

The National Association of College Broadcasters

# C O L L E G E BROADCASTER

February 1991

Volume 3, Number 5

## Audio Technology

Digital Audio Editing by Computer  
Automation Equipment ► Formats  
and Conformity ◀ Top Station  
Search Awards ► Comedy Chan-  
nel's "Laugh Riot" ◀ Trade  
Publications Review

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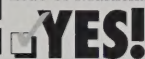
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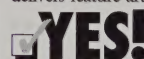
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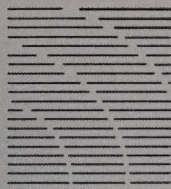
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# C-O-L-L-E-G-E BROADCASTER

February 1991

Volume 3, Number 5

## Audio Technology

Commercial radio and TV stations have jumped on the latest wave of audio technology. We'll look at college stations also benefitting from advances in two new areas: automation equipment and digital audio editing by computer.



### 4 Live Assistant at KCCU

*Can't depend on DJs to be around during exams or vacations? It's no problem to stay on the air, says KCCU-FM.*



### 8 KUHF Edits Audio Digitally with Studer-Dyaxis

*Learn how to edit or create new mixes with CD-quality sound...without razor blades.*

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Cover photo of KPLX/Dallas' chief engineer Ron Eudaly in front of the Live Assistant system, by Steve Walker/BAI. ► Magazine design by Melanie Barash and Jeff Southard. ► Magazine illustrations by Bob Lukens. ► Other photo credits: p.3--(l. to r.) courtesy BAI, courtesy Studer Revox; p.4--Steve Walker/BAI; p.5--courtesy BAI; p.8, 9--courtesy Studer Revox; p.12--courtesy Russ Corey/Off the Cuff; p.13--Gary Gershoff; p.19--courtesy Tekstil Industries; p.23--(l. to r.) courtesy Mercury/Polygram Records, courtesy Roadracer Records, Henry Hilliard Photography; p.28--(l. to r.) Tau Hernandez, Mark Downie, Tau Hernandez, p.29--(top two photos) Mark Downie, (bottom four, clockwise from top left) Mark Downie, Ben Taylor, Mark Downie, Mark Downie; p.30--Rob Gray.

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# Live Assistant at KCCU

by Mark Norman  
Director, KCCU-FM  
Cameron University  
Lawton, OK

*A flexible, low-cost equipment automation system that solves staffing problems over school breaks and holidays*



**I**n the process of establishing a public radio station for southwest Oklahoma, Cameron University was looking for a cost effective method of keeping the station on the air 18 hours a day, 365 days a year. As with many commercial stations in the country, an automation system of some type was in order. As the general manager, I wanted to find an automation system which would meet our on-air requirements and fit into the budget.

## Tying Together Programing

The first step was to consider the programming elements we would be using and how an automation system would assist daily operations. We are a National Public Radio affiliate and air a combination of satellite programs from NPR and from the Beethoven Satellite Network each day, in addition to local reel-to-reel and VHS Hi-Fi programming. KCCU utilizes live satellite, two reel-to-reel decks, three stereo cart machines and a consumer-grade VHS Hi-Fi player. We use the VHS unit for time shifting (recording the feed for delayed broadcast) of the Beethoven Network. The VHS machine allows KCCU to air 90 dB quality audio for up to six hours, a task requiring four playback reel-to-reels otherwise. (See the article profiling the use of VHS players for college radio programming in the April/May 1990 *College Broadcaster*.)

As a noncommercial station, we need only a few cart machines for PSAs and station IDs. Every day or two we record two 10-minute carts with a string of 18-30 second spots on each, separated by cue stop tones,

to run in two of the three cart machines. These carts run during walk-away times when automation is in effect. We use the third cart player for liners and station IDs.

## Choosing a System

After evaluating our programming sources, we started to look for an automation system which would tie all these sources together. After analyzing several options, we believed the Live Assistant from Broadcast Automation, Inc., would be an excellent system to meet our needs. We decided we needed a simple sequencing-type automation system. The more sophisticated, computer-based systems are nice, such as the Sentry automation system which works on real time, but required a \$500 interface box for each piece of interfaced equipment. Even Broadcast Automation, Inc., offered other systems that did such things as track specific carts as they ran, putting their numbers onto a computerized log for printout to verify when spots ran. However, these systems' extra features—usually more valuable to commercial stations—also make them more expensive. It is also harder to interface consumer-grade and broadcast-quality equipment together with such systems. Live Assistant had the features we needed and cost only \$2,500 in 1989 (about the same price today).

## Live Assistant Features

Live Assistant includes eight input sources, of which we currently utilize seven. The unit plays sources in any order with 24 programmable events. The system uses thumbwheel operation, a dial selector, which allows the operator to see instantly which sources are programmed and in what order. LED displays tell the operator at a glance which source is on the air and which is next. Built-in silence sensor and closed-loop fail safe features prevent dead air.

Live Assistant works very simply by utilizing tones to trigger the sources in the sequence in which they are dialed. The thumbwheel selection system allows an operator to dial up a sequence of

sources in any combination of the eight inputs. Live Assistant is a very user-friendly unit which is vital in a student/training environment like a university radio station.

The reel-to-reel programs supplied from outside have 25 Hz tones built into the tapes. We have also installed a 25 Hz tone generator in KCCU's production room for about \$250 which allows us to put the tones on our own reel-to-reel and VHS tapes.

As for satellite programming, the Beethoven Network includes 25 Hz tones on the left channel for two-minute spot breaks and tones on the right channel for station IDs breaks. NPR programming does not use tones, however, and so it cannot be automated via Live Assistant. Therefore we have to man the board during all NPR programs. This is a negative if you want to be totally automated. We air approximately six hours of live NPR programming per day so it is not a major drawback for KCCU.

## System in Action

Live Assistant allows a station six hours of walk-away time when using VHS Hi-Fi tapes and unlimited walk-away time if you have a satellite program source with tones. During this time, the operator is totally free to work in production or to attend to other station tasks. The system can sequence eight different sources in any order. You can also alternate between two or three sources or repeat a sequence of sources. The unit can also play a sequence of events (rapid-fire or slow transition) and stop for an operator to re-take control.

As an example of the system in operation at KCCU, we might dial 967679 onto the Live Assistant thumbwheel. "9" corresponds to satellite feed source #2 and tells Live Assistant to plug into the Beethoven Network. At the network-supplied tone indicating commencement of a two-minute break, the next program element—"6," which is our second cart machine—is triggered. It plays the PSA spot recorded onto the cart, followed by another spot on "7"—

our third cart machine. Then we go back to "6" for another cart PSA, then to "7" for the fourth spot, and back to "9" to rejoin the Beethoven Network after the two-minute break.

In a somewhat more complicated sequence during non-satellite times, KCCU might dial up 34354346767-3434346767—still less than the maximum 24 programmable events allowed. This engages "3," our first reel-to-reel machine, to play a song. A tone recorded after the song triggers Live Assistant to switch to "4," a second reel-to-reel with a song. Then it returns to "3" for a third song, followed by a station ID on "5," our first cart machine which is designated for drops and liners. Then back to songs with "434," followed by a series of PSA spots with "6767," back to music with "343434," another PSA series with "6767," and then finally stopping to return control to the live operator. Of course, all the spots and songs were recorded in order previously by a KCCU staffer in the production room, but that work can be done on a more flexible student schedule so it's set to go during tough scheduling times for specific air shifts.

Should a last-minute programming change or technical glitch in a programming source occur, Live Assistant will also allow the operator to advance to any source dialed in the sequence or completely disengage from automation at any time. As has occasionally happened at KCCU when a glitch like a jammed cart or a run-out reel-to-reel occurs while no operator is around, we have found Live Assistant's silent sensor quite useful. The unit will start the next source after a pre-determined period of silence of up to 20 seconds. This prevents the embarrassment of prolonged dead air.

While this feature makes Live Assistant pretty much foolproof, KCCU also has a unit which constantly monitors the station's technical operation, tied to a Gentner telephone remote unit. The latter device automatically telephones the designated operator if signal transmission varies beyond FCC technical parameters. This legally fulfills the station's



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

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

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

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Opposite top: No, that's not Mark Norman. It's KPLX/Dallas' chief engineer Ron Eudaly (also on this issue's cover) showing off that station's Live Assistant, used for special projects. Above (top to bottom): Front and rear views of Live Assistant's main unit

technical responsibilities to the FCC regarding station supervision. With that system and Live Assistant's automatic dump to the next programming source in the sequence (we dial in the satellite feed last as a guaranteed back-up), we can literally shut the door as needed with no one at the station and continue programming.

### Recommended Changes

We encountered only a few problems which, if the unit were altered, would make it more effective. The operator is unable to select the right versus the left channel for tone sensing. The unit is factory-set with a tone sensing card that can only detect tones on the left channel. KCCU had to install a separate tone detector on the right channel to sense certain tones from the Beethoven Network.

The unit can fade or cut between audio sources. This feature is selectable by the engineer when the system is installed. However, it would be nice if both the fade time and tone selection could be made by the board operator and not by the engineer to allow more flexibility. In addition, stations would find the silent sensor more useful if the time limit, which is also pre-set by your engineer, could be operator-adjustable. The only malfunction we have had with the system was a short circuit developed by one of the thumbwheels, which was replaced by Broadcast Automation as part of the warranty.

### Overall Evaluation

Live Assistant has been well designed and is an excellent unit to provide the walk-away time often needed at a college radio station during tough staffing times. Since most college stations air very few commercials or PSAs, Live Assistant can be more of

a full service walk-away automation unit than a commercial station with a heavy spot load could get away with.

While Live Assistant is a true sequential automation system, which does not and is not intended for use with a computer logging system, that is also a factor in its simplicity. Our students have had no problem learning to operate Live Assistant.

If your station needs a low-cost, dependable automation system, Live Assistant accomplishes that well. Our unit has been on the air at KCCU since sign-on in July, 1989. It hasn't missed a day of work or been late for a shift since it was put into service. I would not hesitate to purchase another unit for a similar operation. Live Assistant can truly help you solve staffing problems you might encounter during breaks and holidays.

*Editor's Note: The Live Assistant system is one that we feel may be adaptable to other college stations. College Broadcaster chose KCCU to review it because it is a college station that has had the system in place long enough to exploit its capabilities and reveal its shortcomings fully. The author wrote the piece from his personal perspective exclusively in the context of its operation at the station. He was not compensated in any way by any party for this user review. If you have further questions about Live Assistant, please call Broadcast Automation, Inc., at 800/336-8004.*

*We encourage college broadcasters using equipment that is cost effective and which may be uniquely valuable to other college stations to write a user review for College Broadcaster. If you or someone on your staff might be interested, please call NACB at 401/863-2225.*



## Indecency Revisited

The University of California Radio Network (UCRN) has been paying close attention to developments at the FCC regarding so-called "indecent" broadcast program content and the proposed 24-hour ban on such material. KDVS-FM/University of California-Davis, a UCRN member, was among the many college stations that submitted written comments on the subject in response to the FCC's notice just over a year ago. They presented many excellent arguments against a ban.

Now that the appeal against the 24-hour ban has been brought into federal court and consequently has brought the issue back into the forefront of the news, it may be worth revisiting the topic via KDVS's comments. While space limitations prevent us from reprinting it all, you are probably familiar with most of the issues they addressed anyway: the freedom of artists to express themselves, First Amendment rights to broadcast free speech, the FCC's unwillingness to set guidelines for indecent content, and the advantages of "channeling" more explicit programming to later hours when children aren't listening instead of a ban.

However, they also raised several issues from perspectives not commonly considered. The following is excerpted by permission from KDVS's comments submitted by then-General Manager Margaret Tobias and Programmer Jerry Drawhorn and from separate comments personally filed by Jerry Drawhorn. It's food for thought on a topic that will definitely impact college stations.

### Why Put Burden on Us?

By what authority does the FCC require respondents to "defend" a safe harbor period? The safe harbor is the status quo. Rather, it should be the FCC's duty to show the need to eliminate it. Indeed, the District Court in *Action for Children's Television* said that the FCC must clearly state why any of the changes it proposed in its formulation of the definition of "indecent" and "safe harbor" was necessitated. However, the FCC required respondents

to provide countervailing evidence. (In fact, the FCC noted their inability to gather statistical information on children in the broadcast audience and the degree of supervision, though they had two years to develop this information. Yet they demand this data from petitioners, who had only two months to file comments with the FCC.)



Glenn Gutmacher

### On-Air Disclaimer Problems

Under the guidelines for indecent program content, all material that generally have "warnings" preceding their broadcast would be banned. "Warnings" would be merely a "red-flag" to community members who would wish to collect evidence (recordings) valuable

to enabling the FCC to undertake an enforcement action. The airing of a warning would, in fact, become an admission of guilt and intent. This is clearly not the intent of "warnings" as applied in the *Pacifica* decision or subsequent actions by the courts or the FCC.

### Is the FCC Censoring?

The FCC frequently refers to its absence of prior restraint as evidence that it is not involved in "censorship." This reminds me of a story told by Kurt Weill about the Nazi methods of suppressing his plays:

"The Nazis could claim that they never prevented me from writing any of my plays. They were burned, the public performances were banned, and I was eventually threatened with imprisonment for disseminating them—but they never said I couldn't write them."

Weill's comments express the position that there are less obvious ways to suppress freedom of speech. Threatening someone with jail, a substantial fine, or with terminating their access to the public airwaves by a license denial are powerful ways to discourage a broadcaster from venturing into areas that might even refer to sex. Yet the FCC is not only restrained from censorship (in the sense of "prior restraint") but also is restricted from promulgating "a regulation or condition...which

shall interfere with the right of free speech by radio communication." Simply said, a 24-hour ban on any protected speech would be such a regulation.

### The "Chilling Effect"

The FCC should solicit comments from record labels and video producers on the relationship between radio/TV airplay and the production and distribution of recordings to consumers. We believe that they will agree that a record/video that has no hope of airplay would generate little or no sales and consequently (almost without exception) would never be produced.

Airplay is also relevant to distribution and accessibility in record and video retail stores. Consumers do not generally purchase a recording or video unless they have heard it first. Broadcasting is the primary determinant of listener awareness of recordings. This is why record labels are intensely interested in radio and video airplay. Labels subsidize tours of performers in areas where they receive airplay. Local nightclub or concert hall appearances occur as a result of the exposure received in regional radio airplay.

The point here is that the free speech of the music performer, poet, comedian or dramatist would be doubly abridged by applying a 24-hour ban on "indecent" material. In addition, public access to this material would be seriously restricted. Only the tamest material would likely reach the audiences to the degree necessary to support its commercial release. In *Red Lion Broadcasting Co. v. FCC*, the Court stated,

"It is the purpose of the First Amendment to preserve an uninhibited marketplace of ideas...It is the right of the public to receive suitable access to social, political, esthetic, moral, and other ideas and experiences which is crucial here. That right may not constitutionally be abridged either by Congress or the FCC."

