Denver, CO.

CMJ Music Marathon (516/466-6000)

As most anyone will tell you, one of the best parts of a CMJ Convention is that each night there are zillions of new music bands to check out all over New York City (our roving music reviewer, Adam "Flash" Gordon, covers several performances elsewhere in this issue). However, this year there was plenty of great new music to check out during the day, too. The "BMI Live" mini-TV studio, co-sponsored by U-NET, first debuted last summer at the New Music Seminar convention in New York City. Presenting acoustic performances and interviews with breaking artists, "BMI Live" has been edited into a series to appear on U-NET TV this semester.

The highly-touted "College Day," an open-ended setting on the convention's opening day for people to talk about issues in college radio, again did not cover even half of its scheduled agenda. Focusing exclusively on music issues, the day's content was fairly repetitive, owing to students coming in and leaving at different times, not knowing what had and had not been covered before. However, a few topic-specific music panels on college radio scattered through the rest of the convention, like most CMJ sessions, did get audiences animated at times. CMJ also repeated its offshoot Metal Marathon, held concurrently, where loud rock enthusiasts could get their fill. CMJ's convention is always held in New York City, usually in late October.

Howard University (202/636-7690)

As it has done for the last 19 years, Howard University's School of Communications held its annual communications conference last October

on its Washington, DC campus. The theme, "Global Communications: Economic, Political and Social Perspectives," was necessarily broad to encompass the wide range of panels this past year. Beginning with a two-day, pre-conference job fair with numerous corporate recruiters, the event then moved into workshops including station ownership, multicultural programming and new technology. However, many workshops dealt with issues often overlooked in other media conferences, such as media coverage of Africa, interpersonal communications and power politics, and health issues from an international perspective. NACB Publications Director, Glenn Gutmacher, served on the panel "The Role of College Media," focusing specifically on college stations.

While many sessions had a minority perspective focus owing to the vast majority of African-Americans in attendance (most were Howard students), the solid information in most panels transcended socio-cultural barriers, thus making the conference deserving of greater attendance from other schools. Two film screenings and a large number of evening and off-hour social events also enhanced the conference.

NACB Upstate NY Regional (401/863-2225)

NACB attempted its first Regional Conference of College Broadcasters for the New York area last October. The one-day event was sponsored by the Roy H. Park School of Communications and the Joseph Drown Foundation and held on the campus of Ithaca College in Ithaca, NY. The main panel, "Reporting Campus-Related Crime," exposed the difficulties that college reporters face in obtaining information from campus and town police, as well as the obligations of confidentiality that the latter organizations have.

Other Relevant Annual Conventions Coming This Spring

Specific 1991 locations and dates are listed where known. Especially relevant events have their dates underlined.

FEBRUARY

- 1-2: Society of Motion Picture and Television Engineers (SMPTE) TV conference. Detroit, MI. Alan Ehrlich: 914/761-1100
- 8-9: Radio-Television News Directors Assn. (RTNDA) Region 2 Student Conference. Arizona State Univ., Tempe, AZ. 202/659-6510
- 13-15: Cable TV Public Affairs Assn. forum. Ted Turner, speaker. Atlanta, GA. 703/276-0881
- 13-17: National University Teleconference Network (NUTN)/Assn. of Educational Communications and Technology (AECT) joint annual conference. Orlando, FL. 405/744-5191
- 14-16: INFOCOMM International. Orlando, FL. U.S.'s largest non-broadcast video trade show, including an HDTV conference. Info: Int'l. Communications Industries Assn. (ICIA), 703/273-7200
- 14-16: Gavin Seminar. San Francisco, CA. 415/495-1990
- 20-25: National Assn. for Campus Activities Annual Convention. Chicago, IL. 803/732-6222

MARCH

- (date TBA): NACB West Coast Regional Conference. Los Angeles, CA. 401/863-2225
- 2-4: IBS National Conference. New York, NY. Jeff Telis: 914/565-6710
- 6-8: Video Expo. San Francisco, CA. 914/328-9157
- 6-9: Annual Country Radio Seminar. Nashville, TN. Includes the Music Industry Professional Seminar (MIPS) Country Radio Broadcasters: 615/327-4487 or -4488
- 9: RTNDA Region 9 Conference. Jackson, MS. 202/659-6510
- 12-16: Winter Music Conference. Ft. Lauderdale, FL. Focus on broadcast/club DJs. 305/563-4444
- 16: RTNDA Region 4 Conference. Tulsa, OK. 202/659-6510

- 20-24: South by Southwest (SXSW). Austin, TX. Southern music/media conference. 512/477-7979
- 23-24: RTNDA Region 11 Meeting, in assn. with Emerson College. Boston, MA. 202/659-6510
- 24-27: National Cable TV Assn. (NCTA) convention. New Orleans, LA. 202/775-3629 or -3550
- 29-30: Black College Radio Annual Conference. Atlanta, GA. Lo Jels: 404/523-6136

APRIL

- 6: RTNDA Region 5 Super-Regional Conference. Minneapolis, MN. 202/659-6510
- 10-13: Alpha Epsilon Rho (national broadcasting society) Annual Conference. Los Angeles, CA. Prof. Richard Gainer: 419/772-2469
- 12-13: RTNDA Region 1 and Society of Professional Journalists Conference. Portland, OR. 202/659-6510
- 13-15: Broadcast Education Assn. (BEA) convention. Las Vegas, NV. 202/429-5355
- 15-18: National Assn. of Broadcasters (NAB) Convention. Las Vegas, NV. 202/429-5350
- 18-19: NACB Southern Regional Conference. Georgia State U., Atlanta. 401/863-2225
- 19: RTNDA Region 8 Student Workshop. Athens, OH. 202/659-6510
- 19-21: RTNDA Region 6 Conference. Des Moines, IA. 202/659-6510
- 20: RTNDA Region 4 Conference. Austin, TX. 202/659-6510
- 22-25: National Computer Graphics Assn. (NCGA) convention. Chicago, IL. Video applications. 703/698-9600
- 27-29: United States Environmental Film Festival. Santa Monica, CA. National festival devoted exclusively to environmentally-themed film and video works. 719/520-1952

Keynote speaker Andrew Orgel, President and CEO of Video Jukebox Network, who began his media career at a 10-watt high school radio station, gave a lively talk explaining the reasons behind the fantastic growth his organization has enjoyed, and outlined important media industry trends for the '90s that will impact those seeking to enter the job market. He believes we are approaching the day when "you'll be able to pick whatever you want in the history of video and see it on TV on demand." In the coming age of interactive media, Orgel said that viewers will control television more, impacting the nature of producers' and directors' jobs. Rather than fearing such dramatic change, he

urged college broadcasters to seize upon the opportunities it will create: "Take risks; don't be content with the way it's always been. Don't follow conventional wisdom."

The conference's many sessions covered areas including: radio formatting, TV field lighting, station management, record company relations, sports marketing and production, radio engineering, issues in cable and broadcast TV, and dynamic promotion. The participating professionals came from networks (ABC and ESPN), numerous stations, cable systems, major record labels and other media companies all around New York, including New York City, and neighboring states. Two

offbeat but intriguing sessions, "The Psychological Effects of Television" and "Alternative Media," led by experts in their respective fields, were also offered. (NACB's Carolyne Allen describes the latter seminar in more depth below.)

Editor's Note: Sorry if we didn't cover your favorite fall media convention here, but remember that *College Broadcaster* lists every college media conference and relevant professional industry event occurring in the U.S. in the upcoming 2-3 months in the "Conferences & Events" section of every issue. ◀

Provoking Alternative Media by Carolyne Allen

Among the many informative panels held at NACB's Upstate New York Regional Conference of College Broadcasters was one called "Alternative Media." Following are some thoughts from the intriguing discussion.

While the mass media offer a multitude of options these days to viewers and listeners, especially with the growth of cable niche television, there is still a significant need for development and exposure of "alternative media." Dr. John Hochheimer of Ithaca College and Richard Herskowitz, Director of Cornell Cinema at Cornell University, led an inspiring seminar defining alternative media and educating students on its critical role in the media spectrum.

The Theoretical Side

Media is a misunderstood term. Hochheimer asserted that media is a link, "anything that exists between a person trying to comprehend the world and the world ahead...media begins when a sensuous being looks out...media is a lens of perception."

The receiving end of media deserves more attention, that is, even if a television or radio is playing, it is only a medium, not media, until someone sees or hears the communication.

While radio was developed as a point-to-point means of communications initially, big business soon discovered the power manifested in this ability to speak to a large, mass audience. This is where the term "mass communication" developed. Alternative media came as a response to this power to speak—being controlled in only a few hands. For example, African-Americans did not have the right to own broadcast stations in the industry's early history. Alternative media is important because it embraces the underlying assumption that you have a mind of your own.

Applied to Reality

The original voice of alternative media was the Pacifica Radio Group, beginning with KPFA in Berkeley, CA, in 1949. This station then spurred a

movement of community radio stations among many groups, especially in non-suburban areas.

Many in the audience were unaware of the rapid growth and greater strength of community radio stations in Europe compared to here. In Holland in 1980, for example, no community radio stations existed, but by 1986 there were over 5,000. The lines of community communication have

also recently opened in Eastern Europe, where experiments to establish community radio stations and to hold open amateur hours on government stations have occurred. The main problem with alternative media is the funding situation, described by Hochheimer as "gloomy."

Herskowitz described the various alternative media outlets that exist, and how a producer goes about developing, funding, and distributing his or her work. He emphasized the need for a consortium of producers of alternative television. He championed the benefits of college television, stressing what a terrific laboratory of expression it is and urging students to use their chance to test the limits "to find new forms and voices" and not mimic commercial television.

The main faults of commercial television are, first, its extreme limitation on the varieties of viewpoints, especially the lack of an international viewpoint, on commercial TV. Secondly, the voices of groups within our society, especially minorities, are often not represented on commercial television. This is the strength of the independent filmmaker—people who are otherwise denied access can have their work seen on public access and college stations.

Herskowitz also expressed great dismay and



Left: Andrew Orgel talks to a student after his keynote speech; Above: Attendees gather around the 106 VIC DJ booth, Ithaca College's cable FM station, which spun the discs at the conference closing reception, sponsored by Jobphone



dissatisfaction with news coverage on mainstream television. The tone of nightly news is pacifying and patronizingly soothing: "we can wrap up the world for you." In contrast, alternative news tells you to act and provides a variety of options.

Programming is available that challenges the accepted journalistic standards for network news. "South Africa Now," produced by Globalvision, and the British news program "Bandon File," were created with a different kind of mandate: that balance isn't necessary and bias is good in programming. Deep Dish Television/Paper Tiger was another one of Herskowitz's choices for students to become involved with, as this particular show openly goes after mass media news, using the medium of video art to its fullest to provide media criticism. Paper Tiger was created on the basis that low production cost is important, as that provides accessibility to more producers' viewpoints. Each Paper Tiger program ends with the exact cost of the show.

Funding was an area of concern to student producers attending the seminar, so Herskowitz provided some relief by outlining some funding sources that are particularly supportive of this type of programming. These include the: Rockefeller Foundation, Independent Production Source, National Alliance of Media Arts Center (NAMAC), MacArthur Foundation, and Media Alliance, among others.

ALTERNATIVE MEDIA

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"Guide Wire Radio" Independent Music Network Carbondale, IL

by Theresa Livingston

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.

Independent, unsigned artists who traditionally have not had access to major markets and the listening public can now bridge that gap with Guide Wire Radio.

Guide Wire Radio, which is produced in cooperation with *Musican* magazine, is the latest project of the Independent Music Network (IMN). With the inception of Guide Wire Radio, the IMN is providing the ultimate opportunity for independent musicians—radio exposure. The half-hour show airs during the fall and spring seasons on U•NET through satellite and tape distribution.

The IMN, which operates out of Carbondale, Illinois, is an organization formed four years ago by Andrew Schoen, a student at Southern Illinois University at Carbondale and an in-

dependent musician himself who recognized the need for an outlet through which independent musicians could distribute their music.

Offers What Record Labels Miss

"There is so much good music out there, but a lot of it is ignored by the record industry. Without a record contract, it's extremely difficult to get your music heard," Schoen said. "We provide a format through which they can get their music out there and, with Guide Wire Radio, a chance to reach the listeners they deserve."

Michael Beck, head of marketing for the IMN, agreed with Schoen's assessment of the current music industry and radio climate.

"We provide stations and their listeners with music they won't get if they are only serviced by the major music companies," Beck said. "No matter how good their connections are, they will never get to hear this music because the individual artists don't have the money to put out their product on that scale."

This has been addressed also by IMN's quarterly publication, *The Independent Music Guide*, which has grown from an individual effort on Schoen's part to a well-designed, comprehensive and innovative guide which showcases more than 200 independent artists. The guide features artists from almost every musical genre imaginable and gives descriptive reviews and sound quality ratings for each recording. It is distributed in more than 250 locations in

20 different countries, including the Soviet Union, Australia, Great Britain and Germany.