### Particularly Harms Noncommercial

Noncommercial radio has been established by the FCC and Congress in order to increase the diversity of broadcasting by reducing the influence of profit-making decisions on program selection:

"Public broadcast stations [by] the very definition of the service...makes [them] very different, in programming terms, from their commercial counterparts. With this in mind, we expect that...the programming of these stations will reflect their special status and they will provide their communities with significant alternative programming designed to satisfy the interests of the public not served by commercial broadcast stations." (98 FCC 2d 746 at 751 (1984), emphasis added)

### Staffing, Management Impact

Most noncommercial stations do not have the financial resources to fight an extended legal battle

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EDITORIAL

Page 10 ▶



## Indispensable Resource

Dear NACB:

Again, thanks for becoming an indispensable resource for the college radio station. Your [magazine's] balance of legal, technical, programming and management issues has hopefully positioned *College Broadcaster* for a secure future in the changing world of student-run media.

At KSJS-FM, our number one problem is money so your value became obvious again last month when I requested information on how to conduct an on-air [fundraiser]. You sent me a transcript of a fundraising/underwriting session from the 1989 NACB conference featuring experts discussing their experiences in the areas of concert promotion, underwriting of spot announcements and on-air [fundraisers]. It proved to be so full of information and practical examples that we optically scanned the document, broke it down into three separate money-issue papers and made it required reading for department heads. Just that information alone was worth an entire yearly membership fee. With the money we make, next year we'll try to send a representative to your conference.

Keep up the good work.

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

*Mike, we're glad the fundraising information was helpful. That transcript and several others from past NACB conferences are available free to NACB members. Audio and video tapes of many other sessions are available at cost. For a complete list of available tapes, refer to the insert in the January, 1990 issue of College Broadcaster or call NACB at 401/863-2225. Our resources are meant to benefit you.*

## Music Charts

Dear NACB:

We at WCCG are very appreciative of the materials included in your publication. I would like to take this opportunity to inform you of our satisfaction with your magazine and to send a copy of our playlist to be included in a future issue. We are a rare college station in that we successfully execute a top-40 format. I hope you find this playlist suitable for your publication. Again, thank you for your time.

Bill Paterson  
Music Director, WCCG-AM  
Canisius College  
Buffalo, NY

*We're glad you like College Broadcaster and we're happy to receive your playlist, which is indeed published in this issue along with others we have received. Any college station with any format may submit their playlists as explained on the "Music Charts and Playlists" page in every issue.*

## Top Station Search Rewarding

Dear NACB:

Please find enclosed the "Top Station Search" application of WSUP Radio. Also included are appropriate supplemental materials for each category...

We feel the "Top Station Search" is an excellent opportunity for college broadcasters to gain recognition among their peers. Even if WSUP fails to receive top honors in the NACB competition, the process of working together as a team to compile entry materials has been a rewarding one. It allows us to feel proud; it reinforces the values that have made WSUP a key component in students' education and lives at the University.

Thank you for the opportunity to promote our station through the "Top Station Search" competition.

Dr. George E. Smith  
Gen. Mgr., WSUP-FM  
Univ. of Wisconsin - Platteville  
Platteville, WI

Congrats on NACB! We have enjoyed and profited from your publication—and we now want to fully commit to the organization. We are also submitting an application and materials for the Top Station Search. What a great idea to reward student achievement!

Please send us the NACB Station Handbook and any other information ASAP. Thanks a lot! Keep up the good work.

John Buckler  
Faculty Advisor, WOB-FM  
Otterbein College  
Westernville, OH

*Professor Buckler, you should have received the Station Handbook and other membership materials by now. The "Top Station Search" competition results are presented in a feature article on pg. 25.*

## FCC Imitation Scam?

Dear NACB:

Look what I found in my mail when I went back to work [after New Year's]. It's just a guess but I think things like this happen far too often. Companies send us material directed toward our ignorance, trying to get us to buy a product or

service that we cannot and will not ever use. Could you please pass the word on to other stations to be on the lookout for the people who are out to take advantage of us, and to give us some advice on how to combat these kinds of sly tactics?

Gary Coleman  
Gen. Mgr., WWSU-FM  
Wright State University  
Dayton, OH

*Editor's Note: Gary is referring to a private company called Federal Licensing, Inc., which has been sending an official-looking mailing to college stations whose licenses are due for renewal, offering assistance in the process for a fee. Since the mailing is not illegal or fraudulent in any way, nothing can be done to stop this company. To defend against possible abuse, if you feel at all unsure about a product or service being offered to college broadcasters, call NACB for advice.*

## Ratings Help

Dear NACB:

I wanted to send you a note expressing my appreciation for the great work that you are doing. I have been reading *CB* since its first issue and the progression I have witnessed, in both the quality of writing and aesthetic appeal, have been tremendous!

Prior to my present position with the Independent Music Network, I worked for four years at WIDB 104.3 Cable FM/600 AM (Southern Illinois University at Carbondale) as a DJ, show producer, and eventually program director. As a station manager, I wish that I had the resources available to me that NACB now offers.

It's great to see that an organization like NACB is working towards establishing the much deserved credibility that college radio deserves.

In the April/May 1990 issue of *CB* there was an article discussing audience ratings for college radio and TV. It primarily focused on why the major ratings services did not include data on college stations. Also mentioned were ways that college stations could do their own ratings assessments.

NACB should continue their work to enhance the credibility of college broadcasters. I strongly feel that a key element in this process is for stations to have accurate and comprehensive audience data. Though the potential audience for a college radio station in a metropolitan area may be in the hundreds of thousands, advertisers, other sponsors, and the station management need reliable data on actual audience size and demographic breakdown.

Perhaps NACB could provide affiliated stations with a sample phone survey that the stations



# KUHF Edits Audio Digitally with Studer-Dyaxis



by David E. Knodel, Chief Eng., KUHF-FM, University of Houston - Houston, TX

**D**igital audio editing adds new dimensions to audio production. Editing a digital copy leaves the original recording intact, yet, since a digital copy is an exact replica of the original, there is no generational loss such as increased noise and distortion from dubbing.

Editing audio in the digital domain provides random and multiple access to sound segments, offers the advantages of precisely changeable yet repeatable edits and settings, and makes possible the digital processing of the sound for changes in amplitude, response, pitch and speed.

On the down side, digital editing can be time consuming. The sound segments must be uploaded and the completed mix downloaded in real time, unlike mounting and unmounting a reel of tape. Mixing multiple tracks or changing parameters such as gain in the sound files can tie up the computer for periods of 30 minutes to an hour, depending on the length of the sound files and complexity of the mix. Moreover, since you are freed from mechanical concerns and have great flexibility while editing in the digital domain, you can (and often do) spend more time producing a higher quality product.

### Studer-Dyaxis Components

The Studer-Dyaxis audio workstation consists of three basic units: the audio processor, disk drives, and MacMix software. The system is controlled by a Macintosh computer not provided by Studer; however, heavy discounts on Macintoshes are usually available to colleges and universities.

The 1.75"-high audio processor provides the system interface, with digital and balanced analog

(audio) inputs and outputs compatible with AES, SPDIF, SDIF and other standards. The processor also provides a SCSI interface for the disk drives and Macintosh computer, and a serial control port for the Macintosh. The 5.5"-high 320-megabyte fixed disk drives store about 28 minutes of stereo audio, sampled at 48kHz. KUHF uses five drives for a total storage capacity of 1.6 gigabytes (GB), which is about 2.5 hours of stereo 48kHz audio. Studer now provides single drives with storage up to 1.2GB. The disk drives are especially selected and configured to be fast.

The Macintosh computer controls the digital processor and provides the user interface while running MacMix software, and includes a CPU, keyboard, display and mouse. Although the software will run on the compact Macintosh SE, the Macintosh II is much faster and has a larger display, both of which are helpful in running MacMix. In addition, the Mac II has slots which allow the addition of accessory cards as they become available (a digital signal processor board is currently available which allows manipulation of equalization, etc). The recently introduced Macintosh IIsx provides a faster, more economical alternative if the single accessory slot would not be a handicap. The processor and noisy disk drives (since upgraded by Studer to run quieter) rack-mount and, due to limitations of the SCSI interface, must be near the Macintosh CPU; the keyboard and display can be somewhat remotely located. KUHF's Mac serves as a workstation on our network for word processing and other office tasks when not being used for digital editing.

### Using the MacMix Software

The MacMix (version 2.3) software is a faithful implementation of the Macintosh interface, using the familiar menu-bar and dialog boxes with items grouped as a Mac user would expect. It also provides multiple windows with grow-boxes, multiple selections, familiar keyboard shortcuts such as tab and shift-tab selection, and support for MultiFinder.

The software is intuitive enough that an experienced tape editor can become comfortable with the system in a week, even less if s/he is familiar with a Macintosh.

After recording from either analog or digital inputs, the sound resides in a large sound file on disk. It is represented on screen in a "View" window which displays a graphic representation of sample amplitudes in the sound file. The amplitude can be magnified and the View can be zoomed in for precise editing or out to an overall scale as needed to locate larger segments.

Segments can be selected to be cut (skipped) on playback within the View by moving cursors to mark the in- and out-edit points; any portion of the sound file around the edit can be auditioned as necessary to adjust the edit points. The sound can even be "scrubbed" back and forth using the mouse as though rocking the reels of a tape recorder to find an edit point.

With these techniques, a portion of the sound in a View can then be selected and copied into a "Mix" window which graphically represents an edit list of the segments in order, indicating cuts, fades, cross-fades, and fader and pan-pot settings for each. In the Mix window, changes in level can be made on an entire segment using the faders and pan pots, or more complex changes can be accomplished within a segment by drawing an envelope to indicate multiple gain changes. Two or more Views can be mixed simultaneously as multiple tracks in addition to the standard cross-fades and cuts to the next segment. Segments can be easily swapped, slipped in time, or seamlessly looped, using typical Macintosh techniques such as selecting and grabbing.

Edits are auditioned using a "Fast-mix" which saves time and disk space but can't audition changes in volume other than fades and cross-fades. Short segments across edits can be "Slow-mixed" to match levels. When the edit list in the Mix window is complete, Slow-mix is used off-line to create a new sound file based on the edit list in the Mix window. This process can take half an hour or more for long files or files with multiple tracks or gain changes.

The resulting composite sound file is a digital master which can be edited further or played through either the digital or analog ports for recording on external equipment. The Studer-Dyaxis workstation supports SMPTE time code (that video standard has been adopted for digital audio as well) for applications requiring synchronization or



## An add-on to a Macintosh computer brings audio editing into the digital age

triggering external events. However, it does not allow access to the various subcodes in the digital audio format, such as track numbers on CDs or R-DAT skip codes.

### Uses at KUHF

KUHF uses the Studer-Dyaxis workstation to edit classical music captured live on digital audio tape. This editing requires manipulating segments as long as a symphonic movement or as short as a single note, with precise attention to such detail as spacing and preservation of background sound. We've found the Diaxis workstation to be up to the task, doing a precise job well.

We have edited a compact disc from Houston Symphony Orchestra performances of the Shostakovich 5th Symphony to produce a CD used as a symphony membership incentive. KUHF regularly

makes detailed changes in Houston Symphony concerts for broadcast, sometimes at the request of conductor Christoph Eschenbach. We have also produced commercial CDs featuring violinist Freddell Lack and cellist Anthony Elliott, both artists in residence at the University of Houston, and the U. of H.-based Lyric Art Quartet, among others. The first CD of the Lyric Art Quartet series is available on Bay Cities Music #1009 for those who would like to hear a sample of the editing from a Studer-Dyaxis workstation.

### System Problems and Manufacturer Response

Although KUHF has found few bugs, we find it annoying that the software doesn't remember digital input-output settings, window size and magnification. In addition, selections under the Options menu such as "Fast-mix," "Always Display," and others have to be tediously reset at the beginning of every session, even though we always use the same settings for many options. Default file settings would therefore be a handy product upgrade, especially when using a back-up system to swap out projects on the system's disk drives.

Another major headache arises when sound files are moved (when you unexpectedly run out of space, for example—a common occurrence): Since there is no way to update the location of the Views used in the Mix, each time the Mix window is opened thereafter you must laboriously tell the software where each View in the Mix is located, a process which can be mind-numbing for a large

number of segments scattered across five disk drives in a complex mix. However, larger capacity disk drives available today allow for more Views to reside on the same disk, reducing the number of references to auxiliary disk drives that you must tell the computer.

KUHF has also had considerable trouble with intermittent and crippling hardware problems. Studer has been responsive and diligent in searching for the problem with us, loaning us equipment during the multiple extended service periods required for the problem to manifest itself in the Studer shop.

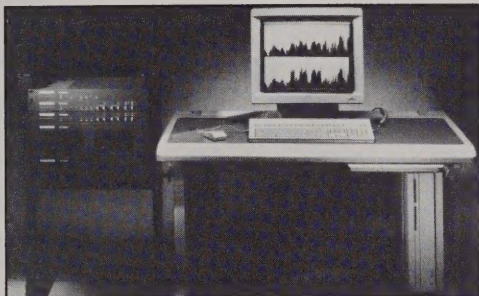
The intermittent component was isolated and replaced; we now believe our hardware problems have been resolved, and we again enjoy using the system and find it productive. Additionally, Studer continues to upgrade the product. We have recently ordered the Digital Signal Processing/Accelerator and MacMix software upgrade (version 3.12) to further enhance our productivity and to add digital processing options. This should

solve some of the problems KUHF has experienced. We plan to add additional on-line storage and back-up in the future as budgets permit.

If you are planning to purchase a Studer-Dyaxis workstation, be sure to plan for enough disk drive storage. Realize that you need twice as much space as your original segments occupy since the final Slow-mix produces another complete sound file from the segments. If you don't need to make changes in gain, you can use the Fast-mix mode which builds much shorter files for the transitions only. Another question to consider is back-up of sound files, both for protection (we have had a disk drive crash) and to allow multiple projects to be swapped to and from the editor's disk drives through back-up and restoration.