The guide was a success from the very beginning and continues to grow at a phenomenal rate, adding several new artists each issue. It features articles, professional tips and letters that are of immense value to the independent musician. The idea for a national radio show to feature the artists included in the guide had been germinating for some time in the back of Schoen's head, but it wasn't until last summer that the idea began to take shape.

"We got Nora [O'Connor, the show's producer] on a summer internship and she and Mike [Beck], over the course of the summer, put together the proposal for the radio show," Schoen said. "Both of them worked extremely diligently at making the idea a reality."

The first show went up last October 5 with a bang as the Associated Press, *Los Angeles Times*, *Long Island/ New York Newsday*, *Chicago Tribune*, *Miami Herald* and other publications ran pieces on the newest alternative on the radio.

"The initial publicity was just overwhelming and there continues to be a strong interest in what we're doing," O'Connor noted. "We get calls or inquiries every day from people wanting to get involved with the network and the show."

Each show features music from five artists in the guide. Produced by O'Connor and coordinated with executive producers Schoen and Beck, the show provides a two-fold purpose: It allows the independent musician

to have their music broadcast to different stations while giving radio audiences the chance to hear something fresh and innovative on their favorite station.

O'Connor pointed out that Guide Wire Radio also performs a service to the popular music community at large by infusing new artists into a standard format of established artists.

"Classic rock is a predominant format on radio today, but, by playing only classic rock on the radio, you're squeezing out the new artists. Somebody may be just as good as the Who or the Stones, but who is going to know that if they can't be heard?" O'Connor said. "I don't need to hear 'Satisfaction' again. Nobody does. I think it's time to move on to something fresh."

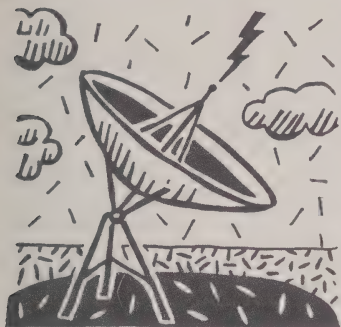
Beck said that organizations like the IMN and Guide Wire Radio are bringing back the spontaneity that made rock 'n' roll great in the first place. With six media conglomerates controlling 96% of the industry, radio programming tends to follow

U•NET



Top: Some of the Guide Wire Radio crew at the 1990 Midwest Music Conference; above: GWR logo as seen in the press

only the major labels and ignore the wealth of independent talent.



"Record companies used to be run by people who loved music. They brought the most talented and innovative individuals in," Beck noted. "I'd like to put that back in the forefront, emphasizing creativity and artistic values over the dollar values of corporate mega-acts."

Putting the Show Together

Each show's genesis begins with Beck and O'Connor carefully reviewing each selection they are considering for that week. Both O'Connor and Beck are musicians themselves, so the technical aspect of the music itself as well as the recording is carefully evaluated. O'Connor said that the musical style of the selections weren't as important as the sound quality and the overall aesthetic appeal.

"We don't limit ourselves to any one specific kind of music to feature on Guide Wire Radio," O'Connor said. "We're just looking for the best music we have to offer—whether it's jazz, country, rock or whatever. We want to give a broad sampling of what we have to offer."

Beck and O'Connor share script writing duties and coordination of arranging studio time, travel arrangements and the compilation of music sources before going into the studio. Because Guide Wire Radio is recorded at Pegasus Recordings in Chicago, a seven-hour drive upstate from Carbondale, Beck said there are some extra hassles involved with putting out the show, but that the quality of the finished product makes it all worthwhile.

"Jeff Dear, our engineer, is excellent and so is our talent, Guide Wire host Cathy Smitko," Beck said. "Both of these people are ideal for the job and they were both located in Chicago, so we decided to go to them to make the radio show the best it could be."

O'Connor, a senior at Southern Illinois University at Carbondale majoring in music business, said that it sometimes gets hectic trying to juggle school work and the production of a weekly radio show, "but I wouldn't give it up for anything."

"Sometimes I wonder how I'm going to get it all done, but I just take a deep breath and do it," O'Connor said. "It's just a matter of organizing your time...and being a little crazy sometimes helps, too."

O'Connor and Beck produce the shows in two week segments. Each time they descend into the studio they emerge with two new episodes of Guide Wire Radio. After the show is recorded, the sources are transferred to reel tape, the show is then edited and a DAT dub is made, and finally it is sent to U-NET for distribution to stations for broadcast.

Beck, a recent graduate of SIUC with a radio and television degree, said he felt that Guide Wire Radio has already begun to make a difference in today's radio format.

"People can read all they want about a type of music, but, unless they are extremely adventurous or wealthy, they are not going to buy music without hearing it first," Beck admitted. "By having a radio show, we're going directly to our audience and grabbing their interest."

Beck, who was program director at WIDB, the SIUC student-run alternative radio station, during his student days, said that programs such as Guide Wire Radio fit perfectly into college and alternative radio formats.

"These listeners aren't afraid to take chances and are willing to invest in music," Beck said. "They're the people we want to reach."

O'Connor, another former WIDB staffer, added, "The show is a lot of work, but it is fun. I wouldn't be doing it if I didn't love it." ◀

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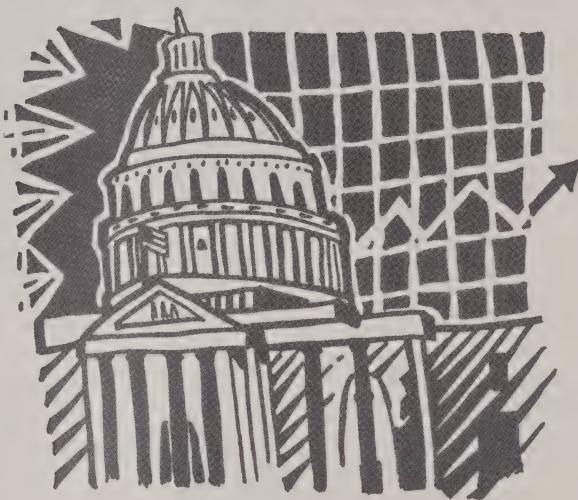
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William S. Paley Dies: William S. Paley, a giant of the broadcasting industry and chairman of NACB's Advisory Board, died last November at age 89 in his New York City home. Paley controlled CBS for over half a century, beginning with his purchase of the fledgling CBS Radio Network in 1928 for \$400,000. Working long, hard hours well past normal retirement age, he ushered the company into the television age and saw the company grow into a multi-billion dollar conglomerate. In 1983, at age 82, Paley ceded the CBS chairmanship to then-president/CEO Thomas Wyman, assuming a less demanding advisory role. However, when Loews' Corp. Chairman Lawrence Tisch, CBS' biggest stockholder, became critical of CBS policies and practices in the mid-1980s, Paley worked with Tisch to retake control. Paley resumed the chairmanship and Tisch became president/CEO in 1986. Since that time, Paley helped establish the Museum of Broadcasting in New York City and similarly assisted NACB in funding and advising, among other philanthropic efforts. (Partial source: *The Pulse of Radio*)



test project. If successful, the project may be rolled out state-wide. (Source: *Multichannel News*)

Polkats Win Best Unsigned Band Contest: Sponsored annually by *MUSICIAN* magazine, the contest garnered over 3,000 entries. This year's winner was the Polkats, a "hard core polka band" from Baltimore, MD. The band received a home

recording studio as grand prize. (Source: *MUSICIAN*)

SPIN Names Best College Radio Stations: In a list highlighting smaller stations that *Rolling Stone's* semi-annual reviews typically avoid, *SPIN* magazine's *College Music Report*, an insert in their November 1990 issue, named the following as "best college radio stations," based on programming: WYBC-FM/Yale University-New Haven, CT; WTJU-FM/University of Virginia-Charlottesville; WMMR-FM/University of Minnesota-Minneapolis; KCSC-FM/California State University-Chico; WFMU-FM/Upsala College-East Orange, NJ; and a special mention to KJHK-FM/University of Kansas, Lawrence, KS. (Source: *Spin*)

Can Student Organizations Have Non-Commercial Stations? Among several groups competing for a new station at 105.5 FM in Verona, WI, the FCC questioned whether Wisconsin Broadcast Communications Foundation, Inc. (WBCF), a self-described "Registered Student Organization" at the University of Wisconsin, is truly a nonprofit educational institution. In addition, the FCC felt WBCF inadequately described how the station would be used to advance educational goals. These are two of the requirements under FCC rules to show that a group qualifies as

a noncommercial educational applicant. Normally, WBCF's application would "be dismissed for th[ese] deficienc[ies] without hearing," stated the FCC. In this case, however, because of an unrelated, fortunate technicality, their application remains in consideration. Moral of the story: if you're applying for a noncommercial station, make it clear in your application that your organization fulfills the criteria.

More Turner Execs Leave: Gerry Hogan, executive V.P. for Turner Broadcasting System overseeing TNT, WTBS-TV/Atlanta, Turner Pictures, and Turner's advertising, promotion, PR, research and ad sales departments, and Farrell Reynolds, Turner's top advertising executive in New York, have left the company for innovative media company Whittle Communications. Bill Bevin, CFO for Turner, and former CNN head Robert Wussler, also left Turner last fall. Wussler explained the phenomenon: "Under Ted [Turner], you learn a lot that makes you very valuable outside," but "Ted is not willing to match those [outside] opportunities," Wussler said. Hogan confirmed that the Whittle salary and offer of partnership made it a "real attractive financial package." Hogan's former responsibilities have been split between two veteran Turner executives, while in a rare move for TBS, former *Los Angeles Times* chairman Tom Johnson was imported from outside for the CNN presidency. (Source: *Broadcasting*)

WLWU Disneyland Remote: Student-staffed WLWU-FM at Loyola University in Chicago is doing a week-long remote broadcast from Disneyland in Anaheim, CA from January 7-11. Broadcasts will air during afternoon drive time, hosted by station music director/air talent Jeff Andrews and news director Susan Carlson. "Everyone involved is tremendously excited," said station manager Jim Lemon. "Disneyland has been very generous in making this broadcast happen." (Source: WLWU)

Children's TV Bill Becomes Law: The federal government has passed the somewhat controversial bill that: 1) limits advertising on children's broadcast and cable programs to 10.5 minutes/hour on weekends and 12 minutes/hour weekdays; 2) creates a \$2-\$4 million annual fund for educational programming; and 3) institutes new educational programming requirements for station license renewals. (Partial source: *Broadcasting*)

Cable Plan to Reduce Halloween Violence: The night before Halloween, called by names such as "Mischief Night" or "Devils Night," brings vandalism and violence to many communities. To help curb this, 11 cable systems in the Detroit area

FCC Relaxes Carrier Current Radiation Limits: Thanks to lobbying led by college broadcasters and equipment manufacturers, the FCC has relaxed the rules restricting field strength emission limits of carrier current radio stations. As reported in our September 1989 and February 1990 issues, the FCC made broad changes in the rules affecting low power AM communications systems early in 1989 which might have forced many carrier current stations to reduce power or stop broadcasting. The new ruling effectively restores permissible output levels to their original level.

TCI Helps Fund Montana Education Network: TCI, America's largest cable operator, is providing \$150,000 in cash, materials and help in finding low-cost satellite transponder time to establish an educational interconnect between several Montana schools, colleges, libraries and workplaces via satellite and cable. (Source: *Multichannel News*)

New York "Cable in the Classroom": The New York State Board of Regents has joined the Cable Television Association of New York to bring free cable hookups, programming service, TVs and VCRs to 40 demonstration schools in a year-long

teamed up to offer pay channels free during that period to basic cable subscribers. If the idea spreads, it should help: many cities reported their lowest crime rates in history the night that the Beatles first appeared on "The Ed Sullivan Show" in the 1960s. (Partial source: *Multichannel News*)

Radio-Playing Stores Need Not Owe Licensing Fees: As ASCAP and BMI step up their

music licensing efforts to extract payments from businesses which rely on in-store listening as a promotional tool, stations getting complaints from underwriters and advertisers should inform them that an exemption exists for small businesses: If they use equipment commonly used in private homes, if there is no charge for the performance, if there is no further retransmission of the performance, and if the music is played in a small public area—generally less than 620 sq. ft., then they probably don't owe licensing fees, according to Terry Etter of NAB's Legal Department. If a business feels it is exempt, it should contact the music licensing society asking for its reasons for believing the store must be licensed. Often, that

will be enough to deter the society, said Etter. If problems persist, the business should consult its attorney. (Source: *NAB Radio Week*)

*"Thanks to lobbying led by college
broadcasters and equipment
manufacturers, the FCC has
relaxed the rules [on] carrier
current radio stations..."*

"attic-to-basement review of our current regulations in broadcasting" this spring in order to insure continued "diversity" in the "new media world" of the coming decades. (Source: *Broadcasting*)

Australian Commercial-to-College Radio Donation: Commercial NEW-FM 105.3 in Newcastle, Australia, gave four scholarships and a \$2,000 sound effects library to 2NUR-FM, the college station at nearby Newcastle University, in care of the school. (Source: *NEW-FM*)

Canadian Satellite Network for New Radio Programming: Funded by MacLean Hunter and KEY Radio, Canadian Artists & Programs on

Satellite (CAPS) provides seed money up to \$5,000 for groups or individuals trying to produce radio shows for eventual national Canadian syndication. In addition, CAPS provides free production studio time and distributes the programs free over satellite. "It's working quite nicely," said manager Bob Mackowycz. CAPS is exclusively available to Canadian citizens. U.S. college stations interested in downlinking CAPS programming must get permission from the individual show's producers. For information, call Mackowycz at 416/367-1410. (Source: CAPS)

Channels Magazine Ceases Publication: Act III Publications, publishers of numerous broadcasting industry trade magazines, announced it will cease publication of *Channels*, a long-standing entity covering cable and broadcast TV. Act III has already stopped publishing *BME Television Engineering*, furthering speculation about the company's demise. (Partial source: *New York Times*)

Basketball Rights: NBC and Turner Broadcasting have paid \$218.8 million in rights to the

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MSU Telecasters Michigan State U.

East Lansing, MI

After a long period sharing facilities with a PBS station, MSU's communications department recently created a million-dollar studio, including a GVG switcher and Ikegami cameras. While it is used by production classes and various university staff and student producers, "MSU Telecasters is the group who has taken that studio to its limit," according to its co-Executive Director, Jeff Simonton.

Founded 25 years ago by the communications department, MSU Telecasters is the father of TV production organizations at Michigan State University. It is completely student staffed and managed, averaging 120 dues-paying members annually, currently producing two ongoing series with a third in the works. Olympia Productions, a spinoff group, produces one-time specials and limited-series programming. The Beaumont Television Network, run by a student, coordinates submissions from both groups in addition to independent student pieces and outside programming such as U-NET. The best of all this ends up filling a two-hour daily block on the University Housing

channel, which runs computer bulletin board programming otherwise.

The channel is part of the new campus owned-and-operated cable system. Though Paul Gaykowski, the other co-Executive Director of MSU Telecasters, says they've "gotten a lukewarm response" so far when they invite people to tapings of shows, rehearsals and cast auditions, he expects things to change by late 1992 when the signal will reach all 17,000-plus dorm students.

Realizing its monetary needs, MSU Telecasters built a strong relationship with ASMSU, the university's student governing body. They attend meetings regularly and have to present and defend their budget proposals every year, but the effort has paid off. "Now we are one of the highest-financed of all student groups on campus," said Gaykowski. The group receives up to \$16,000 a year, depending on equipment needs.

"The ASMSU Programming board represents a very diverse set of opinions of on- and off-campus student views," said Gaykowski. Their concerns about particular program segments potentially "offending a segment of our student or off-campus population—or a segment of the country, now that we're on U-NET" are discussed at MSU Telecasters board meetings, said Gaykowski. "The producers of the shows are sensitive to these issues and work to [make] them less volatile or less

offensive" if needed, he added. Though their programming is monitored closely on campus, such problems have been few, according to Simonton. "They've [producers] done a fantastic job so far; no serious concerns," he said.

Want to tell the college broadcasting world about your station? Send a profile in the style here to:

College Broadcaster Station Profiles, c/o NACB, Box 1955-B.U., Providence, RI 02912

MSU Telecasters' two current series are each half-hours: "The Show," a unique sitcom, and "On Line Lansing," a hard-hitting public affairs program. Gregory Harrison, co-creator of "The Show" three years ago, described the program: It focuses on two roommates who, as telecommunications majors, produce a show from their dorm room. All the other characters who live on the dorm floor and interact with the hosts don't know they're in the program. While it admittedly uses campus humor—"getting a keg up to the room,

MSU TELECASTERS
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KCMU-FM Univ. of Washington

Seattle, WA

The station began in 1973 as a 10-watter. Shortly after receiving a power increase in 1980, the recession hit the country and budget cuts hit the university. According to current station manager Christopher Knab, "the station lost all funding." All that the university would give KCMU was a room and the already-existing equipment to use, but it had to raise its own revenues. When Knab came to KCMU in 1985, only punk-rock programming and a part-time station manager existed, said today's full-time Development Director, Tom Mara. "I inherited sandbox radio," Knab added. The now-46-year-old Knab became full-time manager, who still maintains his indie record label, 415 Records, on the side.

Except for 2-1/2 hours a day of news and documentaries from Pacifica or specialty shows, broadcasting is comprised of a deliberate "variety" format of mixed programming: 50% alternative rock, with the rest African, world beat, blues, rap, funk, and a little jazz. It's a continuous mix, not a block format. It's "what was abandoned by progressive radio" in the mid-'70s, according to Knab. It was the format popularized by such stations as KSAN/San Francisco in the mid-'60s, where "they

trusted DJs to present new and old music, blending them; something listeners could sink their teeth into," recalled Knab. He blames the commercial programming consultants for turning that music into a product—the highly-segmented rock formats on today's radio.

With this format (developed by a former KCMU music director), Knab sought to revive the variety of music and programming spirit that progressive radio once represented. He feels that variety will only be found on non-commercial radio. "All the new ideas in music get relegated to the left-hand side of the dial," he said.

DJ training fits that philosophy. "We tell the DJs to listen to the library. If you really listen to the music, you'll see rhythms that mesh," Knab said, which allow for segues between seemingly alien music genres. "They're evaluated very strictly," he said. The veteran DJs who understand the variety radio format "monitor the other DJs, give tips. They're told to watch the music balance and segues transitions." The ongoing evaluations get to each of the 55 DJs at least twice a year. The only paid DJ is the morning drive host, a part-timer.

"I educate them [music and program directors] in research, how audiences listen, to see how we can better serve the audience," Knab said. He also reminds DJs that the listeners aren't as familiar or comfortable with the variety of music KCMU has to offer. "The biggest problem," says Knab, "is

that we overwhelm them" with the musical diversity.

The format "takes some thinking," Mara admits, "but it works, it sounds good. The number-one comment we get is 'thank you for exposing me to all that wonderful music.' No one else is going to play it," he said.

Since KCMU is primarily a music station, the promotions department concentrates on welcoming bands to Seattle, said Mara. "KCMU used to accept underwriting from promoters. We stopped that about a year ago," he said. "Instead, as a service for our listeners, we give tickets away. We try to select shows that fit our format." Last November, KCMU started a live music series with proceeds to benefit the station. "Face the Music" consisted of eight shows each featuring a different genre of music, using local musicians. KCMU's format requires at least one local cut per hour as well. Concert promotion is enhanced by a number of tradeouts with local arts and entertainment publications worth \$12,000 in ad space annually.

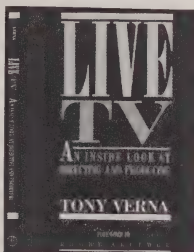
Though surrounded by 40,000 students, Mara defends KCMU's staff ratio of 70% non-students: "If we're broadcasting to the community, we should involve the community. We put ads in papers around town asking people to come to the station and flyers around campus," he said. Whether a student or community DJ, said Mara, "you have to earn your shift at KCMU: you must volunteer five

KCMU
page 30 ▶

Live TV: An Inside Look at Directing and Producing

Candid interviews with top TV producers and directors

by Tony Verna.
1987, Focal
Press: 80
Montvale Ave.,
Stoneham, MA
02180 •
617/438-8464.
288 pp.
List \$24.95



A collection of personal interviews with 80 top industry professionals in TV producing and directing could have ended up being a series of valueless, biographical ego-trips. Fortunately, Tony Verna didn't let that happen. This book gives real insights on the nuts-and-bolts of live TV production, covering what the workday is really like, staff relations, industry terminology, and career tips, among other areas.

Technical Side

Of course, programming aside, television is a technical production medium, and it is certainly not ignored in this book. A CBS Sports producer describes the typical configuration of cameras, tape machines, character generators, etc., for a football telecast, while others do the same for baseball, tennis and golf. Similar distinctions between live and live-on-tape shows, and cable vs. broadcast productions are also discussed. Readers should find these veterans' descriptions informative, because they allow one to understand production from people with the "big-picture" perspective. The similarities and differences between the sports are truly interesting.

New technology certainly impacts the jobs of producers and directors. For example, the remote-controlled camera has proven a boon in auto racing telecasts, allowing dramatic coverage without endangering cameramen. With slick technology, graphics have risen in use, but an NBC producer reminded that one can't get too carried away on them because a viewer can only absorb so much.

People Side

Despite the benefits that technology brings, Verna's interviewees lead readers to an important understanding: live TV will always be a complex medium, requiring the cooperation of many individuals. A successful director or producer, as supervisor, must keep all of them working together smoothly.

Veteran independent producer Richard Auerbach said it best in explaining why he serves an expensive meal and has a party the day before a big broadcast event: "(A) They deserve it, and (B) I am being selfish about it because I know I'm going to get a better job out of them....To get a crew to want to work for you, they have to have a little

bit of fun and be able to contribute....No matter how many surveys [and] meetings...it really boils down to being a psychologist or psychiatrist, to handling people."

The book also interviews a few people in positions aligned with directors and producers, such as production associates, talent and front office people. Their perspectives were often as good as those of the producers and directors, and probably should have been used more in the book.

Framework to Get Readers to Think

At the start of each chapter, Verna gives readers a pithy framework of thoughts to help them apply some organization to the varied interviews which follow.

Occasionally, the author gets even bolder, asking readers to consider weighty issues. For example, in describing how satellite and other technology has allowed detailed coverage of personal events such as the Challenger space shuttle disaster, he describes how "I saw cameras mercilessly move in for close-ups of the relatives of the dead astronauts, worming their way in to expose the helpless emotions of people with no defenses." He then asks: "Will television producers and directors set limits on the invasion of helpless human emotions at times of disaster? You...will be making these decisions in the future."

Preparation to Avoid Mishaps

Verna is better when less melodramatic. One important moral of the book he repeatedly (and, one must admit, successfully) hammers home is how solid preparation makes you look good, and how the lack of it can doom you. Fortunately, the author can draw from a wealth of excellent examples from personal experience. When told the parade route of former Yugoslavian Premier Tito, he could have saved time by concentrating all his cameras where told to. But by asking "what if?"—he suspected an alternate route was possible—he prepared for foreseeable problems by having cameras there, too. Indeed, the alternate route was chosen and he got the shots to make the show work. Another sports producer explained how if audio lines die, he's got a handkerchief system set up with people on the field to coordinate switches.

Indeed, Verna has numerous interviewees focus on the details of preparation—knowing the

players and sites, how it was done the last time, etc., regardless of programming type. (Indeed, while sports fills 1/4 of the book, the areas of news, award shows, pageants, parades, telethons, music events, game shows, and talk/interview shows get ample coverage as well—*Saturday Night Live* even has its own chapter.) Still, even in those sections it manages to remain a quick read (probably due to book editor William Bode).

Insider Knowledge

Veterans reveal another intriguing side of the business when they explain how to compensate when, despite the best preparation, something does "go wrong" and reveal other inside tips. For example, one must front-load the budget, knowing that certain things will get knocked out by the network, but you need a cooperative production manager to pull it off.

Said one CBS Sports producer: "If you want to educate the viewer and show him the game, show him the effect first and then the cause." For example, "Here's a replay of the run (or the catch or whatever) and this is why he was able to make that run." Some things are so simple as to be obvious (or are they?), such as labelling things with letters that don't sound alike to avoid confusion (A,B,X vs. B,C,D).

Qualifications

One intriguing phenomenon occurs when the book describes coverage of sports for which Verna had no outside experts, such as horse racing, boxing and winter sports: he handles them himself. And his insights are good (e.g., lighting and camera positioning for skiing). That is because Verna has expertise covering all these areas, which was undoubtedly a factor in the Directors Guild of America choosing to commission him specifically to write this book.

One realizes exactly why he was chosen on the "Special Events" section. Besides his early fame as inventor of the instant replay in 1963, he was co-producer and executive director of "Live Aid," as well as executive director of "Sport Aid," considered to be the two most technologically complex events in broadcasting history. His description of Live Aid (which includes the book's only two diagram pages) is a learning experience in itself.



by Cary Tepper
Communications Attorney
Putbrese, Hunsaker & Ruddy
McLean, VA

Mr. Tepper is a communications lawyer in the Washington, DC area familiar with legal issues affecting college radio and TV. He serves as NACB's legal counsel and will respond in this column to selected questions submitted to him in writing c/o NACB. Even if we do not print your question, it will be answered. Though written submissions are strongly preferred, questions of an urgent nature from NACB members may be phoned in to 401/863-2225. Mail questions to: College Broadcaster Legal Column, c/o NACB, Box 1955-B.U., Providence, RI 02912.

Syndicated Radio Programs

Q: Can a non-commercial educational broadcast station run a syndicated radio program that contains a full-fledged commercial (not an underwriting spot) if the program is received on straight barter (no cash or in-kind [goods or services] compensation to the station)?

A: Although the station's own policy may rule otherwise, the answer is "yes." Section 399B of

the Communications Act, as amended, prohibits a non-commercial station from broadcasting an advertisement in exchange for remuneration. However, if the syndicated program is received on straight barter, the statute's remuneration restrictions are satisfied.