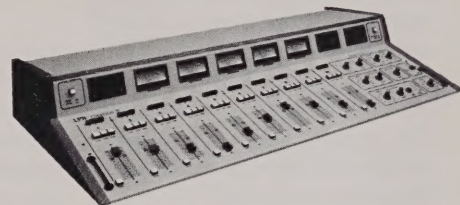
*Editor's Note: The Studer-Dyaxis system is one that we feel may be adaptable to other college stations. College Broadcaster chose KUHF to review it because it is a college station that has had the system in place long enough to exploit its capabilities and reveal its shortcomings fully. The author wrote the piece from his personal perspective exclusively in the context of its operation at the station. He was not compensated in any way by any party for this user review. If you have further questions about Studer-Dyaxis, please call Dave Bowman at Studer Revox: 615/254-5651.*

*If you would like to write a user review for College Broadcaster, call Glenn Gutmacher at 401/863-2225.*



Opposite top: (l. to r.) Asst. Audio Engineer Darren McDougal, Audio Supervisor Jim Kirkpatrick, and Sr. Audio Engineer Don Ashley gather round the recently installed Studer Dyaxis at J.C. Penney's corporate production facility in Dallas. Above: the Studer Diaxis hard disk digital audio system

# The answer is LPB.



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

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

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

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## Free Music and Videos Are a Call Away

Music servicing list compiled by Glenn Gutmacher

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

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

*If the labels recommend that you be a trade reporter (which should help you get better record service in general), there are several college music trade magazines with clout (some are mentioned in the following listings). Call NACB at 401/863-2225 for further information.*

*The following information is excerpted from NACB's databases and will be available free to member stations as part of a future installment of the NACB Station Handbook.*

### First Warning

594 B'way, Suite 1104, New York, NY 10012 • Doug Schoemer, 212/925-7220 • Audio and Video

"We don't have any requirements," said Doug in response to minimum station power, audience size, hours programming a particular music format, or trade reporting. The last one may help, however, because Doug says he won't service a station "only if I haven't heard of them." Yet there is a way your station can make its way onto Doug's list. "If they take the time to write to me and tell me what they're about, they'll get everything that we have."

"We send a lot of records," he said—servicing 750 outlets, including "a lot of carrier currents and cable." As for playlists, "I really appreciate that, but I don't have to have them." First Warning represents a broad musical spectrum, including blues, folk, reggae, and alternative rock. Sample acts include: Jolly Boys (reggae), Terry Garland (blues), and Hex, Clockhammer, and Divine Weeks (new rock). Videos for Clockhammer, Jolly Boys and Hex are also available to college TV.

### K-tel International

15535 Medina Road, Plymouth, MN 55447 • Laura Starita, 612/559-6883 • Audio and Video

You may remember K-tel as the label that sold those "best of..."-type compilation LPs in the '70s. Well, they still do that. "We don't service our compilations to radio generally, unless they're willing to pay a small charge for royalties, etc.," said Laura. However, K-tel has also just started servicing college stations with their new product. Since college is a new market for them, they're still loose on requirements: No minimum wattage, audience size or trade reporting. However, "if they don't report to trades," says Laura, "I like a playlist to show they're actively involved."

K-tel offers jazz, new age, rap and urban. Stations need not air a minimum number of hours of a particular music genre to get serviced. Some artists on their roster include: jazz—Tom Coster (formerly with Santana), new age—Bill Wolfer, rap—MC Smooth, urban—Lenny Williams (former lead singer of Tower of Power). Videos are available for their rap and urban acts. "As long as I know they're a legitimate station/show, I have no problem servicing them at all," said Laura.

### Megajam Records

1639 Madison Ave., Memphis, TN 38104 • Karen Higgenbottom, 901/272-9380 • Audio and Video

Yet another flexible label: Megajam has no minimum wattage, audience size or trade reporting requirements. Playlists are preferred, however. They service "nothing but R&B," said Karen. Phalon is their newest soul/rap act (out this month), Larry Springfield, another soul artist, is coming out later this year. Two other back catalog soul acts are Chris MacDaniel and Omara. Videos are available for Phalon and Chris MacDaniel. There is no strict rule on the amount of R&B the station must program in order to get serviced.

### Nettwerk

1717 W. 4th Ave., Vancouver, BC V6J 1M2 • Sue Patel or George Maniatis, 604/687-8649 • Audio and Video

Sue admits that their "mailing list is quite small," but because it's still early in the year, there is room for new station additions if you contact her soon. By mid-year, however, there is "no way" any stations can be added. To get serviced, reporting to trades helps (she mentioned *CMJ*, *Rockpool*, *Gavin*, and *The Hard Report* as preferences). However, it is determined on a case-by-case basis, "depending on the station's playlist [which Sue likes to see regularly] and on the music director." "I won't just send records to people who just want to stock a library," she added.

Nettwerk is an "eclectic" label, with music ranging from "industrial to folk-pop." Some current acts include: Skinny Puppy, Grapes of Wrath, Consolidated, Lava Hay, Sarah McLaughlin, and MC 900 Ft. Jesus. They also have product for stations that put dance music into regular rotation. While all acts have videos, "a lot of our artists are licensed to major [labels] in the states," Sue explained. Therefore, promotional videos would have to be approved by them. However, some acts, such as Severed Heads, are not licensed so Nettwerk handles their videos directly. While Sue mostly handles college stations, while George coordinates the mailing list for specialty mix or dance shows (he also services clubs with 12" singles) and videos for acts licensed to other labels in the U.S. (Note: Starting April, 1991, contact Sue at their new U.S. office: 594 Broadway, Suite 901, New York, NY 10012)

### Playback

P.O. Box 630755, Miami, FL 33163 • Jack Gale, 305/935-4880 • Audio and Video

"We do just country," says Jack, which not many college stations play, he believes. But if country releases

don't "just go in the trash basket" at your station, you should call him. Playback services George Jones, Johnny Cash, and they "do a lot of the Nashville Opry acts." Playback releases four records a month and at least one CD a month. Arista Records' Nashville office handles their acts' promotional videos. (Contact Craig Campbell of Jeff Walker at 615/269-7071; the supply is limited.) They have no station requirements except that a regular show be programmed country--and not just with major label releases. "If they're playing independent country labels and not just the RCA's, we'll service them with something every few weeks," said Jack.

### EDITORIAL

◀ Page 6

or pay fines levied by the FCC. Such stations may well decide to forego the broadcast of controversial but constitutionally-protected speech because of these threats. In order to protect themselves, such stations may be compelled to avoid employing staff or volunteers who come from social groups that as a rule see no "offensive or sexual content" to the words in question.

Educational licensees will also face a special hardship since the censorship of views, ideas, and culture is particularly sensitive in institutions of liberal arts-based higher education. We maintain that noncommercial stations will have to completely reorganize their management structures and attachments to colleges and universities if regulations restricting the right to free speech by radio are imposed.

As the federal court deliberates its decision about the 24-hour ban in the near future, we hope it keeps the above arguments firmly in mind.

*Editor's Note: The UCRN is organizing "A Day of Decency" on March 4, with its nine member college stations running special programming and promotions geared to raising awareness of, and encouraging public response to, the issue of broadcast censorship.*



# 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. Fall 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.

## Atlanta, GA -26 stations ranked

Station	AQH	Format
WVEE-FM	18.7	Urban Contemporary
WKLS-FM	11.0	Album Rock
WAPW-FM	10.8	Contemporary
WSB-FM	7.2	Adult Contemporary
WSB-AM	5.9	Middle of the Road
WYAY-FM	4.7	Contemporary Country
WPCH-FM	4.2	Easy Listening
WKIX-FM	4.1	Country
WZGC-FM	4.1	Classic Rock
WPOX-FM	4.0	Oldies
WGST-AM	3.8	News/Talk
WSTR-FM	3.5	Adult Contemporary
WAOK-AM	2.6	Gospel
WALR-FM	2.0	Urban Contemporary
WYAI-FM	2.0	Simulcast WYAY-FM
WABE-FM*	1.3	Public/Classical
<u>WCLK-FM†</u>	1.2	Public/Jazz
WCNN-AM	0.9	News
WIGO-AM	0.9	Oldies
WQXI-AM	0.8	Middle of the Road
<u>WRAS-FM#</u>	0.7	(20th) Public/Album Rock
<u>WREK-FM@</u>	0.1	(26th) Pub./Diversified

\*Atlanta Bd. of Ed.; †Clark Atlanta U.; #Georgia St. U.; @Georgia Tech.

## Cincinnati, OH -31 stations ranked

Station	AQH	Format
WLW-AM	14.7	Adult Contemporary
WEBN-FM	12.7	Album Rock
WKRO-FM	12.6	Contemporary
WIZF-FM	8.7	Urban Contemporary
WGRR-FM	5.8	Oldies
WUBE-FM	5.1	Contemporary Country
WWNK-FM	5.1	Adult Contemporary
WWEZ-FM	5.0	Soft Adult Contemporary
WCKY-AM	4.4	News/Talk
WRRM-FM	4.2	Adult Contemporary
WKRC-AM	3.6	Adult Contemporary
WOFX-FM	3.4	Classic Hits
<u>WGUC-FM*</u>	2.1	Public/Classical
WBVE-FM	2.0	Country
WSAI-AM	1.0	Oldies
WTSJ-AM	1.0	Contemporary Christian
<u>WYXU-FM†</u>	1.0	Public/News/Talk
WMLX-AM	0.8	Nostalgia
WRBZ-FM	0.7	New Adult Contemporary
WTUE-FM	0.7	Album Rock
<u>WNKU-FM#</u>	0.2	(Tied 25th) Public/Ethnic

\*U. of Cincinnati; †Xavier U.; #Northern KY U.

## Dayton, OH -36 stations ranked

Station	AQH	Format
WGTZ-FM	14.1	Contemporary
WTUE-FM	9.6	Album Rock
WHIO-AM	9.3	News/Talk
WAZU-FM	9.2	Album Rock
WHKO-FM	6.5	Country
WWSN-FM	5.7	Adult Contemporary
WLW-AM	5.1	Adult Contemporary
WVUD-FM	4.6	Adult Contemporary
WYMI-FM	4.4	Oldies
WONE-AM	3.3	Country
WDAO-AM	3.1	Black
<u>WCSU-FM*</u>	2.7	Public/Urban Contemp.
WFPB-FM	2.7	Contemporary Country
WCLR-FM	1.7	Easy Listening
<u>WMUB-FM†</u>	1.3	Public/Big Band
WBVE-FM	1.3	Country
WOFX-FM	1.2	Classic Hits
WING-AM	1.1	Oldies
WKSU-FM	1.1	Contemporary Country
<u>WYSQ-FM#</u>	1.0	(Tied 20th) Pub./Diversifd
<u>WGUC-FM@</u>	0.5	(Tied 24th) Public/Classical
<u>WYXU-FM@</u>	0.5	(Tied 24th) Pub./News/Talk

\*Central State U.; †Miami U.; #Antioch U.; @U. of Cincinnati; @Xavier U.

## Indianapolis, IN -26 stations ranked

Station	AQH	Format
WFMS-FM	14.5	Country
WZPL-FM	13.7	Contemporary
WFBQ-FM	12.1	Album Rock
WTLF-FM	11.7	Black
WIBC-AM	9.7	Middle of the Road
WFXP-FM	7.2	Classic Rock
WENS-FM	6.3	Contemporary Country
WKLR-FM	5.1	Oldies
WTPI-FM	4.2	Soft Adult Contemporary
WXTZ-AM	2.4	Easy Listening
WTUX-AM	1.9	Music of Your Life
WTTT-FM	1.4	Album Rock
WFI-FM	1.0	Public/Diversified
<u>WJCF-FM*</u>	0.9	Public/Jazz
WXIR-FM	0.8	Contemp. Christian
WLW-AM	0.7	Adult Contemporary
WNDE-AM	0.7	Talk
WPZZ-FM	0.7	Gospel
<u>WBDG-FM†</u>	0.3	(Tied 21st) Public/AOR
<u>WICR-FM#</u>	0.0	(26th) Public/Diversified

\*Butler U.; †Wayne Twshp. HS; #U. of Indianapolis

## Knoxville, TN -24 stations ranked

Station	AQH	Format
WIVK-FM	28.2	Country
WIMZ-FM	14.0	Album Rock
WOKI-FM	13.7	Contemporary
WEZK-FM	10.0	Soft Adult Contemporary
WMYU-FM	8.3	Adult Contemporary
<u>WUOT-FM*</u>	4.1	Public/Classical
WIVK-AM	3.8	Simulcast WIVK-FM
WIMZ-AM	2.1	Simulcast WIMZ-FM
WQBB-AM	2.1	Music of Your Life
WRJZ-AM	2.0	Religion
WCKS-FM	1.6	Classic Rock
WKNF-FM	1.5	Oldies
WNOX-FM	0.9	Country
WKXV-AM	0.7	Religion/Gospel
<u>WUTK-AM†</u>	0.7	News
WDLY-FM	0.6	Contemporary Country
WGAP-AM	0.3	Country
WGAP-FM	0.3	Country
WSEV-AM	0.2	Contemporary Country
<u>WUTK-FM#</u>	0.0	(Tied 22nd) Public/AOR

\*#U. of Tennessee

## Lansing/E. Lansing, MI

28 stations ranked

Station	AQH	Format
WTLF-FM	17.6	Country
WVIC-FM	13.0	Contemporary
WJXQ-FM	9.0	Album Rock
WMMQ-FM	6.5	Classic Rock
WGOR-FM	6.0	Contemporary
WJIM-FM	5.4	Soft Adult Contemporary
WIBM-FM	4.9	Oldies
<u>WKAR-FM*</u>	4.8	Public/Classical
WFMK-FM	4.6	Adult Contemporary
WJR-AM	4.0	News/Talk
WLS-AM	3.6	Urban Contemporary
<u>WKAR-AM†</u>	1.9	Public/News/Talk
<u>WDBM-FM#</u>	1.7	Public/Diversified
WJIM-AM	1.6	News/Talk
WUGN-FM	1.4	Public/Inspirational
WKKP-FM	1.3	Contemporary
WXL-AM	1.3	Urban Contemporary
WIOG-FM	1.1	Contemporary
WUNN-AM	0.8	Religion

\*#Michigan St. U.