Since the FCC expects all non-commercial broadcasters to exercise discretion in the management and operation of their stations, a few words of caution are warranted in this area. The legislative history behind Section 399B indicates that Congress expects such advertisements to run at either the beginning or end of the syndicated program, or at a point in the programming where a natural break would otherwise have occurred. If the syndicated programming is produced in such a manner as to place the advertisement "smack in the middle" of the regular program so as to actually interrupt the program, the airing of that syndicated show—although bartered—would violate FCC rules. Also, Congress expected only one or two commercials to be aired in such instances. Screen the program first. If it contains numerous commercials, don't run it.

TV Underwriting Spots

Q: A college TV station wants to broadcast an underwriting spot wherein the verbal content would merely identify the sponsor and mention the sponsor's location, but the visuals would include moving shots of the underwriter's store, including "Sale" and "Discount" signs. Is this permissible?

A: No. Although moving shots are permissible in non-commercial TV underwriting spots, the station cannot do indirectly what it is prohibited from doing directly. The content of both aural and video underwriting announcements are restricted by federal regulation. These announcements can identify the sponsor, provide a neutral description of the sponsor's business and provide the location of the business. If an

underwriting spot provides demonstrative information that promotes the business, it violates the FCC rules. In this instance, since the rules prohibit verbal content from including any language to indicate the store had a sale going on (or any similar information indicating discounts), the visuals cannot provide such prohibited information either. Even if the camera quickly panned the signs, the fleeting images might be construed as subliminal advertising.

Editor's Note: NACB has published a memo describing what types of things can be included in non-commercial underwriting announcements vs. commercial advertising spots for radio and TV. It is free to any NACB member who contacts us.

Music Licensing

Q: If we pay the normal ASCAP and BMI license fees, can we use portions of licensed music in producing commercial spots?

A: No. ASCAP and BMI only control music performance rights. Re-recording portions of songs in the production of spots falls under the category of synchronization rights which is handled by other organizations. The largest of the authorizing agencies is the Harry Fox Agency in New York City (212/370-5330) and is a good place to start.

Indecent Programming

Q: What's the status on airing so-called "indecent" program content?

A: The FCC adopted a report endorsing a 24-hour broadcast ban on such programming. However, it was appealed on unconstitutionality grounds last November in federal court by numerous media networks, trade associations and other first amendment advocates, with oral argument to begin late this month. Since the ban cannot be enforced until the petition is decided upon, it is reasonable to assume that the FCC will continue its current policy of investigating questionable broadcasts aired between the hours of 6 a.m. and 8 p.m. only. Note that non-licensed (carrier current, cable and closed-circuit) radio and TV stations may technically be subject to obscenity and indecency rulings, although they are probably not a high priority for FCC investigation.

I recommend that college stations institute and keep on file a policy on explicit program material and make sure that all staff understand its importance. Since this is not a clear-cut issue, using good judgment about your audience's probable reaction to program content may prove more worthwhile than legal advice.

LEGAL

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National Basketball Association for the 1990-91 season. This 290% jump over last season reflects the growing viewer and advertiser interest in the sport. "[Baseball] is a mature product priced at its margin," said executive V.P. of NBC Sports Ken Schanzer, while basketball is "demonstrably the fastest growing...undervalued" sports product in the U.S. (Source: *Broadcasting*)

Closed Captioning Required: As of July 1993, TV manufacturers will be required to include decoders for receiving closed captions on sets 13" or larger. The law should enhance TV entertainment for the deaf and hearing-impaired, among others. (Partial source: *Broadcasting*)

Local Fox Affiliate and Cable Create Model Newscast: WBFF-TV/Baltimore will launch a 10 p.m. hour-long newscast in May utilizing suburban news acquired by Baltimore's five surrounding counties' cable systems. The arrangement will also add revenue to the cable systems from local advertisers who can't afford to buy on Baltimore or Washington, D.C. broadcast news. (Source: *Broadcasting*)

ITVA and INFOCOMM Shows Combine: The International Television Association and the International Communications Industries Association have agreed to combine their annual industry meetings beginning in the mid-1990s. ITVA's sizable video membership should give a boost to attendance over past INFOCOMMs (as well as added professional prestige), while ITVA benefits from having a real trade show as a part of its convention for the first time. (Partial source: ITVA)

Talk Shows on Rebound: With fall season debut shows garnering relatively poor ratings, expect more talk shows to appear in 1991. "The Maury Povich Show," "The Chuck Woolery Show," and

"Tim & Daphne" are slated for national syndication, while "The Howard Stern Show" and "The John DeBella Show," both based on the talent of major-market morning radio personalities, as well as "Kelly & Gail" and "The Late Mr. Pete Show," are being tested in specific markets. (Source: *Broadcasting*)

PBS Scores Big in Ratings: "The Civil War" mini-series on PBS earned a 9.0 rating/13 share in Nielsen's top 24 overnight markets and was watched by approximately 14 million people each night. PBS is trying to capitalize on its new popularity by "extensive [audience] research" and advertising on broadcast and cable, said John Grant, PBS V.P. of program scheduling and administration. (Source: *Broadcasting*)

FCC Authorizations

New Broadcast Stations:

91.1 FM, Kankakee Community College, Kankakee, IL

New Call Signs:

KXHV-FM, Sacramento (CA) City Unified Schl. Dist.
KXJZ-FM, Calif. State Univ., Sacramento, CA
WFSQ-FM, Florida State Univ., Tallahassee, FL
WRTQ-FM, Temple Univ., Harrisburg, PA

New Satellite Uplink Stations:

Colstrip Public School, Colstrip/Rosebud, MT
Texas Tech University, Lubbock, TX

Broadcast Station Totals as of 9/30/90:

FM Educational - 1,435 • Other FM - 4,357 • AM - 4,978
UHF Educational TV - 228 • VHF Educational TV - 125
UHF Commercial TV - 560 • VHF Commercial TV - 552
FM Translators & Boosters - 1,847
UHF Translators - 2,239 • VHF Translators - 2,731
UHF Low Power TV - 578 • VHF Low Power TV - 179

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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Towards a Career

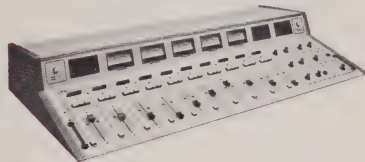
While Verna's large ego seeps into the text during most of his section introductions, they are overshadowed by his insights and those of the book's real stars: the interviewees themselves.

Live TV career hopefuls will benefit from the descriptions of qualities that make for good directors and producers. While these are partially covered in the last two chapters, "Define a Producer, Define a Director" and "How to Get a Job,"—which are strong in themselves—the best insights are found as the reader goes along. They emphasize such areas as the importance of writing; fast, coordinated speed and a good feel for changing situations; listening; and—suggests the author—persistence: "Ask for and get what you need."

Verna follows this statement with a great example of a stadium's engineering department stubbornly refusing to let him install a Super Bowl dome camera. He eventually won out, and the camera helped decide a key play in the game, winning the stadium engineers an Emmy.

The examples mentioned in this review cannot do justice to the sheer number of insights from TV veterans that this book provides. For someone with a basic TV background, this book will complement your knowledge by providing a head start in understanding the thinking processes and what's expected of TV producers and directors. While that is no substitute for working your way up through the ranks of live TV, such knowledge and awareness is nevertheless an edge that will allow you to take better advantage of career opportunities as they are presented. ▶

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Getting Good Acoustics in Radio and TV Studios

One of the perennial issues in building or refurbishing a campus station is how to obtain good studio acoustics. The goal, of course, is to obtain a satisfactory facility despite the usual minimum budget. Without professional consultants, acoustical design becomes a do-it-yourself matter. Here are the major factors in working out a solution.

The two acoustical problems to solve are: (1) getting good isolation from the outside world, and (2) controlling the "liveness" of the room itself. Surprisingly, these factors are nearly

attractive way to improve existing construction. In new work, the optimum construction consists of a double row of studs, staggered apart from each other, so that the two sides of the wall are completely independent. With careful double-studded construction there is no path for vibration of one wall to be transmitted to the adjacent wall. This makes it a more effective isolator than a single wall of equal mass. The double row of studs is filled with glass wool insulation for extra sound damping. Unfortunately, a cost of thick-wall construction is that it consumes otherwise usable floor space.

Good walls are meaningless without painstaking control of little air leaks, a few of which can reduce the isolation by 20 dB or worse. Electrical boxes placed back-to-back create much of such leakage, besides

passing vibration between walls. Spacing the boxes a few feet apart on the two sides of the wall helps considerably. So does carefully caulking up all holes in the electrical boxes themselves.

Foam leak-stop gaskets for outlet plates, commonly sold for energy conservation, help seal the wall boxes. The ducts that carry audio wiring through walls form a similar conduit for sound leaks. Apart from careful routing, stuffing their ends with glass wool will help seal them.

Doors are a principal path for sound transmission. A good, massive door is the best defense: set into a stable frame, well gasketed or weatherstripped, with a vigorous automatic closer. However, a sound lock—double doors with a chamber

by Ludwell Sibley
WCVH, Flemington, NJ



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

in between—is a more practical arrangement. With all its walls treated with sound-absorbing material, it compensates well for the doors' deficiencies. Of course, it also provides protection when people enter or leave the studio during on-the-air time.

Windows are another problem. There is no substitute for double glass, preferably of differing thicknesses so as not to resonate at the same frequency when, say, a truck goes by. For refitting old construction, fortunately, energy-conservation window assemblies exist that will double-pane an existing window of almost any shape. If doubling-up is not feasible, it may be practical to caulk the windows shut, thus reducing incidental leaks.

For internal windows, between studios, say, the classic approach is double or even triple glass. The individual panes are tilted slightly with respect to each other (typically splayed outward 5°) so that light reflections will not build up between them. Again, the window frames

should be split: they should give no path to pass vibration between walls. For really good isolation, buy acoustical laminated glass, which is more effective than ordinary plate glass but lighter.

Of course, good construction is of little value if the monitor speakers are mounted so as to shake the common wall. Resilient mountings, or simply using a different wall, are called for. A little attention here pays off handsomely: It is much easier to stop sound at its source, especially low-frequency noise, than to block it. For example, keep noisy computer printers away from the common wall. Where a lot of tape editing is done, it is better to provide the editor with a good set of headphones rather than to allow use of a speaker in the editing booth. Studios on top floors of buildings beware: there are often air conditioners on the roof above, passing noises through the ceiling.

The need to air-condition studios introduces a major compromise: the ductwork provides a fine path for unwanted sounds of all types. While large ducts slow down air motion, hence minimizing rushing noise, they also tend to allow somewhat more leakage of other types of sound. Large ducts overhead also require a lower ceiling, a problem in modern buildings. The only real path for improvement is to keep the ducts for different studios separate for some distance, use acoustical lining, and possibly to put baffles in them to reduce sound transmission. The ducts themselves should be hung from vibration isolators. Ducts passing through walls should use flexible sections to isolate vibration. These techniques, by the way, are not familiar to most air-conditioning contractors.

"There is no substitute for double glass, preferably of differing thicknesses so as not to resonate [sound vibrations]."

independent; they arise from different causes and respond to different cures. A studio can be well insulated from external noise, yet be excessively "dead" or "ringy."

Isolation

Controlling the incursion of outside noise—including music or talk from the studio next door—calls for heavy wall materials and good sound sealing. Old-time plaster walls are massive, as is dry-wall construction using a double thickness of 5/8" gypsum board. However, the latter is an

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Controlling Room "Liveness"

The goal is a slightly live room, certainly not a perfectly hushed chamber. In acoustical terms, for a classic medium-sized studio, a sound of voice frequency (100-6,000Hz) should decay by 60 dB (i.e., should pretty much vanish) in about a third of a second. Small control rooms should have a shorter decay period. The worse theoretical room is a cube, in which sound reverberation paths exist in all three dimensions. Next worst is a rectangular space with width equal to the ceiling height, or a square room. Least problematic is a "rectangular" room with one wall slightly cantled.

Fortunately, it is easier to cure an excessively "live" room than to stop excessive transmission between studios. Carpeting the floor and a wall or two helps considerably. The sound reflections off large glass panels can be offset by treating the opposite wall. Molded urethane sound-control foam ("Sonex") is effective, high-tech material, but should be used in moderation: It is easy to get too dead a room, as this stuff loads up with fine dust after a year or so. It also occupies scarce floorspace. It should preferably be placed high on the wall to be out of range of accidental contacts.

Another easy improvement for a too-live room is use of a directional microphone on the console board.

However, all directive mikes require a "free field" behind them to develop the pattern. This rules out placing them close to reflective surfaces.

Some controversy exists over the preferred lighting for studios: fluorescent lighting is derided for producing electrical and acoustical noise, while incandescent track lighting is more flexible. Unfortunately, incandescent lights require about 2.5 times as much power for the same amount of light. That is, they put out 2.5 times as much heat. Since we want to minimize air conditioning for noise reasons, that heat is objectionable. A TV crewperson or DJ puts out about 550 BTU per hour of heat. A set of studio equipment generates another 1,200 or so. 200 watts of incandescent lighting (higher for TV) gives about 680 BTU more. Jointly these can make a closed studio pretty uncomfortable. If you can compromise with the fluorescents lights but the ballast unit in a fixture turns out to be noisy, it is possible to put it on rubber mounts to stop the problem. At the same time, use of "warm white" tubes is a good idea. Used in place of the usual "cool white," they give a pleasing approximation of sunlight.

These are some of the basic considerations in low-budget studio design. They can help get good results in new construction or in improving existing facilities. ◀

money could institute some creative staffing arrangements to reduce the number of permits needed.)

Petitions by NACB, college stations and other organizations to the FCC have been fruitless. The Commission says that the fee was instituted by Congress and so can only be waived there. The only option left is to lobby Congress to change the language in the FCC fees section of the budget (Section 3001 of the Omnibus Budget Reconciliation Act) to waive the permit fee. NACB is attempting to coordinate an effort to find a sympathetic member(s) of Congress who would push this effort through. (See editorial on p. 6 for information on what your station can do.) In the meantime, however, the fees must be paid. ◀

LEGAL

◀ Page 18

\$35 DJ Fee

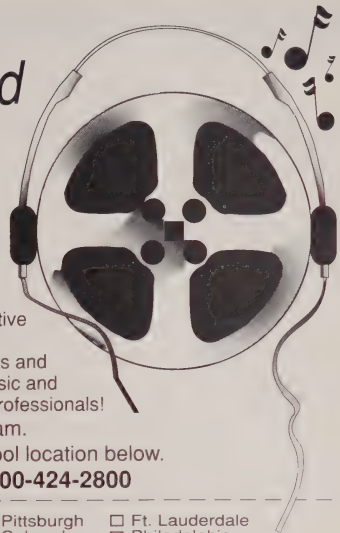


Q: What can we do regarding the \$35 DJ fee?

A: The \$35 fee, for the Restricted Radiotelephone Operator Permit, is required for any DJ or staff who would act as overseer of an FCC-licensed station's studio and transmitter. Since it could happen that any on-air DJ would be the only one around a college station during a particular shift, it is advisable for each volunteer to have the permit. (However, only one person at the station at a time needs to have the permit, so a station desperate to save

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Regional Conferences

With spring around the corner, get ready for NACB's Regional Conferences of College Broadcasters. Offering a broad array of seminars, panels and workshops for college radio and TV and fun

Get involved--NACB Regional Conferences are coming your way soon.

events, the Regionals are similar to our National Conference but on a smaller scale. They represent an excellent opportunity to learn and participate in NACB activities along with peers from stations near you.

NACB's first Southern Regional Conference will be held April 17-19 at Georgia State University in Atlanta. Sponsored by WRAS-FM and GSTV, this conference promises to be a major happening with special event tie-ins to be held concurrently. For the third consecutive year, we will have a West Coast conference, to be held in Los Angeles in March. The specific date and location were not available at press time.

If you would like to be considered for hosting a regional conference in your area in the future or want registration information for one of the scheduled regionals, please call Carolyn Allen at 401/863-2225.

U•NET Accepting NCTV Affiliates

Amidst rumors about the demise of NCTV and the fact that many former NCTV college producers are signing their shows to U•NET, U•NET Director Jeff Southard reports that many NCTV affiliates are now signing on with U•NET. "The addition of [previous NCTV] shows like 'Live at Eight' and 'Take One' to our existing lineup truly make U•NET 'the Best of College Broadcasting'," he said. (NCTV did not return calls from *College Broadcaster* requesting a statement about their status.) For information on becoming a U•NET affiliate or submitting programming to the network, call Jeff at 401/863-2225.

New Executive Board

At the National Conference last November, NACB members elected the 1991 Board of Directors for the association (photo at right). These individuals, comprised of students and faculty from member stations, will direct the association's long-term planning and help to implement national projects at the station level. They include: Mike Aitkin, Grossmont College, El Cajon, CA; Angela

Horton, Indiana Univ., Bloomington, IN; Nancy Pasternak, Univ. of Missouri, Columbia, MO; Marcia Rock, New York Univ., New York, NY; Brad Wilson, Weber State College, Ogden, UT; Jonathan Zager, Brown Univ., Providence, RI; and Doug Liman, immediate past NACB Executive Director.

College Comedian Hunt

In conjunction with HBO's basic cable network, The Comedy Channel, and U.S. Concepts, Inc., U•NET is conducting a national promotion searching for top college comedians. Approximately 30 participating campuses around the country will host events consisting of audition performances by student stand-ups from area schools. Student comedian finalists will be featured on a special to be aired on the Comedy Channel. The schools' TV and/or radio stations will record the campus events for broadcast, excerpted for national distribution on U•NET and/or the Comedy Channel. For more information, contact Jeff or Chad at 401/863-2225.

U•NET Installs Sony Equipment

The U•NET TV and Radio networks now benefit from a recently-installed, state-of-the-art video and audio editing setup, thanks to a \$50,000 equipment grant from the Sony Corporation. This equipment will allow the networks to offer an

Handbooks

If your station paid its NACB membership dues by the end of last November, you should have already received the *NACB Station Handbook*, NACB's comprehensive manual to college station operations. If not, your station may not be a NACB member. If you feel your station should have received a handbook but has not or if you want to check your membership status, please call NACB at 401/863-2225. The next handbook



update, including new sections, will be mailed to member stations this spring.

Top Station Search

Due to the unexpectedly large number of entries for NACB's "Top Station Search" contest, we have postponed announcing the winners until next month's issue. This delay is to insure that all submissions receive full consideration.

Interns

NACB is accepting applications for summer and fall 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.



New NACB Board members (l. to r.): Horton, Wilson, Zager, Rock, and Pasternak. (Not pictured: Aitkin, Liman)

even higher-quality feed, including digital sound on the radio network, courtesy of new DAT machines. Expect an upgraded look to the interstitial TV promo graphics this season as well.

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

Our roving freelance music reporter, Adam "Flash" Gordon, continues to bounce from music convention to music convention, catching many performances of the new breaking bands in the process. The CMJ Music Marathon convention was no exception. Here are a few reviews in case you missed them. (All clubs listed are in New York City.)



The Spin at KENNY's CASTAWAY
Dragon Street Records: 214/748-3746

This band should be familiar to most of you who were lucky enough to attend SXSW last year. At the packed Mercado Caribe Club, these four guys from Waco, Tx., played the best show of that convention. Subsequently, they signed with Dragon Street Records out of Dallas and have just released their first album for the label: *"Lonely Max" and Other Discourses on the Goddess of Love*.

Anyway, their show at CMJ was even better than the one at SXSW. The guys (John, Michael, Todd and Paul) played a great mix of material from their new album as well as a few numbers from their last album, *Bring the King His Kaleidoscope*.

Some of the songs that really got the crowd going included: "So It Seems," featuring the powerful but seemingly effortless drumming of Paul Bernhard; "Change," which shows off the inspired guitar work and haunting lyrics of guitarist John Kenny; and "I Will," with its seamless guitar and drum beats and Michael Crawford's outrageous vocals. These three songs all dated from the earlier album.

In addition, the crowd reacted quite strongly to the songs "Seems To Me" and "Love Goddess" from the new album. On "Love Goddess," John broke a guitar string in the middle of the song and had to sing the last part of the song *acapella*, which was incredible. **The Spin** also shared some brand-new material with their audience that has not been released on the album.

All in all, the evening was a great blending of the past, present and future. This "chronology" of the band's progress was not only enlightening, but was damn good listening, too.

Stranglmartin at POOL BAR
Dragon Street Records: 214/748-3746

Dragon Street seems to be the label of choice for up-and-coming artists. With their first three signings—**The Bat Mastersons**, **The Spin** and **Stranglmartin**—this label has produced three of the best alternative bands being played on college radio today.

Stranglmartin hails from Lexington, Ky., and their show had all the comforts that Southern hospitality is famous for: a chair, a good view, and a cool drink.

This group of four guys (who added an extra guitarist since the album credits were done) took the stage and club by storm, refusing to let up for one second until they had finished what they had come to do: play their songs and tell their stories.

With such songs as "Bury the Thunder," with its powerful vocals and kickin' drums, and "Sometimes Judith Ann," with its country-soundin' guitar riffs and its story of lost love, it wasn't hard to be carried away by this band's fierce intensity.

Other songs included: "Polish Your Hate," a song about the ways a broken relationship can lead to senseless hate; "Red Tool" (one guess what this one's about, boys); and the ever-popular "Crabs" (no, not the kind you find at the beach).

One of the last songs, "Stop Interrupting Me!," was incredibly energetic: using wild guitar lines and pounding drumbeats to jolt the crowd and forcefully shake them with a wave of sound. This show was a must-see—a really good show with honest, hard-driving music.



Above (l. to r.): Kelly Hogan Murray, Bill Taft, Robert Hayes and Walter Brewer of The Jody Grind; Below: Stranglmartin; Top left: The Spin

The Jody Grind at WETLANDS PRESERVE
DB Records: 404/521-3008

I go see **The Jody Grind** perform whenever I get the chance. I can't say that about too many bands these days; but then again, I guess there just aren't that many who deserve that kind of loyalty and admiration.

The unique style and sound of this Athens, Ga.-based group would be enough to win over the most ardent of critics, but that's not all they have to offer those willing to listen. Every member of this band—drummer Walter Brewer, guitarist Bill Taft and singer Kelly Hogan Murray—are some of the most talented musicians that I have ever been privileged to see (and I've seen a lot, boys and girls).

These fine musicians strutted their wares to a packed house during CMJ on such numbers as

"Mad Indigo," "Blue and Far," and "One Man's Trash (Is Another Man's Treasure)"—the title song from their album on DB Records.

In addition to material from the album, the group performed a few other songs that were brilliant and a pleasure to listen to. The greatest musical moment of this show was when the band performed "Eight Ball," a song with room to allow Bill Taft's guitar wizardry to truly work its magic on the crowd. As the licks flew left and right, so did the applause and screams for more.

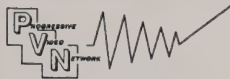
It's very rare in today's world of "clone" bands that one finds a truly different sound, or band, that can hold your attention. If you have never heard or seen The Jody Grind, then you must make the effort to experience this band.

That's all for now; 'til next time—Peace.



Music Charts and Playlists

PROGRESSIVE VIDEO NETWORK



- 1 Hilt, "Stoneman," Nettwerk
- 2 Sonic Youth, "Disappear," DGC
- 3 Cruncho-matic, "Antiplastic," Polygram
- 4 Parachute Men, "Thursday," Fire
- 5 They Eat Their Own, "Like A Drug," Relativity
- 6 Jellyfish Babies, "Alba," Revolver
- 7 Buck Pets, "Pearls," Island
- 8 Falling Joys, "Mess," IRS
- 9 Pale Saints, "Half Life," 4AD
- 10 Andy Priebay "Tomorrow," Dr. Dream
- 11 Blue Aeroplanes, "You," Chrysalis
- 12 Masters of Reality, "Domino," Delicious
- 13 The Sundays, "Can't Be Sure," Rough Trade

Week of 12/10/90

CMJ NEW MUSIC REPORT: College Radio

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

- Charlatans UK, *Some Friendly*, Beggars Banquet/RCA
Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
The Cure, *Mixed Up*, Elektra
- Pogues, *Hell's Ditch*, Island
- Various Artists, *Red Hot & Blue*, Chrysalis
Cocteau Twins, *Heaven or Las Vegas*, 4AD/Capitol
Buffalo Tom, *Birdbrain*, Beggars Banquet/RCA
Lush, *Gala*, 4AD/Reprise
- Connells, *One Simple Word*, TVT
- Redd Kross, *Third Eye*, Atlantic
- Skinny Puppy, *Too Dark Park*, Nettwerk/Capitol
Sisters of Mercy, *Vision Thing*, Elektra
Replacements, *All Shook Down*, Sire/Reprise

Week of 12/14/90. Courtesy of CMJ New Music Report.

ROCKPOOL: College Radio

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

- Charlatans UK, *Some Friendly*, Beggars Banquet/RCA
Buffalo Tom, *Birdbrain*, Beggars Banquet/RCA
Skinny Puppy, *Too Dark Park*, Nettwerk/Capitol
Galaxie 500, *This Is Our Music*, Rough Trade
Various Artists, *Red, Hot & Blue*, Chrysalis
Cocteau Twins, *Heaven Or Las Vegas*, 4AD/Capitol
Blake Babies, *Sunburn*, Mammoth
Pogues, *Hell's Ditch*, Island
- Naked Raygun, *Raygun...Naked Raygun*, Caroline
Buck Pets, *Mercurotones*, Island
- Lush, *Gala*, 4AD/Reprise
- Connells, *One Simple Word*, TVT
- Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.

Week of 12/15/90. Courtesy of Rockpool.