## Lexington/Fayette, KY

20 stations ranked

Station	AQH	Format
WKQQ-FM	21.2	Album Rock

WVLK-FM	17.9	Contemporary Country
WLAP-FM	15.7	Contemporary
WCKU-FM	13.3	Urban Contemporary
WVLK-AM	4.4	Adult Contemporary
WTTT-FM	4.0	Oldies
<u>WUKY-FM*</u>	3.5	Public/Diversified
WCOZ-FM	2.2	Soft Adult Contemporary
WLPX-FM	2.0	Adult Contemporary
<u>WEKU-FM†</u>	1.8	Public/Classical
WLW-AM	1.3	Adult Contemporary
WCGW-AM	1.1	Gospel
WHRS-AM	1.1	Big Band
WLAP-AM	1.8	Oldies
<u>WREL-FM#</u>	1.1	Public/Diversified
WJMM-FM	0.9	Religion
WLXG-AM	0.7	Talk
WHAS-AM	0.4	Adult Contemporary
WAXU-AM	0.2	Country
WNVL-AM	0.2	Contemporary Country

\*U. of KY; †Eastern KY U.; #U. of KY

## New Haven/Meriden, CT

36 stations ranked

Station	AQH	Format
WPLR-FM	10.6	Album Rock
WKCI-FM	10.5	Contemporary
WELI-AM	7.8	Adult Contemporary
WKSS-FM	5.6	Contemporary
WVYZ-FM	5.5	Country
WHCN-FM	5.0	Album Rock
WDRF-FM	4.5	Oldies
WFAN-AM	4.2	Sports
WNHC-AM	3.6	Urban Contemporary
WEBE-FM	3.4	Adult Contemporary
WEZN-FM	3.4	Soft Adult Contemporary
<u>WYBC-FM*</u>	3.4	Diversified
WPKT-FM	3.0	Public/Classical
WIOF-FM	2.5	Soft Adult Contemporary
WTCI-AM	2.5	Adult Contemporary
WRCH-FM	2.2	Adult Contemporary
WAYZ-AM	2.0	Nostalgia
<u>WSHU-FM†</u>	1.9	Public/Classical
WCBS-AM	1.6	News
<u>WNHU-FM#</u>	1.4	Public/Diversified
<u>WPKN-FM@</u>	0.8	(Tied 23rd) Pub./Diversifd

\*Yale U.; †Sacred Heart U.; #U. of New Haven; @U. of Bridgeport

## Providence, RI-MA -42 stns. ranked

Station	AQH	Format
WPRO-FM	12.6	Contemporary
WHY-FM	7.2	Album Rock
WWLI-FM	5.9	Soft Adult Contemporary
WWKX-FM	5.4	Urban Contemporary
WWBB-FM	5.1	Oldies
WCTK-FM	4.7	Country
WHUJ-AM	4.7	News/Talk
WSNE-FM	4.5	Adult Contemporary
WWRX-FM	3.9	Classic Rock
WPRO-AM	3.6	News/Talk
<u>WBRU-FM*</u>	2.9	Album Rock
WFHN-FM	2.4	Contemporary
WPLM-FM	2.4	Big Band
WHIM-AM	2.2	Country
WALE-AM	1.9	Talk
WBCN-FM	1.9	Album Rock
WAAF-FM	1.7	Album Rock
WODS-FM	1.6	Oldies
<u>WRIU-FM†</u>	0.4	(34th) Public/Diversified

\*Brown U.; †U. of RI

## Syracuse, NY -30 stations ranked

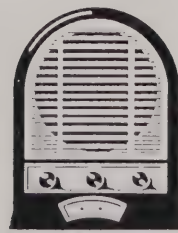
Station	AQH	Format
WNTQ-FM	12.2	Contemporary
WKFM-FM	10.4	Classic Rock
WSYR-AM	10.2	Middle of the Road
WYYY-FM	9.6	Adult Contemporary
WAQX-FM	9.4	Album Rock
<u>WJPZ-FM*</u>	6.5	Public/Contemporary
WRHP-FM	4.9	Beautiful Music
WPCX-FM	3.3	Country
WSEN-FM	3.2	Gold
WFRG-FM	2.4	Contemporary Country
WCNY-FM	2.0	Public/Classical
WEZG-FM	1.8	Soft Adult Contemporary
WHEN-AM	1.8	Adult Contemporary
WSCP-FM	1.8	Country
<u>WAER-FM†</u>	1.7	Public/Jazz
WMHR-FM	1.7	Religion
WRCK-FM	1.6	Contemporary
<u>WRVO-FM#</u>	1.5	Public/News/Talk
WFBL-AM	1.4	Music of Your Life
WNDR-AM	1.4	Country

\*#Syracuse U.; #State U. of NY-Oswego

**Coming Soon . . . Professional Radio Ratings Service Data at a Cost Any College Station Can Afford!**

Birch/Scarborough Research is committed to supporting college broadcasters and wants to make it easy for you to receive the same ratings reports that many commercial stations receive ... at only a fraction of the cost.

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Scarborough  
Research**

Birch/Scarborough Research is the leading supplier of syndicated telephone-based radio audience ratings and qualitative/product usage data in more than 270 markets.





## "Off the Cuff" STV, Univ. of North Carolina Chapel Hill, NC

The U•NET Program Profile features a show currently running on NACB's satellite TV and radio networks. 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.

It's 6 a.m. Sunday morning and the staff of STV's "Off the Cuff" has just finished editing the master tape for their new show. They have been there since 7 p.m. Saturday night taping material, eating pizza, editing comedy skits, talking about Tar Heel basketball, watching "Saturday Night Live," and bragging about how much money they will donate back to STV once they have made it. It is an "Off the Cuff" tradition. They call it EDIT FEAST.

EDIT FEAST is just one phase in the making of "Off the Cuff," a comedy/satire show produced by Student Television at the University of North Carolina at Chapel Hill. It all starts at the writers' meeting where ideas and scripts are tossed around for the next week's show. On the following Monday, the staff has its general meeting where the scripts are assigned to producers, casted, and scheduled for production. They spend the week in production groups taping skits on location. Production time is tight because two other shows are produced at STV along with other specials.

By Saturday night, however, they have enough material to put together a new "Off the Cuff," resulting in such sketches as "Gilligan's Traffic

Island," "Beauty and the Beastie Boys," and "Idiot Trivial Pursuit." These skits take a toll on the staff, "Off the Cuff" producer Russ Corey admits:

"Many of the staff members give up study and social time for the show, including myself. But I feel

it is worth it, because this is what I want to do for the rest of my life and I think it is great that we and other college broadcasters get to do it now."

Last fall, "Off the Cuff" produced nine half-hour shows and a full-hour special celebrating the 75th "Off

the Cuff" show. The special contained seven years of STV comedy including skits produced by some up-and-coming Hollywood writers and directors.

"Off the Cuff" did more than produce comedy skits. Several of the staff members formed "Selective Hilarity," a stand-up/improv group, which put on many live shows which were taped for "Off the Cuff." Fast-food giant McDonald's sponsored the production of 1,500 "Off the Cuff" bumper stickers. And when the university was hurt by state budget cuts, the "Off the Cuff" staff did fundraising for the school in a running skit called "Anything For Education." They raised the money by shaving their arms, hugging preachers, and (the guys) wearing dresses on campus. They made the local network affiliate's evening news and used the money to buy books for the UNC libraries, including *The Late Night With David Letterman Book of Top Ten Lists*.

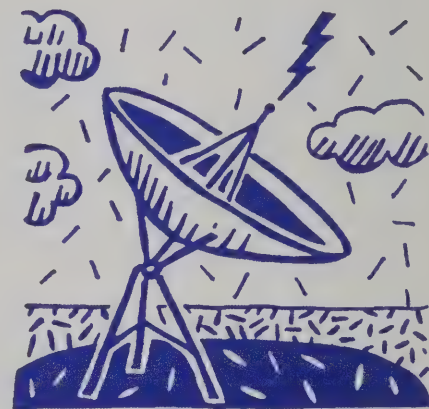
Being aired on U•NET's last feed for the fall 1990 season and being accepted for this semester's season was a great Christmas present for the staff. Going national was a goal for a long time, said producer Corey. It is especially nice since one of "Off the Cuff"'s sister shows at STV, "General College" (a college soap opera), was carried nationally over NCTV last year. "We were all proud of 'General College' but at the same time a little envious," said Corey. "All that changed when U•NET broadcasted the 'Off the Cuff

Christmas Special.'" "Off the Cuff" even did a parody of the soap opera along with those of many other shows including "Star Trek," "Scooby Doo," "Top Gun," and "Sanford and Son."

# U•NET

Corey has high hopes for college broadcasting. "I think people who work on

shows like 'Off the Cuff,' 'Good News, Bad News' and 'Live at Eight' will be the future of TV and motion picture comedy. I am grateful to be a part of it," Corey said. He has been producing films and videos since 1985, including his high school's first and only video yearbook. He has been the head producer at "Off the Cuff" since last



April, although he is now passing the producer's torch to veteran STV student, Sean Harklerode.

In an interview for the UNC campus newspaper, *The Daily Tar Heel*, Harklerode expressed his excitement about the expanded distribution for "Off the Cuff" via U•NET. "It's really great to get it shown to all these people, to be able to get

broadcasted," he said. "It's a good feeling to know someone has enough faith to air your show nationally."



Above: "Off the Cuff" Producer, Russ Corey, and UNC Mascot. Top left: Some "Off the Cuff" staff members at the 75th show (l. to r.): Bryan Tucker, Russ Corey, Julie Woodcock and Scott Brown

**Editor's Note:** STV has informed College Broadcaster that a limited number of "Off the Cuff" bumper stickers are still available to U•NET affiliates and others. All you have to do to get one is send a self-addressed, stamped enveloped to: Off the Cuff sticker, Box 46 Carolina Union 065A, UNC-CH, Chapel Hill, NC 27514.



## Regional Conferences

NACB's Regional Conferences of College Broadcasters are coming your way soon. Offering a broad array of seminars, panels and workshops for college radio and TV and fun 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 19-21 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. The 2nd annual Pennsylvania area Regional Conference, sponsored by WSFX-FM, will be held on the campus of Luzerne County Community College in Nanticoke, PA on Saturday, April 6. For the third consecutive year, we will have a West Coast conference, to be held at USC in Los Angeles on March 9-10. Watch for a more detailed promotional conference flyer that will be mailed to college stations in the host regions soon. However, you may attend any regional conference regardless of what state you're from.

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 Carolyne Allen at 401/863-2225.

## U•NET Season Begins

U•NET's spring semester has begun. The 11-week season will run each Friday, from Feb. 1 through April 12, 1991. Programs confirmed for the TV schedule at press time include: four news and public affairs shows ("Campus ResponseNews," "On Campus," "Spotlight" and "New York Windows"), the "Campus Laugh Riot," featuring the best student stand-up comedians from across the U.S., the sitcoms "Null & Void," "Off the Cuff" and "The Show," the serial drama, "Behind the Screen," compilations of student films in "Edge," "Make Believe" and in the award-winning "From the Academy," computer animation and music in "Cyberia," the "BMI Live" new music series, and the movie review show "Take One."

The radio network will feature: "The

Big Backyard," a new music/interview show from Australia, "What Ever Happened To..." which talks with former celebrities to see what's become of them, comedy from "Hub City Spoke Repair," a diverse selection of America's best unsigned bands in "Guide Wire Radio," tackling important societal issues with world experts in "Radio Dialogue," and a radio drama show.

## Accept Commercials?

For information on programs, becoming a U•NET affiliate, or submitting your programming to the network, call Jeff at 401/863-2225.

In response to requests from advertising agencies and other corporations, NACB is compiling a list of college radio and TV stations (broadcast, cable, carrier-current and closed-circuit) that can accept and air full-fledged commercial spots (as opposed to PBS/NPR-style underwriting announcements). If your station's policy allows this, please call NACB's Glenn Gutmacher at 401/863-2225 as soon as possible. There may well be money in it for your station.

## Birch Radio Ratings

Birch/Scarborough Research, one of the top radio ratings companies in the U.S., has announced that it will begin offering its market-specific reports and explanatory guides to college stations. These are the same materials provided to many Birch client commercial stations. However, college stations will be able to acquire the service at a

deeply discounted rate, which will generate no profit to Birch. In fact, according to Ed Cohen, Ph.D., Birch's Director of Research—himself a college radio alumnus—the program will be coordinated through Birch's research, rather than sales, department. The goal is not only to give college stations additional tools to boost underwriting/advertising income, but also to accustom college

broadcasters to ratings information. By examining the data and their meaning, college broadcasters will better understand the importance of ratings when they eventually move into commercial radio careers.

NACB will serve exclusively as the administrative coordination point for college station orders. If your station is interested in your market's Birch ratings reports at low cost, call 401/863-2225.

## Top Station Search

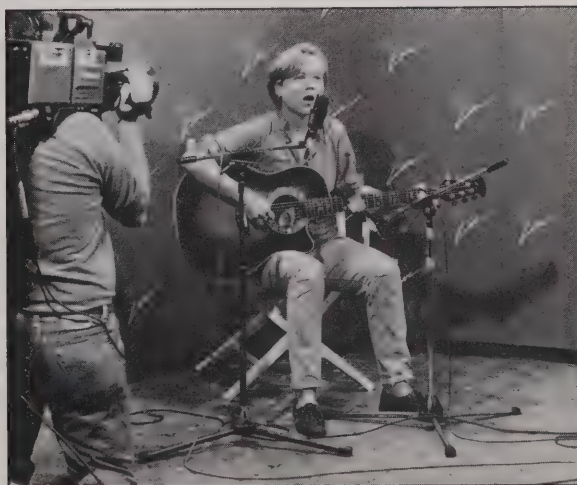
After a long process of evaluating the many entries for NACB's first annual "Top Station Search," NACB's judges have finally made their determinations. See page 25 for the winners in each category and how to contact them to share ideas.

## National Campus Racism Show

New York University's Alex Pachetti and Dr. Marcia Rock are putting together a national program on campus racism for U•NET TV. The show will incorporate segments from affiliates across the country. To find out how your station might contribute, contact Alex or Marcia at 212/998-7985 as soon as possible.

## \$35 DJ Fee Action

As part of NACB's continuing effort to get Congress to eliminate the \$35 fee for the FCC's Restricted Radiotelephone Operator's Permit, we wish to inform you of two actions. First, all college and school radio stations in Florida are organizing to lobby their Senators and Congressmen to overturn the fee. To help in this effort, contact WUFI's Adam Gordon at 305/348-3071. In addition, NACB has published a survey on the inside back cover of this issue of *College Broadcaster* asking stations what specific effects the fee is having on them. Your cooperation in returning the survey is vital if we are to have a chance of overturning the fee. After compiling the survey data, NACB will prepare a report that should convince Congress with hard evidence that the fee will result in a significant reduction in radio service to the communities of America.



Kristin Hersh of the band Throwing Muses gives an acoustic performance during "BMI Live at the CMJ Music Marathon," one of the new programs coming this semester on U•NET TV



## Learning by Trades

by Heather Forbes and Glenn Gutmacher

Campus station experience, outside internships, mass communications coursework and labs are all great if you're looking to prepare for a media career. But if you want to learn about current trends in professional media that will affect your future, there is another informational source that deserves tapping into: professional industry trade publications.

While *College Broadcaster* and publications in our field are helpful, we can only scratch the surface of all the topics covered by the other specialized and general-interest media publications. According to a NTIA estimate, there are almost 300 regularly published magazines, newspapers and newsletters dealing with the telecommunications industry in the United States alone.

From corporate video to music video, and from alternative radio programming to professional sound recording, odds are that whatever niche in electronic media you might like to learn more about, it is already covered in depth by a professional staff of at least one publication.