Pixies Speak Out on College Radio

Though they are pop stars in Europe, the Pixies remain a college music staple in the States. Frontman Charles Thompson (a/k/a Black Francis) talked about the pros and cons of life in the U.S. college circuit: "When the government sunk a lot of money into higher education after World War II, every town ended up with a university—maybe not a great university, but one with a radio station. Though we try to slink away from this, we can't deny it. The Pixies get played to death on college radio in the States, that's our bread and butter. We thrive on it." He added, "College rock is great for enthusiasts and hobbyists: weekend bands, basement rockers who still want to put out their records and do short tours every once in a while. But on the other hand, college rock is listed in AOR tip sheets like *The Gavin Report* now: There's nothing underground about it at all. It just sells fewer units. Nothing's radical anymore." (Courtesy of *MUSICIAN* magazine) ◀

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

KCEB-AM • Cerritos College

Norwalk, CA • 213/860-2451, x330
Week of 11/24/90

1. Soup Dragons, *Lovegod*, Big Life/Mercury
2. Pope Alopes, *Kerosine*, Skylad
3. Resiliators, *Tiny Scars*, Subway
4. Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
5. Claytown Troupe, *Claytown Troupe*, Island
6. Tackhead, *Tackhead*, SBK
7. An Emotional Fish, *An Emotional Fish*, Atlantic
8. Exene Cervenka, *Running Sacred*, DNA/Rhino
9. Eggplant, *Sad Astrology*, Dr. Dream
10. Pop Will Eat Itself, *Dance of the Mad*, RCA
11. Love Dolls, *Love One Another*, Buy Our Records
12. Shadowland, *Shadowland*, Geffen
13. Sisters of Mercy, *Vision Thing*, Elektra

KULV-AM • University of La Verne

La Verne, CA • 714/596-1693
Week of 12/3/90

1. Mariah Carey, *Love Takes Time*, Columbia
2. After 7, *"Can't Stop"*, Virgin
3. Deee-Lite, *"Groove Is In The Heart"*, Elektra
4. Tony Toni Tone, *"Feels Good"*, Wing/Polydor
5. Bel Biv DeVoe, *"B.B.D. (Thought I Was Me)"*, MCA
6. DNA/Suzanne Vega, *"Tom's Diner"*, A&M
7. M.C. Hammer, *"Pray"*, Capitol
8. Vanilla Ice, *"Ice Ice Baby"*, SBK
9. Wilson Phillips, *"Impulsive"*, SBK
10. Pebbles, *"Giving You the Benefit"*, MCA
11. Information Society, *"Think"*, Tommy Boy
12. Poison, *"Something To Believe In"*, Enigma/Capitol
13. Candyman, *"Knockin' Boots"*, Epic

WEMC-FM • Eastern Mennonite Coll.

Harrisonburg, VA • 703/432-4288
Week of 11/24/90

1. Jag, *"The Other Side"*, Wave
2. Vincent, *"Pave My Way"*, Alarma/Frontline
3. Gideon's Army, *"Knowing You"*, Pan Trax
4. Rock Power Praise, *"Whole World in His Hands"*, Packadem
5. Dead Artist Syndrome, *"Christmas"*, Public
6. Dr. Edward Daniel Taylor, *"I'm On Your Team"*, Alarma/Frontline
7. Tim Misor, *"I Can't Take It"*, Frontline
8. Petra, *"Seen & Not Heard"*, Dayspring
9. Matthew Ward, *"You"*, Live Oak
10. Randy Stonehill, *"Can Hell Burn Hot Enough?"*, Myrrh
11. Candella, *"Almost Home"*, (self-release)
12. Seventy Sevens, *"It"*, Broken
13. David Zaffiro, *"He's Lyin' To Ya"*, Intense/Frontline

WGTL-FM • Illinois State University

Normal, IL • 309/438-2255
Week of 11/5/90

1. Michel Camilo, *On the Other Hand*, Epic
2. Leo Gandelman, *Solar*, Verve
3. Gerry Mulligan, *Lonesome Boulevard*, A&M
4. Mark Whitfield, *The Marksman*, Warner Bros.
5. Emily Remler, *This Is Me*, Justice
6. Max Lasser's Ark, *Timejump*, Soma Gaia
7. Steve Erurgalla, *Eriology*, Windham Hill
8. Andy Summers, *Charming Snakes*, Private Music
9. Bob Berg, *In the Shadow*, Denon
10. Spies, *By Way of the World*, Telarc
11. Various Artists, *The Agenda Collection: Of Things to Come*, Agenda
12. Michael Hedges, *Taproot*, Windham Hill
13. Passport, *Balade of Happiness*, Atlantic

WQAB-FM • Alderson-Broadbudd Coll.

Philippi, WV • 304/457-1700, x271
Week of 11/24/90

1. Anita Baker, *"Soul Inspiration"*, Elektra
2. The Time, *"Chocolate"*, Paisley Park
3. REO Speedwagon, *"Live It Up"*, Epic
4. Jimmy Ryser, *"Rain Came"*, Ariata
5. Stevie B., *"Because I Love You"*, LeTrak-Moelia
6. Bruce Hornsby, *"Lost Soul"*, RCA
7. Joe Cocker, *"Living in the Promiseland"*, Capitol
8. Bell Biv DeVoe, *"B.B.D. (I Thought It Was Me)"*, MCA
9. The Cure, *"Never Enough"*, Elektra
10. SOHO, *"Hippy Chick"*, ATCO
11. George Michael, *"Freedom"*, Columbia
12. Madonna, *"Justify My Love"*, Sire
13. Al B. Sure, *"Misunderstanding"*, Warner Bros.

WREK-FM • Georgia Tech

Atlanta, GA • 404/894-2668
Week of 11/29/90

1. Pixies, *Bossanova*, 4AD/Elektra
2. Don Cherry, *Mulikuli*, A&M
3. Various Artists, *Live at The Knitting Factory Vol. 4*, A&M
4. Sun Ra, *Purple Night*, A&M
5. Various Artists, *Aerial #1*, Aerial
6. Hellos Creed, *Boxing the Clouds*, Amphetamine Reptile
7. Various Artists, *Hot Spot (soundtrack)*, Anilles
8. Various Artists, *Gnawa Music of Marakech*, Axiom
9. Magic Slim & Teardrops, *Gravel Road*, Blind Pig
10. Various Artists, *Hard to Believe*, CZ
11. Willie Dixon, *Big Three Trio*, CBS
12. Branford Marsalis Quartet, *Mo' Better Blues*, Columbia
13. Various Artists, *If I Was 9*, Communion

WRTV-AM • George Washington U.

Washington, DC • 202/994-0027
Week of 11/26/90

1. Cavedogs, *Joy-Rides for Shut-Ins*, Enigma
2. Hindu Love Gods, *Hindu Love Gods*, Warner Bros.
3. Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
4. Neil Young and Crazy Horse, *Ragged Glory*, Reprise
5. Fugazi, *Repeater*, Dischord
6. Lemonheads, *Lovey*, Atlantic
7. Pixies, *Bossanova*, 4AD/Elektra
8. Morrissey, *Mona Bone*, Sire
9. Soul Asylum, *And the Horse They Rode In On*, A&M
10. Living Colour, *Time's Up*, Epic
11. Bogle Down Productions, *Edutainment*, Jive
12. Sonic Youth, *Goo*, Geffen
13. Matt Lindberg, *The Gargoyle's Last Stand*, Iron Curtain

WVST-FM • Virginia State U.

Petersburg, VA • 804/524-5932
Week of 11/26/90

1. Joe Sample, *Ashes to Ashes*, Warner Bros.
2. Michael Rangel, *Nelson Rangel*, GRP
3. Marion Meadows, *For Lovers Only*, Novus
4. Plunk, *Move Into the Light*, N.A.M.E. Brad
5. Tom Schuman, *Extremities*, GRP
6. Bob James, *Grand Piano*, Canyon, Warner Bros.
7. Ted Howe, *Paris Eyes*, Tail Tree
8. Nelson Rangel, *Nelson Rangel*, GRP
9. Kim Penzyl, *Penyyl Sketches #3*, Optimism
10. Art Blakey, *One for All*, A&M
11. Mark Whitfield, *The Marksman*, Warner Bros.
12. Yutaka, *Brazasia*, GRP
13. Michael Franks, *Blue Pacific*, Reprise

by Sandy Masuo

MAJOR: The Chickasaw Mudd Puppies, *8 TRACK STOMP*, Polygram: 212/333-8000

The two constituent members of the Chickasaw Mudd Puppies, Ben Reynolds and Brant Slay, are both art school dropouts, which probably has

a Ramones-esque sense of irony that squirms around in lines like "If you ain't got a tattoo on your face/turn around and get outta here/this is a gnarly biker place/rock dudes drink in here," while "Big Black Blood Bag" (an elocutionary nightmare) barrels along at breakneck speed behind the same football chant approach to melody that the Clash employed in their debut.

Sandwiched between an oddly rococo guitar intro and outro, "Luby Luby" tosses vaguely irrelevant girl group harmonies and rockabilly signatures into a festive mass of noise. "Bozos On Parade" is a glorious dig at the lounge lizard contingent that infests so many clubs, and as if berating Don Juan wanna-be's from a third person point of view isn't enough, singer/namesake Edwin Letcher takes the sentiment a step further with "I've Got The Stuff," in which he slithers into a persona that might have swaggered from the mind of Steve Martin: "I've got the stuff, all the girls demand it/I look so cool that they just can't stand it/I turn them on with my savoir faire/They long to see me in my underwear." "Super Sniffer" is the sensitive ballad (relatively speaking) of the bunch, in which Edwin boasts about his olfactory prowess with ranting absurdity.



something to do with their musical approach. Like painter Paul Gauguin who, in the late 19th century basically gave up on western civilization and turned to less "civilized" cultures in the South Seas for emotional/spiritual inspiration, the Mudd Puppies have chosen to eschew the torrent of technology that's flooding the music industry, opting for a stripped-down, low-tech, eight-track approach in their exploration of rural blues and hillbilly music.

With the help of Willie Dixon and Michael Stipe, whose production gives *8 TRACK STOMP* an earthy yet polished feel, the Mudd Puppies have created a batch of brief blues/roots sketches ranging from tongue-in-cheek wackiness *a la* Mojo Nixon to some fairly serious rave-ups that illustrate what might have happened if Buddy Holly and Eddie Cochran had been bandmates. "Cold Blue" is a simple but strong ballad, and "Oh Yeah" is an energetic and witty mixture of hillbilly rock and lyrical commentary about urban blights like kids on crack and inadequate social services.

The Mudd Puppies music is refreshing in its earnest enthusiasm especially during more reflective moments like "Shannon Love Bisquit," but sometimes their experimental detachment shows through, inviting the same criticism that art historian H.W. Jansen made of Gauguin's South Seas paintings—that they tended to be "pictures ABOUT faith but not FROM faith."

UNSIGNED: This Is Edwin, *Tattooed Bozos*, 213/223-2266 or 818/343-2569

As long as there are existential crises to be had or systems to be bucked, you can rest assured that there will be irate people with guitars around to provide a soundtrack for it all.

Punk rock has survived for a decade and a half in spite of itself, and This Is Edwin do an endearing job of creating a vibrant composite of most of the major adverbs in the genre since the Ramones spewed it into being.

"Tattooed Face" meshes the neurotic energy of the Buzzcocks with the Sex Pistols' acrid edge and

with Simien and the Mallet Playboys feeding furiously off of each other's energy as they borrow elements from rock, reggae, gospel and jazz to expand their brand of supercharged zydeco.

Uptempo numbers like the title cut explode into action like cajun-spiced rockabilly rave-ups. "Don't Cry No More" is a souped-up aural relay race with the spotlight jumping from ensemble to bass to guitar to accordion and back. Of the slower tracks, "I'll Do It All Over Again" sways with an almost doo-wop feel, while "I'll Say So Long" is a sort of zydeco "Free Bird" filled with lyrical guitar work and melancholy sax lines by Dickie Landry, who also produced the album.

The strong reggae rhythms of Peter Tosh's "Stop The Train" blend beautifully with the Mallet Boys' instrumentation, as do the gospel undertones of "Will The Circle Be Unbroken" which sets Simien's soulful vocals amid chiming guitar and warm harmonies. Before closing, the album kicks back into high gear with some zydeco thrash in "Moi Su Pas Tracasser," a traditional tune with new lyrics by Simien.

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 MUSICIAN magazine, 33 Commercial Rd., Gloucester, MA 01930 and one to Music Reviews, NACB, Box 1955, Providence, RI 02912.

ALTERNATIVE MEDIA

◀ Page 11

In essence, the seminar urged media students to push as hard as they can while in school and to examine where one can tap into some unknown knowledge and let it be heard and seen. As future media professionals, someday you may be in a position to implement an important programming decision, and responsibility must be learned early on in one's career. As Herskowitz concluded, "Right now there is no limit to how creative you can be; take advantage of it."

Editor's Note: For further information on any programs or organizations mentioned above, contact NACB.



Above: Terrance Simien; Below left: This Is Edwin; Far left: Chickasaw Mudd Puppies (l. to r.): Brant Slay, Willie Dixon, Ben Reynolds

INDEPENDENT: Terrance Simien and the Mallet Playboys, *Zydeco On The Bayou*, Restless: 213/390-9969

Zydeco On The Bayou brims with a lively sense of ensemble playing which serves as a reminder that this music springs from the same fertile ground as Dixieland Jazz. These tunes percolate along

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.