Though the following is by no means a complete list, it does represent a good cross-section of the publications available and subject areas covered that NACB tries to keep up with. While our selection process may have missed a few "good

to entice you to start some kind of business relationship with them early on so that you'll continue with them as you move into more influential media jobs later. When it comes to media publications, they usually offer heavily-discounted student subscription rates, hoping that you'll convert to the pricier, regular rate later on, and encourage your business colleagues to do the same. Overall, however, media publications are not such a sinister business. The information they present is generally solid and relevant. If not, their readership and advertising would dry up and the publications would fold.

If you might be interested in subscribing to any of the following publications, most will send you a free sample issue upon request so you can decide for yourself if it covers the areas that interest you in an editorial style that you can (or can learn to) relate to.

For convenience, the following publications are alphabetized, each followed by: phone number, *annual* student subscription rate, frequency of publication, and a brief description of its editorial content focus.

**American Cinematographer** (213/876-5080, \$19.95, monthly): Generally written in lay language, it nevertheless covers the techniques and how-to-do-its of making films. Current films are explored by interviews with cinematographers, art directors and directors. New technologies are researched and explained in terms assuming working professional knowledge. Systems and methods pertaining to all phases of filming both features and TV productions. It has been publishing non-stop for 71 years for serious film students and professionals.

**American Film** (212/536-5184, \$19.50, monthly): This is the official magazine of the American Film In-

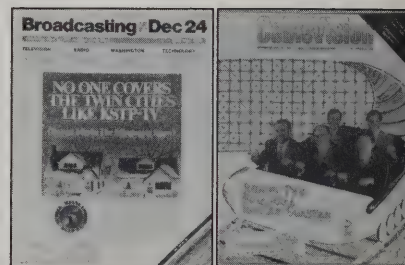
stitute. Subscription includes automatic AFI membership. Magazine explores the influences, inspirations, patterns and methods of creative figures in film, TV and video arts, behind and in front of the camera. It's discerning analysis of the film business rather than film buff fluff.

**Billboard** (212/536-5032, \$189, weekly): It covers the scope of business activity in the music, video and home entertainment field. It reports on events, people and developments that impact on the sales and marketing of recorded and sheet music, theatrical and special interest video, recording and playback equipment and accessories. Editorial emphasis centers on news, analysis and features that affect retailing, radio and TV programming and licensing activities. Influential weekly radio charts, station playlists and sales charts cover the principal music categories as well as charts on videocassette sales and rentals. One of the major news magazines for the music industry.

**BPME Image** (213/465-3777, \$45, monthly): The \$45 reflects student membership dues in Broadcast Promotion and Marketing Executives (BPME), the trade association for electronic media promotion/marketing. The magazine comes along with job bank services and other benefits. Features cover trends and developments in sales, news and image promotion; advertising media; research and creative services. "Interchange" is the heart of the magazine, covering promotional news and ideas from BPME members. In addition, regular departments include personal profiles, guest editorials, international outlook, and materials available from the BPME Resource Center.

**Broadcasting** (202/659-2340, \$70, weekly): The premier business news magazine editorially directed to the ownership-management echelons (and those aspiring to them) in broadcast and cable TV and radio, as well as emerging electronic media. Its coverage embraces advertising, programming, broadcast and cable

journalism, technology, finance, systems operation and management, government regulation, trade shows and conventions. The in-depth reports, interpretive articles and short-item news sections make it a near-indispensable publication.



**CableVision** (212/576-4111, \$41, biweekly): Discusses topics relevant to managers and owners of cable systems (and programmers) through forward-looking trend analysis and news reporting. Every issue contains sectional coverage of programming, systems operations, technology, finances, law and regulation, and marketing/advertising. It also looks at the cable industry's progress through a series of regularly updated charts in its cable stats section on subscribers and programming.

**CMJ New Music Report** (516/466-6000, \$250, weekly): Features numerous, concise reviews covering various music genres of: new releases from here and abroad (with occasional recommendations), live concerts, and band demo tapes. Charts and music news separated by music genre. Over 1,000 playlists are submitted for each issue to compile the station-based charts, largely compiled from college radio data. CMJ also contains the (in)famous "Dialogues," where radio and record people spout off about anything and everything.

**Communicator** (202/659-6510, \$45, monthly): This is the Radio & Television News Directors Association's magazine. The \$45 actually covers annual RTNDA student membership, which includes the magazine subscription, among other benefits. The magazine provides advice on writing, editing, reporting, new technologies. It also covers first amendment and other industry is-

*"From corporate video to music video, and from alternative radio programming to professional sound recording, odds are that whatever niche in electronic media you might like to learn more about, it is already covered in depth by a[n existing trade publication]..."*

ones," we tried to focus on publications that serve college broadcasters well in their transition to the more popular career areas in professional media, without too much duplication.

As a college broadcaster, you are fortunate. Most media companies realize that you comprise a large portion of the next generation of media professionals, and so they want



sues, ethics, personalities, job changes and awards.

**Current** (202/265-8314, \$54, semi-monthly): Public television and radio's newspaper. It covers political, financial, programming, educational, competitive and regulatory developments concerning public broadcasting's various constituencies: PBS, NPR, CPB, individual stations, independent program producers, and other related national and regional organizations and networks. Regular columns include: "Station File," local station news; "Program Pipeline," in-production programming news; "The Competition," news from competitive media (primarily cable); "Homeroom," educational broadcasting news; and "People," describing personnel changes.

**CVC Report** (212/533-9870, \$160, 22 issues/yr.): The only publication exclusively devoted to music video. CVC features include: reviews and previews of new videos; charts representing broadcast, cable and club airplay; individual playlists from the same; and "videotalk," a video version of CMJ's "Dialogue" section. There is also a page devoted to country video show playlists, still a relatively small niche.

**Electronic Media** (800/678-9595 outside MI or 312/649-5200, \$48, weekly): This newspaper covers the broadcast and cable TV business. Content focuses on programming developments, finances, interviews with industry figures, technology, management, coverage of industry events, FCC station sales and construction, people news, calendar of events, various TV ratings charts, related news blurbs, and classifieds.

**Film & Video** (213/653-8053, \$42, monthly): This publication looks just as slick as the industry it covers. Except for the cover story, each of the dozen-plus articles per issue falls under one of the main sections covered regularly: feature stories, motion pictures, commercials, teleproductions, music videos, and facilities. In addition, several regular department columns are offered: production news, post-production

news, new equipment, music video production listings, classifieds, film commission news, and calendar. The publication's subtitle is "The Production Magazine," and it will definitely fill you in on that arena.

**Gavin Report** (415/495-1990, \$195, weekly): Packed with commercial radio music programming information. (Gavin has a limited number of "influential" non-commercial stations that can report their playlists to it.) Each music genre has its own top 40 chart, including specialty chart calculations such as "hit factor" (% of stations playing a record which also have it in their top 20). Sizable coverage of personnel moves at stations and record labels, occasional artist interviews. Editorials and columns on marketing, ratings and research, and classifieds.

**Hollywood Reporter** (800/525-2899 or 213/464-7411, \$92, every weekday): One of the biggies covering the Hollywood scene in addition to *Daily Variety* and *Variety* (separate publications). It provides coverage on various aspects of the entertainment industry (motion pictures, TV, cable, music and theatre). It is edited for industry professionals working at the motion picture studios and networks, including producers, directors and celebrities. Regular features include box office grosses, film and TV shows in development, and production and celebrity interviews. Special issues are published on industry-related topics such as the Cannes Film Festival, conventions, state locations, and entertainment companies.

**LPTV Report** (414/781-0188, \$25, monthly): The only publication devoted to the fast-growing low power TV industry, it covers every aspect of station operations, as well as regulation, outside program suppliers, advice and strategies to compete in a media world traditionally dominated by full-power broadcasters. The magazine will help explain a field with guaranteed increases in job opportunities during the '90s.

**Mix** (800/888-5139, \$29.95, monthly): *Mix* covers the world of professional recording and sound

production, especially as it pertains to music in records, TV, films and live performance. It focuses on the people, facilities, equipment and techniques of today's production scene. Regular columns include: industry news, new equipment reviews, new record and video projects, and profiles of new studios and major producers. Each issue also contains a detailed Directory section—such as recording studios by geographical region, video production or post-production houses, record pressing and duplication facilities, or studio designers and suppliers. (The company also publishes *Electronic Musician* magazine, which may be of interest to some of you.)

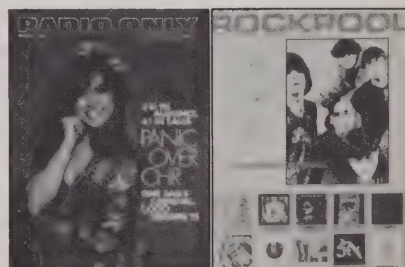
**Multichannel News** (212/741-7825, \$44, weekly): This newspaper covers news for the TV business including cable, pay, broadcast, MDS, home video and satellite industries. Content is limited strictly to news about events, personalities, breakthroughs, finance, regulatory franchising activities, programming developments, system activities, association news and related matters to the emerging multichannel industries.

**Pulse of Radio** (407/626-3774, \$99, weekly): This publication, not yet two years old, has quickly found a niche in commercial radio. Focusing on news geared to the managers of individual radio stations, the magazine focuses on ideas to help make stations succeed. It covers every business aspect of station operations, especially sales and marketing. Station construction, ownership transfers, format changes, and other FCC rules are included. Pulse regularly interviews and profiles managers and others from around the industry—not necessarily big stars—plugging especially for their perspectives on selling and improving radio. Another fairly regular feature is the "Pulse Guide To..." an annotated directory of all the players in a given area (e.g., research firms, production services).

**Radio & Records** (213/553-4330, \$255/yr. or \$75/quarter, weekly): In-depth coverage of the radio business, especially as it relates to music. A short article relating to

each music format is complemented by comprehensive weekly charts and a slew of station playlists. While that and its oversized tabloid newspaper format make it similar to *Billboard*, *R&R* has somewhat less hard industry news (e.g., promotion and music video coverage). However, *R&R*'s event calendars are useful (interesting trivia bits for particular days in history that DJs can use on-air), with most detailed news on industry people.

**Radio Only** (609/424-6800, \$60, monthly): This publication is jam-packed with ideas to improve station sales, programming, ratings, promotion, marketing, managing people, and financial management—with regular departments for each by those names. Every article is a page-long, immediately adaptable idea that has worked at at least one commercial station. There is no other editorial content; no tangential news blurb columns—no waste.



**Rockpool** (212/219-0777, \$100, bi-weekly): Features numerous, concise reviews of new releases and band performances covering various music genres. Separate charts and playlists for station, dance club DJ, and retail outlet categories. Station charts largely compiled from college radio data. Also provides new music band interviews, occasional editorials, and columns devoted to music industry news from here and abroad and new releases to look out for.

*Editor's Note: Content for some editorial profiles above was adapted from the Standard Rate and Data Service (SRDS) Directory of Business Publications, 1990. Opinions about particular publications expressed above are solely those of the authors and do not represent endorsement or criticism by NACB. ◀*



**Japan Funds Disney Films:** The Walt Disney Co. has replaced its U.S. limited partnerships with a \$600 million-plus package spearheaded by Japanese investors that will finance almost all of Disney's film output for the second half of 1991 well into '92. (Source: *Wall Street Journal*)

**Station Airls Newcast on Rival Outlet:** NBC-owned WRC-TV/Washington is paid about \$1,000/night for the 7:30-8pm weekday slot on independent WFTY-TV ch. 50 to run a WRC-produced, half-hour newscast. WRC, which keeps all the ad revenue, feels the newscast will tap upscale viewers who cannot get home in time for its regular evening news. The FCC has stated this violates no rules. (Source: *Electronic Media*)

**Soviets Comment on TV:** In an October visit here by Soviet broadcasters, they marveled at U.S. technology and equipment, but felt that our programs lacked reality. They also hated TV commercials, but realized they are a necessary evil in a broadcast system not government-funded. A few commented that they wanted more variety in Soviet TV, moving away from political programs to include such things as game shows played for money. Their one game show currently provides books as prizes. One Soviet said that their custom of using multiple directors is inefficient compared to the U.S. practice of one director calling the shots. According to the delegation, a new 18-hour-a-day TV network run by the Soviet state of Russia will begin this year. (Source: *Electronic Media*)

**Cable Threatens Public TV:** Public TV executives say they can't compete with niche cable networks such as Discovery, TBS and A&E which can pay more for quality, "high brow" programming that previously went to PBS stations. At the same time, government funding to public broadcasting has tightened, making PBS's future uncertain. (Source: *Electronic Media*)

**All-Sports Radio Hits West Coast:** Few have tried it and only WFAN-AM/New York seems to be successful at it. But XTRA-AM/Tijuana, Mex., which fully covers southern California, now has an all-sports format. It is one of several new non-music formats that desperate AM stations are trying in order to stay viable. (Partial source: *New York Times*)

**HDTV Will Be Digital:** Zenith has announced it will join General Instrument's VideoCipher division and NHK Japan's MUSE system in offering an all-digital high definition television (HDTV) system to the FCC. Given the remaining HDTV system proponents still undeclared are leaning to digital, this virtually guarantees that the HDTV standard chosen by the FCC will be all-digital. Though this means the TV sets of the late 1990s will be more expensive, picture quality will be like looking through a window, with today's common

signal problems such as ghosting eliminated. (Partial source: *Broadcasting*)

**New Audience Measurement Device:** A pocket-sized device that silently monitors and logs the programs a person listens to was patented last fall



by Chicago-based Viewfacts Inc. The unit digitally matches the sounds in the listener's environment to the radio and/or TV stations in the market, which the device also monitors. It also records how long the person listens to that station. While it has some flaws, the device appears to resolve many problems currently facing current audience measurement systems. (Source: *New York Times*)

**Law Urges Curbing of TV Violence:** Passed just before Congress adjourned last fall, a new law gives broadcasters, cable operators and programmers three years to jointly develop voluntary standards to limit violence on TV. Privately, most participants feel any agreement on standards is virtually impossible. Tougher bills may follow if the law is ignored. (Partial sources: *Electronic Media*, *Los Angeles Times*)

**WV Broadcasters Scholarships:** The West Virginia Broadcasters Association has established a \$100,000 fund for annual scholarships to encourage students in the state to enter broadcasting. Broadcasters will be encouraged to contribute further to the tax-exempt fund. (Source: *NAB Radio Week*)

**British DBS Firms Merge:** The U.K.'s two major direct-by-satellite (DBS) programming distributors, Sky Cable and British Satellite Broadcasting, have merged. The deal may doom the potential for terrestrial cable systems there--an industry much slower to start there than in the U.S.--since home dishes are offered on an inexpensive rent-to-own basis. (Partial source: *Broadcasting*)

**SMPTE Celebrates 75th:** The Society of Motion Picture and Television Engineers (SMPTE) celebrated its 75th anniversary with a birthday party on February 1, during the 25th Television Conference in Detroit. The year-long celebration will include a commemorative issue of the *SMPTE*

*Journal*, to be capped with special events at the 133rd SMPTE Technical Conference and Equipment Exhibit, to be held in Los Angeles this October. (Source: SMPTE)

**Holiday Cable Campaign Benefits Schools:** In a six-week campaign late last year, Prime Cable in Atlanta reduced cable installation to \$5, with the entire amount (they raised \$40,000) going to the area's "Partners in Education" program to buy TV monitors and VCRs for schools enabling students to benefit from educational

programming on cable. The high response beat that of the Toys for Tots campaign held there annually in the past. (Source: *Multichannel News*)

**Cable Networks Merging:** The long-running battle between HBO's "The Comedy Channel" and MTV Networks' "HA! TV" is over. The two media giants have agreed to merge their basic cable comedy networks into one service, "Comedy TV," by spring. In an unrelated move, two yet-to-be-launched court channels—Cablevision's "In Court" and Time Warner's "The American Lawyer"—merged. The latter company will control the service. Limited cable system channel capacity resulting in distribution difficulties was a prime factor cited for both mergers. (Partial sources: *New York Times*, *Cablevision*)

**...But Competition Remains:** Within a day of each other, Showtime and HBO announced plans to each start separate, monthly pay-per-view boxing series. Ironically, Showtime's will feature boxer Mike Tyson, who left a long-time relationship with HBO, and HBO's will include fighters represented by promoter Dan Duva, who manages heavyweight champion Evander Holyfield, a former Showtime boxer. (Source: *Broadcasting*)

**Higher-Quality TV Tested:** A coalition of broadcasters and cablecasters have just launched public testing of SuperNTSC, a TV system developed by Faroudja Labs. It sharpens today's small screen picture, but doesn't involve a new type of TV signal as HDTV systems do. If successful, SuperNTSC may become this decade's interim system. (Source: *Electronic Media*)



**New Spectrum for Emerging Technologies?:** This year, according to FCC Chairman Al Sikes in a recent speech, the Commission will examine various underutilized areas of the radio spectrum band to find places to test new ideas. This was how today's economically successful cellular radio and air-to-ground services began, said Sikes. "My ultimate goal will be to create a new spectrum reserve for emerging technologies," he added.