ASSISTANT PROFESSOR IN MASS COMMUNICATIONS: Tenure track. Begin Fall, 1991. M.F.A. or Ph.D., teaching experience at university level, and established record of scholarship/creative work required. Teach three courses in mass communications theory. Secondary areas in film or television production expected. Salary commensurate with qualifications. Send letter of application, vita, and three letters of recommendation to: J. Stephen Hank, Chair, Search Committee, Department of Drama and Communications, UNIVERSITY OF NEW ORLEANS, Lakefront, New Orleans, LA 70148. Please send no other materials unless requested. Screening of applicants will commence on January 1 and continue until position is filled.

INSTRUCTOR/ASSISTANT PROFESSOR IN MASS COMMUNICATIONS: Begin Fall, 1991. M.A., M.F.A. or Ph.D. Teach courses in mass communications, advertising, and advertising design. Experience in radio, video, or film production desirable. Will teach four courses each semester or three courses and radio, video, or film production. Salary commensurate with qualifications. Send letter of application, vita, and three letters of recommendation to: J. Stephen Hank, Chair, Search Committee, Department of Drama and Communications, UNIVERSITY OF NEW ORLEANS, Lakefront, New Orleans, LA 70148. Please send no other materials unless requested. Screening of applicants will commence on January 1 and continue until position is filled.

Film and Video Professor: Teach film and video production at Penn State University. The successful applicant is likely to be an independent filmmaker with a strong background in cinematography. Proven teaching ability, academic administration experience desirable. Rank and salary negotiable. Tenure-track position. Send letter describing qualifications/position interest, resume and the names of three references to: Brian Winston, Dean, Box F-1, Penn State School of Communications, 123 S. Burrowes St., 302 James Bldg., University Park, PA 16801.

Publications Director: The National Association of College Broadcasters, Providence, R.I., is seeking a full-time

manager for a 2-year position beginning June, 1991. Primary responsibility for editing, layout, and some writing for NACB's *College Broadcaster* magazine and other promotional writing duties for association. College newspaper/yearbook and radio/TV experience strongly preferred. Steve Klinenberg, 401/863-2225.

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

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

Operations Support Assistant, K-BIG 104.3 FM: Input listener information in station database. Hours: Mon-Fri 5pm-12am full-time or Sat-Sun 8 am-5pm part-time. Salary \$5/hr. Linda Whaley: 213/874-7700.

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INTERNSHIPS

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

American Film Institute: They offer three Daniel Mandell Editing Internships to aspiring film and TV editors, working

"at the elbow" of a professional editor. Selected interns receive \$250/week stipend. Deadline: 7/31/91. Forms: Linda Vitale, 213/856-7640.

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

ASCAP: The music licensing organization seeks an intern to assist with day to day responsibilities in the new Chicago membership office. Also assist with special events such as parties, music showcases, songwriters workshops, weekly club update guide, etc. Hours flexible during business day. Expenses, concert tickets, parking, etc. paid. Leads to full-time position if qualified. Debra Cain or Gwen Stuart: 312/527-9774 or -9775.

Fire Records: Alternative record label. Flexible hours. Rockville Center, NY. Ron Decker: 516/764-6200.

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 annual internship cycles, which run January-June, June-August and August-December. 30-hour workweek; internships are unpaid. Academic credit must be arranged by the student, who must be enrolled in a degree program. Ava Ehrlich: 314/444-5120.

Museum of Broadcasting: Valuable experiences in museum administration and a unique insight into the worlds of network, cable and international broadcasting. Unpaid; course credit only. Full-time semester or summer internships available in the Curatorial, Development, Education, Exhibitions and Seminars, Library Services, Public Relations, Public Services, Publications, Registrar, Research Services, and Special Events Departments. Application forms/info: Barry Dougherty, Public Services Coordinator, 212/752-4690.

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. Kathy Gentry: 800/251-5002, x5452.

Schools or businesses with jobs, internships, products or services to offer may take College Classifieds in College Broadcaster for as little as 25 cents per word.

AWARDS

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

2/1/91: Achievement in Children's Television Awards from Action for Children's Television honor producers of programs designed for and directed to an audience of children. Sue Edelman, Exec. Dir., Action For Children's Television, 20 University Rd., Cambridge, MA 02138-5723.

2/1/91: The Community Radio Program Awards honor station-based and independent productions aired on non-commercial community radio stations. Categories: station or community service promotions; multi-cultural or special audience programming; entertainment; news and public affairs. Conducted by the National Federation of Community Broadcasters: 202/393-2355.

2/1/91: Fred Russell-Grantland Rice TRA Scholarship for four years at Vanderbilt University (Nashville, TN) is a full scholarship open to sportswriters among graduating high school students. Contact: Director of Financial Aid, 615/322-3591.

2/1/91: Howard Blakeslee Award for creative broadcasts contributing most to the understanding of medical progress regarding heart and circulatory diseases. \$1,000. Howard Blakeslee Awards, American Heart Assn. Nat'l. Center, 7320 Greenville Av., Dallas, TX 75231.

2/1/91: Penney-Missouri Awards for Community Leadership encourage local TV stations to spot community problems and do something about them. 1990 projects only. Entry blanks available in November. Karlan Massey, School of Journalism, Univ. of Missouri-Columbia: 314/882-7771.

2/1/91: The Silver Gavel Awards recognize outstanding public service by the media increasing public understanding of the American legal system, given annually by the American Bar Association. Marilyn Giblin: 312/988-5000.

2/1/91: William Benton Fellowships in Broadcast Journalism from the University of Chicago give the nation's most promising broadcast journalists six months to study fundamental issues underlying the news. Contact: Director, William Benton Fellowships, Univ. of Chicago, Benton House, 5737 S. University Av., Chicago, IL 60637.

2/1/91: William Randolph Hearst Foundation Journalism Awards Program for undergraduate journalism students in the in-depth writing category. Cash scholarships, grants and stipends. Students at accredited colleges of the Association of Schools of Journalism and Mass Communications eligible only. Apply through the department.

2/2/91: National Headliner Awards include a radio category for consistently outstanding radio reporting, coverage of a news event, public service by a station, documentary, series or investigative reporting. Unlimited entries. 609/645-1234.

2/5/91: William Randolph Hearst Foundation Journalism Awards Program for undergraduate journalism students in the broadcast news category. Cash scholarships, grants and stipends. Students at accredited colleges of the Association of Schools of Journalism and Mass Communications eligible only. Apply through the department.

2/11/91: The Livingston Awards for Young Journalists are three \$5,000 awards for the best 1990 U.S. print or broadcast coverage of local, national and international news by journalists aged 34 and younger. Applications: Charles Eisendrath, Univ. of Mich.: 313/764-2424.

2/15/91: International Monitor Awards recognize top electronic production and post-production. Int'l. Teleproduction Society: 212/629-3266.

2/15/91: Russell Cecil Arthritis Writing Awards honor outstanding writing for broadcast about arthritis. Steve Erickson, Cecil Awards, Arthritis Foundation, 1314 Spring St., NW, Atlanta, GA 30309.

2/18/91: Charles E. Scripps Awards are given by the Scripps Howard Foundation to a newspaper and a broadcast station for the best efforts during the last calendar year combating illiteracy. \$2,500 + plaque, and \$5,000 donation to a local literacy project. 513/977-3036.

2/23/91: AIR Award for Innovation and Excellence, given by the Association of Independents in Radio at the 1991 Public Radio Conference, recognizes innovation and excellence in the radio medium. Program or series of any length, genre, or subject by any producer (including non-AIR members). The winning production will be shown on NPR satellite. Send to: AIR AWARD, P.O. Box 2505, Church Street Station, New York, NY 10008-2505.

3/1/91: BPME Beryl Spector Scholarship, sponsored by Broadcast Promotion & Marketing Executives presents \$2,500 scholarships to college juniors to be used in their senior year to help further education in broadcast promotion. Mass comm majors encouraged. Info: BPME: 213/465-3777.

3/1/91: Health Journalism Awards from the American Chiropractic Association recognize journalists for health reporting. Separate category for student productions. \$200 + plaque. Contact: Dir. of Communications, ACA Headquarters, 1701 Clarendon Blvd., Arlington, VA 22209.

3/1/91: Lowell Mellett Award for improving journalism through critical evaluation also encompasses innovative approaches to constructive journalism. \$1,000. John Rippey, School of Communications, Penn. State U., 201 Carnegie Bldg., University Park, PA 16802.

3/1/91: William Randolph Hearst Foundation Journalism Awards Program for undergraduate journalism stu-

dents in the personal/profile category. Cash scholarships, grants and stipends. Students at accredited colleges of the Association of Schools of Journalism and Mass Communications eligible only. Apply through the department.

3/10/91: International Gold Medallion Awards offered by Broadcast Promotion & Marketing Executives (BPME) honors excellence in radio or TV promotion or publicity. BPME: 213/465-3777.

3/13/91: RTNDA Radio & Television News Awards given to station news departments by the Radio-TV News Directors Association for spot news coverage, continuing coverage, investigative reporting and overall excellence. Aired in 1990 only. Jane Rulon, RTNDA: 202/659-6510.

3/15/91: The Clarion Awards recognize outstanding achievement in all areas of communications, including 15 of its 59 categories in radio and TV news, documentaries and PSA's. Leslie Sansom: 703/528-4200.

3/15/91: Grants to Young Composers are awarded by the ASCAP Foundation from the Jack and Amy Norworth Memorial Fund to encourage composers under 30. ASCAP members and non-members are eligible. Applications available in January. Sharon Saltzman: 212/870-7588.

3/15/91: International Competition for Documentary Films on Peace addresses the filmmakers of tomorrow: students of film schools and institutes. 35mm or 16mm works (up to 25 minutes long) should convey what meaning peace has for you, the filmmaker. Selected entries will be shown at the Meeting of the Worlds cultural festival in Joensuu, Finland, in June. To register, contact: PAND/Finnish Film Foundation, Kanavakatu 12 K13, SF-00160 Helsinki, FINLAND. Phone: 011-358-0-177727.

3/15/91: Journalism Awards for Excellence in Personal Finance Reporting give a \$2,500 prize in each of four categories: newspaper, periodical, TV and radio. ICI-American University Journalism Awards: 202/885-6167.

MISCELLANEOUS

ENGLAND STUDY PROGRAM—courses available in photography and broadcasting through Indiana University of Pennsylvania. July 29-Aug. 18, 1991. For information call (412) 357-3210 or (412) 357-3781.

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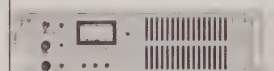
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Radio Ratings

A new regular feature exclusive to College Broadcaster, we will publish college radio ratings (underlined> from assorted U.S. markets, shown relative to other stations in the area. If a market has more than 20 stations, only the top 20 will be shown followed by other college stations; if they were mentioned by any respondents, with their rank and AQH share. All data represent average quarter hour (AQH) share, Mon.-Sun., 6 a.m.-midnight, from the Birch Format U.S.A. summer 1990 reports. Copyright Birch/Scarborough Research Corp. Used with permission.

Note: Stations may not use this data for sales, underwriting, promotional or other business purposes without a signed agreement with Birch. Drastically discounted Birch client contracts for college stations can be arranged by calling NACB at 401/863-2225.

Albany/Schenectady/Troy, NY

30 stations ranked

Station	AQH Format
WGNA-FM	12.7 Contemporary Country
WELY-FM	11.4 Contemporary
WPYX-FM	11.4 Album Rock
WGY-FM	6.9 Contemporary
WKLI-FM	6.5 Adult Contemporary
WROW-FM	6.3 Easy Listening
WGY-AM	5.9 Middle of the Road
WQBK-FM	4.9 Classic Rock
WTRY-AM	3.5 Oldies
WYCR-FM*	2.8 Public/Diversified
WABY-AM	2.6 Middle of the Road
WQBK-AM	2.5 News/Talk
WMHT-FM	2.2 Public/Classical
WAMC-FM	2.1 Public/Classical
WVKZ-FM	2.0 Contemporary Rock
WPTB-AM	1.5 News/Talk
WSSY-FM	1.1 Adult Contemporary
WQOQ-FM	0.9 Album Rock
WROW-AM	0.9 Easy Listening
WQDB-FM†	0.6 (Tied 22nd) Public/Diversified
WRPL-FM‡	0.3 (Tied 28th) Public/Diversified

*Siena College; †State U. of NY-Albany; ‡Rensselaer Polytechnic

Albuquerque, NM

34 stations ranked

Station	AQH Format
KRST-FM	13.3 Country
KKSS-FM	11.3 Contemporary
KKOB-FM	10.9 Adult Contemporary
KZKL-FM	8.4 Oldies
KZRR-FM	6.2 Album Rock
KFMG-FM	5.5 Album Rock
KLSK-FM	5.3 Diversified
KKOB-AM	4.9 Middle of the Road
KRBL-FM	3.9 Contemporary Rock
KJY-FM	3.4 Easy Listening
KUNM-FM*	2.7 Public/Diversified
KHFM-FM	2.5 Classical
KIDI-FM	2.1 Hispanic
KOLT-FM	2.1 Country
KOKS-AM	1.9 Hispanic
KIVA-FM	1.7 Contemporary
KMGA-FM	1.5 Soft Adult Contemporary
KASW-FM†	1.2 Public/Urban Contemporary
KBOB-FM	1.3 Oldies
KLYT-FM	1.3 Public/Contemp. Christian

*U. of New Mexico; †Albuquerque Board of Ed.