**Regional Production Center at WJSU:** Jackson State University's WJSU-FM/Jackson, MS, received a three-year Minority Station Improvement Project grant from the Corporation for Public Broadcasting to establish a production training facility and a state-of-the-art regional production center. (Source: *NFCB Community Radio News*)

**Recordable CDs Arrive:** Two major audio equipment manufacturers, Gotham Audio Corporation and Denon, have announced creation of systems that record CDs. The devices allow broadcasters or studios to record a wide range of programming directly onto their own CDs, such as commercial and promo spots, sound effects and jingles. The cost is still prohibitive for consumers, but the home model is probably not far behind.

**LPTV Viewership Grows:** Viewership of low-power television (LPTV) stations is rising faster than ever, according to Arbitron's David Bright. LPTV's net weekly circulation—the number of different homes which watched an LPTV station in a given week—almost doubled in 1990 vs. 1989. However, he said, most LPTV stations are

not likely to fare well using traditional measurement techniques since they do not cover the full market area used by ratings services in their audience samples. "As a result, you'd have to get a 10 rating in your station's smaller coverage area just to get a 1 rating in a full [market]," explained Bright. This is the same problem experienced by many college radio stations. (Partial source: Community Broadcasters Assn.)

**MTV Rocks USSR:** MTV Europe has agreed to provide programming to the USSR's government-owned Gostelaradio TV company. The special one-hour weekly music segment—in English—will be inserted in the popular youth-oriented show "Glance." Advertising time has been sold easily to major consumer product companies eager to break into the Soviet market. (Partial sources: *Multichannel News* and *New York Times*)

**New England Cable News:** Continental Cablevision and the Hearst Corporation have teamed up to create a 24-hour news service called New England Cable Newschannel, to be launched late this year. Hearst's WCVB-TV/Boston will be the base for the 100-person staff, initially programming a mix of WCVB news and original news programming. (Source: *Broadcasting*)

**Media Literacy Education:** Whether it's called "Media Literacy," "Visual Literacy," or "Critical Viewing," more school time is being devoted nationally to teaching children how to watch TV critically, as opposed to the viewer passivity that allows manipulation by advertisers and other pro-

grammers. Critics see such courses as a capitulation to popular tastes that steals valuable class time from teaching literature and other important subjects. (Source: *New York Times*)

**Public TV Rep Firm Expands:** Public Broadcast Marketing, Inc., a rep firm that places underwriting-style spots and coordinates other corporate sponsor promotions with public TV stations, recently signed the New Jersey Network and Nebraska Public Television to bring its total to 60 client stations covering 62% of the U.S. PBM is preparing a series of management seminars on advertising, audience research and computers for public TV broadcasters, and hopes to expand representation to public radio as well. (Source: *Broadcasting*)

**NBC Strikes Two Japanese Deals:** NBC recently cut two wide-ranging co-ventures with major Japanese media firms that represent penetration breakthroughs in the Orient. In conjunction with Mitsui and TV Tokyo, NBC will: distribute broadcast and cable programming in Japan; co-produce TV shows; distribute movies, sports and music programs across Asia; and jointly invest in other media projects. In a separate agreement, NBC News and Nippon TV formalized their 40-year news relationship into an exclusive news partnership to share programming and enter into other projects yet to be announced. These deals follow ones between CBS and Tokyo Broadcasting System and ABC with Fuji TV recently. (Source: *Broadcasting*)

**Portugal To Begin Commercial TV:** According to Portugal's Prime Minister, competing bids are being solicited for two new nationwide private TV channels to operate alongside the existing two state-owned and -run ones. The winners will be decided upon this spring. Partially in response to complaints of conditions restrictive to private broadcasting's success, the viewers' license fee was recently abolished. (Source: *London Financial Times*)

**Arabic Broadcaster Scoops Networks on Gulf:** Who was first to announce the Persian Gulf invasion? CNN? ABC News? Voice of America? Try 1030 on your AM dial in Waldorf, MD. This is ANA, the Arab Network of America, the only all-day, all-Arabic broadcaster in the U.S. ANA offers a mix of local and syndicated music and non-music programs, surrounding the BBC's Arabic-language news service. Founded a year-and-a-half ago, ANA beat CNN by five hours on Hussein's invasion. With the resultant publicity, ANA has signed on affiliates in other markets. ANA eventually hopes to create a national network that will attract major advertising revenue,

## Conferences & Events

Events whose dates are underlined> are particularly relevant to college broadcasters.

### MARCH

1-3: IBS National Conference. New York, NY. Jeff Tellis: 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: Radio-Television News Directors Assn. (RTNDA) Region 9 Conference. Jackson, MS. 202/659-6510.

9-10: NACB West Coast Regional Conference. USC campus, Los Angeles, CA. 401/863-2225.

12-16: Winter Music Conference (annual). Fort Lauderdale, FL. Primary focus is broadcast and club DJs. 305/563-4444.

16: RTNDA Region 4 Conference. Tulsa, OK. 202/659-6510.

19-24: Ann Arbor Film Festival (includes student and debut films). Univ. of Michigan, Ann Arbor, MI. 313/995-5356.

20-24: South by Southwest (SXSW). Austin, TX. Southern music and media conference. 512/477-7979.

23-24: RTNDA Region 11 Meeting, in asm. with Emerson College. Boston, MA. 202/659-6510.

24-27: National Cable Television Assn. (NCTA) annual 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: Radio-Television News Directors Assn. (RTNDA) Region 5 Super-Regional Conference. Minneapolis, MN. 202/659-6510.

6: NACB Pennsylvania area Regional Conference. Luzerne County Community College, Nanticoke, PA. Ron Reino: 717/821-0932.

10-13: Alpha Epsilon Rho (national broadcasting society) Annual Conference. Los Angeles, CA. Prof. Richard Gainey: 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) annual convention. Las Vegas, NV. 202/429-5355.

15-18: National Assn. of Broadcasters (NAB) Annual Convention. Las Vegas, NV. 202/429-5350.

18-19: National Federation of Local Cable Programmers' Northeast Region Conference. Hartford, CT. NFLCP: 202/829-7186.

19: RTNDA Region 8 Student Workshop. Athens, OH. 202/659-6510.

19-21: NACB Southern Regional Conference. Georgia State Univ., Atlanta, GA. 401/863-2225.

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.

25-28: United States Environmental Film Festival. Santa Monica, CA. 719/520-1952. The first annual national festival devoted exclusively to environmentally-themed film and video works.



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.*

## Digital Broadcasting

**Q:** Our school has a carrier current radio station and cable TV station. We are located in a dense media market with no available over-the-air radio frequencies or television channels. Will our stations ever be able to get onto the broadcast bands?

**A:** Possibly. The FCC is currently considering proposals for the creation of a digital audio broadcasting (DAB) band. Digital broadcasting eliminates many of the problems that today's FM and AM suffer, such as interference from adjacent channels. It also offers higher signal quality and expanded geographic coverage using less power, among other benefits. Digital HDTV, with equally dramatic improvements over current TV, is also being developed.

The 1992 World Radio Conference will settle many issues, but the FCC is not expected to begin licensing digital frequencies to stations until late this decade. However, most experts predict that digital broadcasting will replace FM, AM and analog TV soon afterwards.

Comments have been submitted to the FCC by numerous organizations on the subject, including NACB. Among other arguments, NACB's comments emphasized the need to continue the policy of reserving noncommercial channels under DAB. Compared to their commercial counterparts, college stations generally will have more difficulty purchasing the required new technol-

ogy. A reserved band will help insure that they will eventually be able to participate in the digital age once the requisite finances are obtained.

*Editor's Note: The National Association of Broadcasters (NAB) has published a new study, "Digital Audio Broadcasting: Status Report and Outlook," reviewing the latest developments in the field. It is recommended reading for those who want to learn more about DAB. The cost is \$25 to NAB or NACB members, available by calling 800-368-5644.*

## Sound-Alike Ads

**Q:** Can I do celebrity voice imitations on promo spots (station IDs, outside event promotion) and underwriting announcements?

**A:** Not without the celebrity's authorization. Two recent sound-alike cases resulted in large damage awards, based on a court determination that performers have a "right of publicity" to their voices, which may

*Q: Can I do celebrity voice imitations on promo spots and underwriting?*

*A: Not without the celebrity's authorization. This applies even if you don't mention the celebrity's name.*

*--Cary Tepper, communications attorney*

not be imitated without the performers' consent. While this is different than the federally-protected copy-right which prevents use of recorded vocal performances by entertainers without permission or a licensing agreement, the right of publicity may be equally protective. This applies even if you don't mention the celebrity's name with the imitation.

To date, the only cases we are aware of concern commercial station ads. However, underwriting, IDs and other promos would probably fall within the precedent. These rulings would extend to any audio or

video implication that a celebrity is endorsing the station, event, etc., just as if it were any other type of product.

Stations should adopt and circulate a concise, written policy prohibiting: 1) the production of spots that include any unauthorized sound-alike segments, and 2) the airing of any supplied spots that the station knows to contain an unauthorized imitation. Since most states have not yet ratified unambiguous laws in this area, when in doubt about the content of a spot, contact an attorney.

## Illegal Creativity

**Q:** In last month's issue you said that a station could run a syndicated radio program containing a full-fledged commercial spot (not an underwriting announcement). What if I create a show and syndicate it to my station, get a local pizzeria to sponsor it, and give them a commercial spot in exchange for pizzas, not cash?

**A:** No good. The case discussed last month is a special exception to the rule—the deal must be a straight barter: receiving the program in exchange for running it (with the built-in ad). As a DJ at the station, you are considered tied to the station as staff. The pizza, though not cash, would be considered "in-kind" (goods or services) compensation to the station as well as to you, which violates Section 399B of the Communications Act, as amended.

## Public File

**Q:** What is a public file and what must be included in it?

**A:** As part of its obligations as a public trustee, a noncommercial broadcast licensee must make certain materials and records available for public inspection and copying. Failure to maintain or update a public file can result in FCC penalties.

Here is a summary of what it should contain (see Section 73.3527 of the FCC Rules for a more complete discussion): 1) *FCC Applications*, including any and all amendments and related FCC correspondence; 2) *Ownership Reports*, for up to seven years; 3) *Contracts &*

*Agreements*, including bylaws, network affiliation agreements, management contracts, etc.; 4) *Requests for Political Broadcast Time*, made by or on behalf of candidates for public office along with station response and charges, if any, for up to two years; 5) *Annual Employment Reports*, i.e., FCC Form 395B and related EEO data, for up to seven years; 6) *Issues-Programs List*, filed quarterly, for up to seven years; 7) *FCC Procedure Manual*, called *The Public and Broadcasting, Revised Edition* (39 Fed. Reg. 32,288; 9/5/74), available from the FCC or NACB\*; 8) *Donor List*, those supporting specific programs; 9) *Station-FCC Correspondence*, of any nature that is unresolved—if unsure, I suggest you keep it for three years.

I also recommend reading the FCC's Public File checklist and rules regarding public inspections of the file, all contained in a more detailed memo I prepared on this subject, available through NACB.

If your station discovers that certain documents are missing from your public inspection file, you can protect yourselves by sending a letter to the FCC, your legal counsel, university official or anyone else who could help acquire the missing items. Place a copy of that correspondence in your public file so as to document (a) your recognition of the missing documentation, and (b) the steps being taken to solve the problem. If you request the missing documentation by telephone, draft a memo which includes a list of the missing documentation and the names and telephone numbers of the parties contacted to assist you. Place a copy of that memo in the file until the documentation is received.

\*Yes, this FCC Procedure Manual is from 1974. Though it is old and some contents are not up-to-date, it is the most recent version in existence and must be kept in your Public File.

*Mr. Tepper's guideline memos (with handy appendices) on maintaining a noncommercial station public inspection file and a quarterly community issues/programs list are free to any NACB member who contacts us: ATTN: Glenn Gutmacher, NACB, Box 1955-B.U., Providence, RI 02912 • 401/863-2225.*



by Keith Spiegel

## Light Control

Television lighting has two main steps. The first involves selecting and placing the lights. The second step, usually accomplished by adjusting the light rim's "barndoor" panels, involves finessing the light in order to produce exactly the desired effect. However, barndoors alone often can't provide adequate shadowing precision. Lowell's new Hollywood-strip can be used in conjunction with barndoors to provide more accuracy.

Pocket-size when folded, the Hollywood-strip attaches to a spotlight's barndoor or, with accessories, to a stand. Its articulated sections can be pivoted and shaped to conform to the shadowing needs of the subject and the set. The strip can be made straight, angular, or curved. When the strip is attached to barndoor panels or directly to the rim of the light, the shadow will travel with the light as it is adjusted horizontally and vertically. For more information, call Lowell-Light Manufacturing at 718/921-0600.