Amarillo, TX -15 stations ranked

Station	AQH Format
KQIZ-FM	19.3 Contemporary
KMML-FM	14.1 Country
KAKS-FM	8.4 Contemporary
KQNC-AM	8.4 News/Talk
KLSF-FM	8.4 Adult Contemporary
KACV-FM*	7.2 Public/Diversified
KDJW-FM	6.0 Contemporary Country
KPUR-FM	6.0 Oldies
KATP-FM	4.4 Album Rock
KMLT-FM	4.0 Soft Adult Contemporary
KDJW-AM	2.4 Contemporary Country
KZIP-AM	2.0 Hispanic
KIDZ-AM	1.2 Country
KRGN-FM	0.8 Inspirational
KPUR-AM	0.4 Hispanic

*Amarillo Jr. College

Austin, TX -26 stations ranked

Station	AQH Format
KASE-FM	18.6 Country
KHFI-FM	10.9 Contemporary
KLBJ-FM	10.8 Album Rock
KBTS-FM	9.8 Contemporary
KKMF-FM	5.9 Soft Adult Contemporary
KPEZ-FM	4.8 Classic Rock
KUT-FM*	4.8 Public/Diversified
KGSR-FM	3.7 Adult Contemporary
KEYI-FM	3.6 Adult Contemporary
KAZI-FM	3.3 Public/Diversified
KQFX-FM	3.1 Oldies
KLBJ-AM	2.6 News/Talk
KLTD-FM	1.9 Oldies
KMFA-FM	1.8 Public/Classical
KVET-AM	1.7 Country
KAPT-FM	1.4 Contemporary Country
KNLE-FM	1.0 Public/Contemp. Christian
KDL-AM	0.8 News/Talk
KMOW-FM	0.6 Nostalgia
KTXZ-FM	0.6 Hispanic

*Univ. of Texas at Austin

Binghamton, NY -18 stations ranked

Station	AQH Format
WAAL-FM	27.8 Contemporary
WHWK-FM	14.8 Country
WKBG-FM	11.6 Classic Rock
WNBF-AM	8.7 Adult Contemporary
WINR-AM	6.1 Middle of the Road
WMRV-FM	5.8 Adult Contemporary
WMXW-FM	2.9 Soft Adult Contemporary
WSKG-FM	2.9 Public/Classical
WQXT-FM	2.1 Oldies
WHRW-FM*	1.9 Public/Diversified
WATS-AM	1.6 Adult Contemporary
WUCI-FM	1.6 Public/Diversified
WENE-AM	1.3 Oldies
WNYF-FM	1.1 Contemporary
WPEL-FM	0.8 Public/Religion
WRSG-AM	0.5 Gold
WAVR-FM	0.3 Adult Contemporary
WEBQ-AM	0.0 Talk

*State U. of NY-Binghamton

Burlington, VT -17 stations ranked

Station	AQH Format
WIZN-FM	23.7 Adult Rock
WXXX-FM	22.0 Contemporary
WEZF-FM	11.9 Soft Adult Contemporary
WOKO-FM	9.0 Contemporary Country
WVPS-FM	7.9 Public/Classical
WVMT-AM	5.1 Oldies
WDOT-AM	4.0 Oldies
WJOY-AM	2.3 News
WLFE-FM	2.3 Country
WQFB-FM	1.7 Adult Contemporary
WKDR-FM	1.7 News/Talk
WNCS-FM	1.7 Adult Rock
WYUX-FM*	1.2 Public/Diversified
CHOM-FM	1.1 Album Rock
WGLY-FM	0.0 Contemporary Christian
WSBH-FM	0.0 Oldies
WVPS-FM†	0.0 Public/Album Rock

*Univ. of Vermont; †St. Michael's College

Cedar Rapids, IA

21 stations ranked

Station	AQH Format
KHAK-FM	16.4 Contemporary Country
KQCR-FM	12.4 Contemporary
WMT-AM	11.1 News/Talk
KRNA-FM	10.2 Album Rock

KKRQ-FM	9.8 Oldies
WMT-FM	8.9 Adult Contemporary
KQKZ-FM	5.8 Contemporary
KMBY-AM	4.0 Middle of the Road
KPMW-FM	3.6 Contemporary
KPMH-FM	3.1 Album Rock
KHAK-AM	1.8 Contemporary Country
KUNL-FM*	1.8 Public/Diversified
KTOP-FM	1.3 Contemporary Christian
KCCG-FM†	0.9 Public/Jazz
KCRG-AM	0.9 Country
KNSW-FM‡	0.2 Public/Inspirational
KOEL-FM	0.4 Country
KOIC-FM	0.4 Public/Urban Contemporary
KSUI-FM‡	0.4 Public/Classical
WSLU-AM‡	0.0 (Tied 20th) Public/News/Talk

*U. of Northern Iowa; †Kirkwood Community College; ‡Northwestern College; @State U. of Iowa; ‡State U. of Iowa

Charlottesville, VA

19 stations ranked

Station	AQH Format
WWWF-FM	21.2 Album Rock
WUXA-FM*	16.8 Contemporary
WVIR-FM	12.3 Adult Contemporary
WKAV-AM	7.5 Contemporary Country
WPLC-FM	5.5 Urban Contemporary
WQWZ-FM	5.5 Soft Adult Contemporary
WCYK-FM	4.8 Contemporary Country
WTLV-FM†	4.1 Public/Diversified
WVGO-FM	3.4 Oldies
WCHV-AM	2.1 Oldies
WJMA-FM	1.4 Contemporary
WJVI-FM	1.4 Public/Contemp. Christian
WLSA-FM	1.4 Country
WVTF-FM‡	1.4 Public/News/Talk
WAVN-FM	0.7 Soft Adult Contemporary
WICYK-AM	0.0 Contemporary Country
WRVQ-FM	0.0 Contemporary
WRXL-FM	0.0 Album Rock
WYYD-FM	0.0 Contemporary Country

*U. of Virginia; †U. of Virginia; ‡Virginia Tech

Chattanooga, TN-GA

24 stations ranked

Station	AQH Format
WSKZ-FM	17.0 Contemporary
WUSY-FM	16.0 Contemporary Country
WITT-FM	12.1 Urban Contemporary
WLTX-FM	9.5 Adult Contemporary
WDEF-FM	6.1 Easy Listening
WFXS-FM	6.1 Classic Rock
WMBW-FM	4.7 Public/Religion
WDOD-FM	4.2 Contemporary Country
WBDF-FM	3.3 Contemporary
WSGC-FM	3.2 Oldies
WNOO-AM	2.5 Black
WUTC-FM*	1.7 Public/Jazz
WDEF-AM	1.5 Adult Contemporary
WDOD-AM	1.3 Country
WVLT-FM†	1.2 Public/Album Rock
WGOW-AM	1.0 News/Talk
WSMC-FM‡	1.0 Public/Classical
WPLI-AM	0.7 Gospel
WDYN-FM‡	0.4 (Tied 19th) Public/Religion

*U. of TN at Chattanooga; †Chattanooga State Tech.; ‡Southern College; @Temple U.

Davenport/Rock Isl/Mol, IA-IL

27 stations ranked

Station	AQH Format
WKLP-FM	23.7 Album Rock
WPXR-FM	16.2 Contemporary
WLLR-FM	14.2 Country
KUUL-FM	8.9 Gold
KRVR-FM	6.3 Adult Contemporary
WOC-AM	5.5 News/Talk
KPMH-FM	4.7 Album Rock
KMJC-FM	4.0 Adult Contemporary
WVIV-FM*	3.0 Public/Classical
KALA-FM†	2.0 Public/Jazz
WGN-AM	1.8 News/Talk
WDLN-FM	1.0 Public/Religion
WKBF-AM	1.0 Country
WKEI-AM	1.0 Middle of the Road
KSUI-FM‡	0.8 Public/Classical
WLLR-AM	0.8 Country
WLS-AM	0.8 Talk
WMT-AM	0.6 News/Talk
KUNL-FM‡	0.4 Public/Diversified

*Augustana College; †St. Ambrose U.; ‡State U. of Iowa; @U. of Northern Iowa

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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 S
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 "A," "C," "I," "L" and "B" (billed).

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):

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

Payment:
Enclosed ☐
Bill Me ☐

- Station Type: ☐ TV ☐ Radio
Broadcast: ☐ Over-the-air ☐ Cable ☐ Carrier Current
☐ Please send me more information about U•NET

going on the first job interview"—the producers "do a lot of remotes, pre-packaged segments," said Harrison. It's taped live in front of a studio audience, including the live band which performs a music video in the middle of each program, segued into from the skit material. The program won the Hometown USA National Video Contest sponsored by National Federation of Local Cable Programmers in Washington, DC last year, beating over 250 entries, in addition to two best program awards on cable in central Michigan.

According to Kate Niehaus, current co-producer of "The Show," the

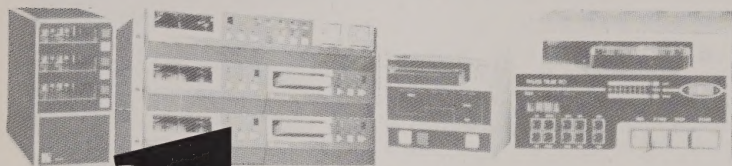
program has changed little under the new management, except for "stronger character development" and a larger variety of characters. They work just as hard on the mock commercials, PSAs and music video in post-production, "which take a while," said Niehaus. "We're perfectionists. When Greg started the show, he set a very high standard. We not only want to meet it, we want to increase it."

"On Line Lansing" is an issue-oriented, panel discussion talk show," said Simonton. "Paul and I rose through MSU Telecasters producing it. 'The producer of the local PBS

station which aired it said it was the top-rated local program on that station," said Gaykowski proudly. The two have dealt with tough issues ranging from abortion to the expansion of the Detroit city airport, but Gaykowski said they won't cover "a national topic unless it has local implications. Like 'The Show,' it strives for quality. I'm not sure there are too many student-produced talk shows that bring in such high-quality guests and end up with such a quality program."

"MSU Telecasters...doesn't carry you. Anyone who walks in must

care. You can't just walk in and be force-fed television," said Simonton. "It's something you've got to work with, learn as you go, all hands-on. No textbooks; but everyone there by the time they reach senior status [has] had the classes. It complements the classes...very well." The MSU Telecasters experience must mean something, not only because of the broad range of national TV series and production houses that Telecaster alumni have moved on to, but also because "they do keep in touch," said Simonton.



#

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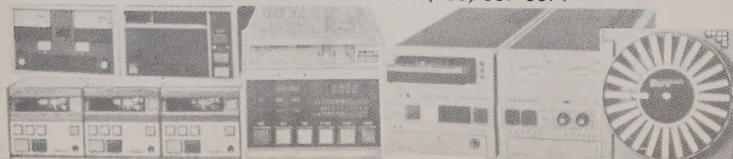
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KCMU

◀ Page 16

hours a week in a department, then the department head recommends you to the PD for an air shift. You work the 2-6 [a.m.] shift, then if you prove yourself there, you can get a daytime or evening shift."

Two other notable KCMU program elements are a five-minute newscast produced by a class of journalism students and "Earth on the Air," an environmental news show by a group of independent producers using KCMU's facilities, distributed to seven stations.

KCMU's listeners are loyal and generous. On-air fundraising generates about 85% of station revenue. While KUOW's marathons consist of the laid-back, conservative classical music NPR-style fundraisers, KCMU's are "entertaining," Knab explained. The marathons are held four times a year, each limited to a week's duration in order to maintain DJ enthusi-

asm, according to Mara. "We tell the DJs to be themselves," added Knab. "Tell the audience why they're volunteering at the station, convince them why they should support the station. It gets silly; gets funny."

For example, one volunteer is an impressionist who did a series of carts in different voices, such as an old grandpa saying why he really likes this station. Others make tape loops of bits from horror movies that have to do with money. KCMU also announces fundraising challenges to the listeners, pitting neighborhoods against each other to donate more or giving a prize for the donation from furthest away. "We give away tons of premiums," Knab said, thanks to good cooperation from the record labels and local businesses. KCMU even runs "pitch workshops" before each fundraiser for every DJ to get them prepared. There's "a lot of food here to make it exciting, make it a party." That atmosphere produces results.

Knab reports to the Director of Broadcast Services, who is also station manager of KUOW-FM, the NPR affiliate on campus. The stations share the same engineer and some secretarial help. According to Knab, the director is "very supportive" of KCMU and Knab's efforts. Indeed, over Knab's tenure, the annual budget has risen from \$25,000 to \$137,000 currently, all revenue raised by the station.

"All of us are really behind broadcasting to our listeners and not to ourselves," said Mara. "We're a radio station, not a radio club. We're working hard to serve the audience. We put our listeners first."

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