## Sound Restoration System

Last October, the GOTHAM Audio Corporation released a product that removes unwanted noise from both new and old damaged recordings. The product was developed in England by Cedar Audio Ltd. with funding from the British National Sound Archive, the British Library, and Cable & Wireless in conjunction with Cambridge University. It was named CEDAR, short for Computer Enhanced Digital Audio Restoration.

CEDAR repairs many kinds of sound degradation, including broadband noise, scratches and pops, thumps, buzzes and hums. The product is unique because it removes enough unwanted noise and sound artifacts to make the recording clean while also leaving in some background noise to avoid making the recording sound flat and lifeless.

The program runs on a very powerful personal computer with a high resolution monitor. The personal computer serves as the operating terminal and system supervisor with a

menu-driven program. The system allows you to control in real time each stage of the noise reduction process. Source material can be provided by any digital tape player. CEDAR can run older analog recordings, such as 78 RPM disks, with the proper analog-to-digital converter. For more information, call GOTHAM audio corporation at 212/765-3410.

## Acoustical Wall Covering

If your studio mikes are consistently picking up extraneous noises, you might consider padding your studio walls with AZONIC acoustic foam padding. The foam reduces ambient noise levels by making the low frequencies easier to hear, thus increasing the sense of dynamic range. Irritating slapechoes, caused by a room's sound reflection problems, can almost be eliminated with this product. Standing waves, another common sound problem, can also be reduced.

AZONIC works by converting sound energy to silent kinetic energy and then dissipating any other sound through deflection and internal scattering. The foam usually comes in 48" by 48" sheets in thicknesses of two, three, or four inches. The patented anechoic-wedge shape is ideal for scattering and deflecting sound. AZONIC is available in blue, charcoal, brown, beige, or silver. The silver option is a flame-retardant chemical paint treatment that may help in meeting local building and safety codes. For more information, call Alpha Audio at 800/782-5742.

## Labels

Tired of having to write out new labels for every single category of videotape and audiotape at your station? Pre-printed labels will both save time and help reduce costly errors. UAL provides over 50 of the most commonly used videotape status labels, such as "master", "dub", etc. Each label type comes in its own color for easy identification. The company also sells blank tape format labels for videotapes (1/2", 3/4", and 1"), audio tapes, radio carts, and compact disc sets.

The videotape status labels come

in several sizes and shapes, including: 3/4" x 3/4" squares, 3/4" x 3/16" rectangles, and 1" diameter circles. All the tape format labels come with both face and spine labels. In addition, custom-designed labels can be printed for your station, with ink color in red, green, blue, or black. For more information, call UAL at 714/990-2700.

## Teleprompter

Are your television station's newscasters constantly having to look down at their notes? Are your talk show hosts forgetting their lines? A common solution to this problem is to draw up cue cards. However, this method is time-consuming, clumsy, and environmentally unsound. A more efficient way to provide on-air aid is to use a computer monitor with scrolling text. Until now this device, the teleprompter, has been too expensive to be used extensively by

non-professional stations. However, Tekskil's new ValuPrompt is well within the budget of most college stations.



Tekskil Industries' teleprompter

Priced at \$2295, the prompter features a built-in, full-functional keyboard that is comparable to costlier models. The unit allows you to create, edit and prompt an entire script. While a script is being prompted, the user can move either forward or backward through the text. The text's scrolling speed is continuously controllable. Many scripts can be stored on a 128K cartridge which is two full hours of storage. For more information, call Tekskil Industries at 604/589-1100.

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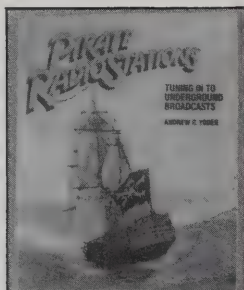


## Pirate Radio Stations: Tuning In To Underground Broadcasts

How to Legally Listen to Illegal Broadcasting

review by Glenn Gutmacher

by **Andrew Yoder.**  
**1990, TAB**  
**Books: Blue**  
**Ridge Summit, PA**  
**17294-0214 •**  
**717/794-2191.**  
**182 pp. List**  
**\$12.95**



Pirate broadcasting: it holds a fascination for many, in no small part because the FCC says it's illegal. The trades (and occasionally the general press) describe FCC busts of pirate stations. However, for every station the FCC catches, another pops up. Andrew Yoder's book describes how and why they do, weaved in among glowing descriptions of pirates both here and abroad.

### What DXers Can Find

Yoder himself states that "most pirates are merely radio hobbyists who want their own station and want to broadcast with common amateur radio equipment." As such, most U.S. pirate programming is music and talk, often not very different from commercial stations—often even using four-letter call signs—except that pirates' technical and production qual-

ity rarely meets commercial standards.

This lack of innovation does not discourage growth of DXing (long-distance shortwave radio listening, the bands where most pirates broadcast) as a hobby, since most stations operating are legal, quite professional, and interesting to listen to. But the chance of catching a pirate, any pirate, provides an additional sense of excitement as if spying on an illicit operation, according to Yoder.

Even the most common, music programmed pirates usually offer something unexpected or offbeat. For example, many insert fake commercials plugging fictional products (e.g., "Industrial Strength Baby Cleaner" and "Marijuana Helper") and introduced recurring characters (chief engineer Boris Fignutsky and secretary Wanda Lust). One station aired old-time radio shows, while another—a spoof of propaganda stations—"featured the 6,000 pound spaghetti harvest and the Moranian Hit Parade with the number one song

in the country, 'I Fell In Love With a Green Turtle Fly.'"

### Pirate History

Yoder begins with a history of American pirates. Not surprisingly, one of the most interesting periods is the "1960s Counterculture," all the more notable since Yoder didn't start DXing until the 1980s, so he had to acquire the older pirate material from second-hand sources, a subject scarce in published material. Among the pirates profiled is the Falling Star Network, whose founders would later resurface by operating the highly controversial Radio Newyork International (described later in the book).

Surprisingly, says Yoder, "considering California's reputation for alternative culture...the West still lags far behind the rest of the country for widely heard shortwave pirates." But he tells the stories of a few standouts, such as KDOR-AM 830 in Los Angeles founded by a young handicapped man. To give the station a sense of legitimacy, he listed KDOR in the local telephone book, received promotional albums from record labels, and often cut promos and PSAs with celebrities. "I was cutting a public service spot with [actor] Ralph Bellamy during one of the FCC investigations. I didn't think they were quite ready for that," said the pirate in the *Los Angeles Times*. Other engaging profiles are included in Yoder's annotated directory of all known pirates operating since 1983.

### Technical Innovations

To keep ahead of the law, pirates have had to innovate. Yoder describes their technical tricks in depth, including "phone phreaking," where telco loops are utilized to route pirate listener phone calls so that the pirate's location is untraceable. An illegal system routing listener calls using business answering machines is also described.

To reach a broader audience, some pirates use parallel transmitters—sending its programming on multiple bands simultaneously. While common practice for legal shortwave stations, it is notable for pirates who must pay out-of-pocket. The more sophisticated and safest

setups, popular in Europe, are to remote-transmit from a forest, returning to the unit only after the program has ended, or transmitting through a radio link.

Despite these tricks, smart pirates keep their "programs down to 20 minutes or less to avoid the FCC," said Yoder. Nevertheless, they attract an audience because of the greater available information about pirates in newsletters (the Association of Clandestine Radio Enthusiasts and its information-packed newsletter, *ACE*, is the most popular, although Yoder gives addresses for others). These sources tell the best radio bands and times to catch pirates, although, as Yoder points out, the FCC now reads many of the same publications.

Yoder also gives DXers tips on choosing equipment, how to carefully log pirates in order to increase the likelihood of receiving the prized QSLs (cards from pirates verifying that the listener actually heard the station), and DXing in teams to increase the chance of finding pirates and to make the process more enjoyable.

The book includes dozens of photos of QSL cards from pirates here and abroad, intriguing in their diversity. They range from simple, crudely drawn acknowledgments with horror-tinged overtones owing to the mystique of illegal piracy to professionally printed postcards of real art from large European pirates suitable for framing.

### Overseas Pirates

Pirates overseas tend to be more professional than ours. That is because, with relatively few commercial stations there, the government has been more tolerant in allowing pirates to cover underserved areas. Especially in dictatorships, "clandestine" (or "guerilla") stations flourish. These "are radical and politically motivated," says Yoder. "They usually operate towards countries offering little political freedom and advocate (and sometimes help organize) the overthrow of these countries." The violence is what distinguishes clandestines from other pirates.

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CableVision	2	212/887-8565
Carpel Video	27	800/238-4300 or 301/694-3500
Columbia College	5	213/851-0550
CVC Report	30	212/533-9870
Donna Halper & Associates	5	617/786-0666
Jobphone	26	900/234-INFO, ext. TV (88)
Hall Electronics	27	804/977-1100
I.Den Videotronics	2	619/492-9239
LPB, Inc.	9	215/644-1123
Multichannel News	2	212/887-8565
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## FCC NEWS

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enabling it to improve its coverage of Arab issues. (Source: *Wall Street Journal*)

**CNN—Pakistani Hit:** The Pakistan government majority-owned but privately managed Peoples Television Network recently negotiated carriage of Ted Turner's Cable News Network on its ground stations, receivable by standard TV sets. According to a diplomatic source, government officials and army generals are avid fans of the news coverage unavailable to other South Asians. Pakistanis find the vigorous level of American debate on issues eye-opening. (Source: *New York Times*)

**TV News on Radio:** Responding to the problem of potential evening newscast viewers being caught in city traffic jams, WSB-TV/Atlanta began simulcasting its hourlong 6 p.m. weekday newscast on 23 radio stations in its 52-county area. WSB and the radio stations do reciprocal promotion of the newscast, stations can sell ad time during it, and stations receive a small stipend that feed WSB usable story tips. The idea was adapted from a similar radio news network arranged by WSOC-TV/Charlotte, NC. (Source: *Variety*)

**Dual Cassette VCR Available:** After years of wrangling and an anti-trust suit, Scottsdale, AZ-based Go Video, Inc., has introduced the first consumer VCR designed for two cassettes, allowing for tape copying and simple editing. However, the unit will not allow pirate copying of electronically coded video store rental tapes. A product upgrade is expected to counter some problems with quality and features. (Partial source: *New York Times*)

**TV Job Network:** Video Jukebox Network, the interactive music video network that uses 900 numbers to take requests, has announced a new service called JOBNET that operates similarly, where viewers can call in to find out about local job opportunities shown on video. Exclusive cable system carriage should begin later this year. (Source: *Broadcasting*)

**DBS Network Launched:** Last November, the K Prime Partners consortium of major cable system owners launched PrimeStar, a direct broadcast by satellite (DBS) to home dish system including seven broadcast and three pay-per-view channels. With the \$699 dish cost and \$21.95/month for the channels without PPV, it compares unfavorably to basic cable, but it's being offered in remote areas where no cable passes. (Partial source: *Electronic Media*)

**Disney Honors America's Teachers:** Whether it's due to altruism or the ongoing threat of deregulation, the cable industry is apparently becoming more civic-minded. One sign is the major Hollywood awards show sponsored by the Disney Channel to honor public school teachers. Complete with star-studded celebrity presenters, the special was aired on the network late last year. (Partial source: *Broadcasting*)

**France and Germany Form TV Channel:** France's La Sept network will cooperate with Germany's public ARD and ZDF networks to produce programming for the channel. The station will be funded by \$70 million annually from each country, covered by a hike in TV licensing fees. The 24-hour, arts-oriented channel will transmit in multiple languages simultaneously, with viewers choosing their preference. (Source: *Electronic Media*)

**Canadian Broadcasting Jobs Axed:** The government's Canadian Broadcasting Corp. cut 1,200 jobs—10% of its workforce—in a cost-slashing measure resulting from government spending cutbacks and stagnant ad revenues. (Source: *London Financial Times*)

**U.S. Armed Forces Radio Hits Saudi Arabia:** "Gooooo Maaawrrning Saudi Arabia!" is indeed how USAFR's first live broadcast began, with "Rock the Casbah" as the first song. Formatted rock with some country, folk, rap and reggae, the station also has news, gives advice on living in the desert, and takes requests. The troop audience increases as the AIR-LIFT effort to

distribute portable radios continues. ATV station is still under discussion. (Source: *Electronic Media*)

**Editorials Vanishing?:** Until recent years, TV station general managers or community figures commonly delivered broadcast editorials on issues of public importance. However, as a result of broadcast deregulation, the FCC's 1987 elimination of the Fairness Doctrine, and station cost-cutting, many stations have stopped airing editorials. As evidence, the National Broadcast Editorial Association has lost almost 2/3 of its membership since the mid-1980s. (Source: *Electronic Media*)

**Do Homework By Cable:** Several cities have established cable TV programs where real teachers answer call-in homework questions from students. The Ft. Lauderdale, FL, area version is hosted by a popular FM station DJ, has up to 20,000 attempting callers per week, and gives

away prizes. By reaching hundreds at a time, teachers feel the potential for learning is enormous, especially benefitting shy students who just follow along. (Source: *USA Today*)

## FCC Authorizations

### New Broadcast Stations:

88.1 FM, Univ. of Oregon, Eugene, OR

### New FM Translator Stations:

K216CG 91.1, Ricks College, Blackfoot, ID  
W220AB 91.9, James Madison U., Waynesboro, VA

### New Call Signs:

KCOZ-FM, School of the Ozarks, Pt. Lookout, MO  
KRNE-FM, Nebraska Ed. Telecomm. Commission, Merriman, NE  
KRSK-FM, Slippery Rock U., Slippery Rock, PA  
WBCY-FM, Summit Christian Coll., Archbold, OH  
WTKC-FM, Kankakee Cmty. College, Kankakee, IL

### New Satellite Uplink Stations:

Odesa Jr. College, Odessa/Ector, TX

### Broadcast Station Totals as of 11/30/90:

FM Educational - 1,438 • Other FM - 4,372 • AM - 4,984 • FM Translators & Boosters - 1,863  
UHF Educational TV - 229 • VHF Educ'l. TV - 125  
UHF Commercial TV - 563 • VHF Comm'l. TV - 552  
UHF Translators - 2,248 • VHF Translators - 2,714  
UHF Low Power TV - 594 • VHF LPTV - 185

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

"AFRICA: ROOTS OF THE STATE"

"THE U.S.-MEXICO AND THE BORDER BETWEEN"

"OPERA AND RUSSIAN HISTORY"

"THE AMERICANESS OF DRUGS"

"ON SCIENCE, EDUCATION AND THE FUTURE"

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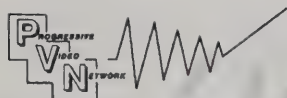
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- 1 Daniel Ash, "This Love," Beggars Banquet/RCA
- 2 Lush, "Sweetness," 4AD
- 3 Buffalo Tom, "Birdbrain," Beggars Banquet/RCA
- 4 Ecotour, "Lake," Chameleon
- 5 Soup Dragons, "Mother," Relativity
- 6 Dharma Bums, "Gone," Frontier
- 7 Boot Sauce, "Scratchings," Next Plateau
- 8 Happy Mondays, "Kinky," Elektra
- 9 Judybats, "She Lives," Sire
- 10 Primal Scream, "House," Sire
- 11 Hindu Love Gods, "Raspberry," Giant
- 12 Front 242, "Tragedy," Epic
- 13 Helmut, "Bad Mood," Amphetamine Reptile

Week of January 17.

## 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  
Various Artists, *Red Hot & Blue*, Chrystalis  
Sisters of Mercy, *Vision Thing*, Elektra  
Lush, *Gala*, 4AD/Reprise

Happy Mondays, *Pills 'N' Thrills and Bellyaches*, Elektra  
Pogues, *Hell's Ditch*, Island

Trash Can Sinatra, *Cake*, Go! Discs/Polygram  
Buffalo Tom, *Birdbrain*, Beggars Banquet/RCA  
Butthole Surfers, *"The Hurdy Gurdy Man"* (5"), Rough Trade  
Cocteau Twins, *Heaven or Las Vegas*, 4AD/Capitol  
Connells, *One Simple Word*, TVT

The Cure, *Mixed Up*, Elektra

Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.

Week of January 14. Courtesy of CMJ.

## ROCKPOOL:

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

Lush, *Gala*, 4AD/Reprise

Charlatans UK, *Some Friendly*, Beggars Banquet/RCA  
Buffalo Tom, *Birdbrain*, Beggars Banquet/RCA  
Various Artists, *Red, Hot & Blue*, Chrystalis  
Blake Babies, *Sunburn*, Mammoth

Sisters of Mercy, *Vision Thing*, Elektra  
Butthole Surfers, *"The Hurdy Gurdy Man"* (5"), Rough Trade  
Naked Raygun, *Raygun...Naked Raygun*, Caroline  
Skinny Puppy, *Too Dark Park*, Nettwerk/Capitol  
Pogues, *Hell's Ditch*, Island

Thee Headcoats, *Heavens to Murgatroyd...*, Sub Pop  
Pale Saints, *Half Life*, 4AD

Buck Pets, *Mercurotones*, Island

Week of January 1. Courtesy of Rockpool.

# U•NET

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### KCCU-FM • Cameron University

Lawton, OK • 405/581-2472  
Week of 12/4/90

1. Fattburger, *Come and Get It*, Enigma
2. Thom Rotella, *Without Words*, DMP
3. Joe Sample, *Ashes to Ashes*, Warner Bros.
4. Leo Gandelman, *Solar*, Verve Forecast
5. David Benoit, *Inner Motion*, GRP
6. Strunz & Farah, *Primal Magic*, Mesa
7. Beth Nielson Chapman, *Beth Nielson Chapman*, Reprise
8. Rippingtons, *Welcome to the St. James Club*, GRP
9. Dave Koz, *Dave Koz*, Capitol
10. Bobby Caldwell, *Heart of Mine*, Sin-Drome
11. Mark Isham, *Mark Isham*, Virgin
12. Richard Souther, *Twelve Tribes*, Narada
13. Charles Michael Brotman, *Mango Cooler*, Global Pacific

### KUCI-FM • Univ. of Calif.-Irvine

Irvine, CA • 714/856-6868  
Month of 11/90

1. Buffalo Tom, *Birdbrain*, Beggars Banquet/RCA
2. Buck Pets, *Mercurotones*, Island
3. Ride, *Nowhere*, Sire/Reprise
4. Various Artists, *Acoustic Music Project*, Alias
5. Galaxie 500, *This Is Our Music*, Rough Trade
6. Lard, *The Last Temptation of Reid*, Alternative Tentacles
7. Cop Shoot Cop, *Consumer Revolt*, Circuit
8. Nirvana, *"Silver/Dive"* (7"), Sub Pop
9. Limbomanlacs, *Stinky Grooves*, In-Effect/Relativity
10. Exene Cervenka, *Running Sacred*, RNA/Rhino
11. Soul Asylum, *...And The Horse They Rode In On*, A&M
12. Droogs, *Droogs*, Skyclad
13. Laughing Hyenas, *Life of Crime*, Touch and Go

### KUSF-FM • Univ. of San Francisco

San Francisco, CA • 415/386-5873  
Week of 12/15/90

1. Killing Joke, *Extremities*, Dirt and Various..., Noise
2. Paris, *The Devil Made Me Do It*, Tommy Boy
3. Limbomanlacs, *Stinky Grooves*, In-Effect/Relativity
4. Ludicrous, *Light and Bitter*, Rodney
5. Butthole Surfers, *The Hardy Gurdy Man* (5"), Rough Trade
6. Victims Family, *White Bread Blues*, Mordam
7. African Head Charge, *Songs of Praise*, On-U
8. Various Artists, *Red, Hot & Blue*, Chrystalis
9. Iggy Pop, *Buttdown* (demo), Virgin
10. Lush, *Gala*, 4AD/Reprise
11. God's Acre, *Ten Gospel Greats*, Wax Trax
12. Bevis Frond, *Ear Song*, Rockless
13. Sister Double Happiness, *Sister Double Happiness*, Sub Pop

### WCCG-AM • Canisius College

Buffalo, NY • 716/888-2196  
Week of 12/16/90

1. Mariah Carey, *Love Takes Time*, Columbia
2. Dee-Lite, *Groove Is in the Heart*, Elektra
3. Hall and Oates, *So Close*, Atlantic
4. Wilson Phillips, *Impulsive*, SBK
5. Whitney Houston, *I'm Your Baby Tonight*, Arista
6. Vanilla Ice, *Ice Ice Baby*, SBK
7. Tony Tone Toni, *Feels Good*, Wing/Polydor
8. Pebbles, *Giving You the Benefit of...*, MCA
9. Soho, *Hippy Chick*, Atco
10. Bell Biv DeVoe, *B.B.D. (Thought It Was Me)*, MCA
11. Righteous Brothers, *Unchained Melody*, Rhino
12. M.C. Hammer, *Pray*, Capitol
13. After 7, *Can't Stop*, Virgin

### WCVF-FMca • State U. of NY

Fredonia, NY • 716/673-3420  
Week of 12/17/90

1. Clnderella, *Heartbreak Station*, Mercury
2. Poses, *Dear 23*, DGC
3. Jellyfish, *Bellybutton*, Charisma
4. AC/DC, *The Razor's Edge*, Atco
5. ZZ Top, *Recycler*, Warner Bros.
6. Traveling Wilburys, *Volume III*, Wilbury/Warner Bros.
7. Steve Winwood, *Refugee of the Heart*, Island
8. Paul McCartney, *Trippin' the Live Fantastic*, Capitol/EMI
9. King's X, *"Faith Hope Love"*, Megaforce/Atlantic
10. REO Speedwagon, *The Earth, a Small Man...*, Epic
11. Deep Purple, *Slaves and Masters*, Warner Bros.
12. Damn Yankees, *Damn Yankees*, Warner Bros.
13. Maggie's Dream, *Maggie's Dream*, Capitol

### WLFC-FM • University of Findlay

Findlay, OH • 419/422-7041  
Week of 12/15/90

1. Damn Yankees, *High Enough*, Warner Bros.
2. Winger, *Miles Away*, Atlantic
3. Heart, *Stranded*, Capitol
4. Warrant, *I Saw Red*, Columbia
5. Asia, *Days Like These*, Geffen
6. Billy Joel, *And So It Goes*, Columbia
7. Bad Company, *If You Needed Somebody*, Atco
8. Jon Bon Jovi, *Miracle*, Mercury
9. Hall & Oates, *So Close*, Atlantic
10. Janet Jackson, *Black Cat*, A&M
11. Wilson Phillips, *Impulsive*, SBK
12. Poison, *Something to Believe In*, Enigma/Capitol
13. George Michael, *Praying for Time*, Columbia

### WNAA-FM • N. Carolina A&T Univ.

Greensboro, NC • 919/334-7936  
Week of 12/3/90

1. Ralph Tresvant, *Sensitivity*, MCA
2. Tony, Toni, Tone, *It Never Rains*, Wing/Polydor
3. Al. B. Sure, *Misunderstanding*, Warner Bros.
4. Tevin Campbell, *Round and Round*, Paisley Park
5. Gerald Alston, *Slow Motion*, Motown
6. Whitney Houston, *I'm Your Baby Tonight*, Arista
7. Guy, *I Wanna Get With You*, MCA
8. D.N.A. with Suzanne Vega, *Tom's Diner*, A&M
9. Levert, *Rope A Dope Style*, Atlantic
10. Bell Biv DeVoe, *B.B.D. (I Thought It Was Me)*, MCA
11. Father M.C., *I'll Do 4 U*, MCA
12. Loose Ends, *Don't Be a Fool*, MCA
13. Freddie Jackson, *Love Me Down*, Orpheus

### WVBC-FM • Bethany College

Bethany, WV • 304/829-7562  
Week of 1/6/91

1. Petra, *Love*, Dayspring
2. Jon Gibson, *Jesus Loves Ya*, Frontline
3. Rick Elias, *Miles and Miles*, Frontline
4. Mylon, *Crank It Up!*, Star Song
5. Phil Keag, *Carry On*, Myrrh
6. Julie Miller, *Mystery Love*, Myrrh
7. DC Talk, *No More*, YO Frontfront
8. Randy Stonehill, *Faithful*, Myrrh
9. Rez, *Where the Roses Grow*, Grrr
10. Mylon, *Show the People*, Star Song
11. Holy Soldier, *Cry Out for Love*, Myrrh
12. Bryan Duncan, *Ain't No Stoppin' Now*, Myrrh
13. Angelica, *Hold On*, Intenac



by Sandy Masuo

**MAJOR: Materialissue, MATERIAL-ISSUE, Mercury: 213/333-8000**

In a musical universe exploding with shards of metal and rumbling with the heavy grooves of rap, it's hardly surprising to find a vigorous upsurge of



pop music counterbalancing it all. The "Manchester Sound" has blended '60s pop psychedelia with hip house rhythms while hip hop has given elements of rap a more melodically accessible context. Countless young bands have begun resurrecting guitar pop sounds from the *Hollies* to *Cheap Trick*, and Chicago's *Materialissue* seem intent on expanding the process to include some guitar pop greats of the '80s.

Chugging along over an Undertones-like tune, "International Pop Overthrow" serves to sum up the trio's musical manifesto: "I was ridin' around with the radio up and the windows down / I look a minute or two to think about all my problems... And all these other boys are just makin' noise with their rock 'n' roll / They just want someone to have their picture taken with." Clearly, *sturm-und-drang* is not a concern of theirs. Standard romance themes dominate the album (about a third of the songs are odes to different girls), buoyed by the band's pleasantly gratuitous sense of melody. "Very Good Idea" has an *Elvis Costello*-esque flavor, "Trouble" wails with a de-celticized *Waterboys* quality, and there's even a touch of an *REM* twang in "Valerie Loves Me."

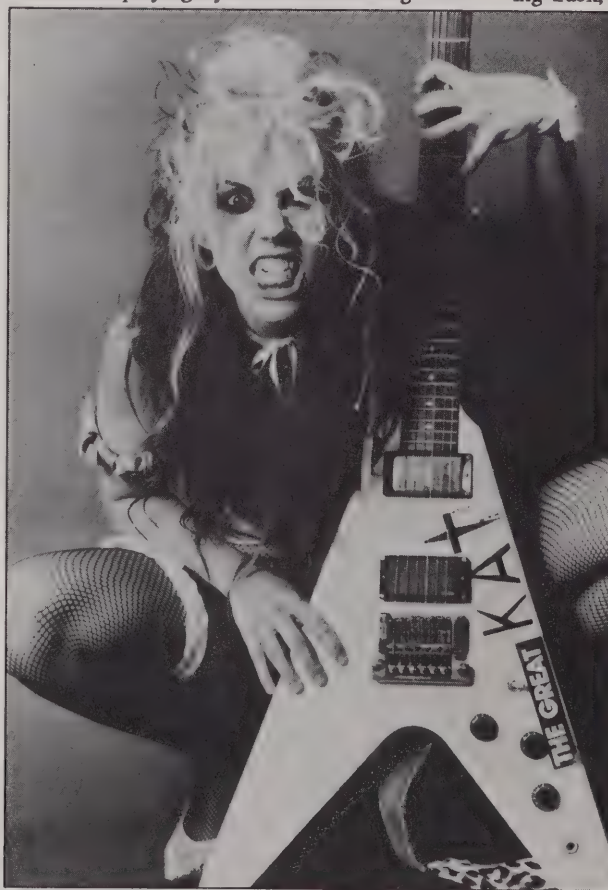
*Materialissue* have all the ingredients of a promising pop ensemble—if they can just take what they have and stretch it a bit, bearing in mind that the most alluring pop sounds aren't the result of stringent adherence to pop mandates, but careful deviation from them.

**INDEPENDENT: The Great Kat, Beethoven On Speed, Roadracer: 212/799-9392**

Sadly, few people are aware of the bonds that connect classical music and heavy metal. From an emphatic sense of structure to the desperately dramatic approach and theatrical attitude, *Metallica* and *Mozart* may have more in common than you

might think, and *The Great Kat* is out to prove it with her debut album, aptly entitled *Beethoven On Speed*.

Classical music abounds with killer riffs though most folks wouldn't perceive them as such. The opening bars of *Beethoven's 5th Symphony*, for example, contain an ironclad, eight-note gem that lends itself exceptionally well to *The Great Kat's* metal adaptation (which at long last avenges the atrocious treatment it received at the hands of *Walter Murphy* and the *Big Apple Band* on the *Saturday Night Fever* soundtrack). Rather than fussing around with updating orchestral arrangements, the Kat simply attacks the piece with a screaming guitar. She isn't concerned with the sound of the original, she's concerned with the music—not just the notes and scores, but the emotional impetus behind them. Other gritty variations on classical themes include "Paganini's 24th Caprice," Chopin's "Funeral March," "Flight of the Bumblebee" by *Rimsky/Korsakoff/Heifetz*, and a ditty called "Sex & Violins" that combines music by both *Fritz Kreisler* and the Kat, whose vehement playing style is not limited to guitar.



Top left: (l. to r.) *Materialissue* members (l. to r.) *Ted Ansani*, *Jim Ellison* and *Mike Zelenko*; Above: *The Great Kat*; Above right: *Crabdaddy*

The balance of the album is made up of original works by *The Great Kat*—hefty displays of technical prowess with emotion extreme enough to make the metal vixen posturing of the likes of *Lita Ford* appear about as harsh as *Stevie Nicks'*

ethereal flailing. It's as though a raging lovechild of *Nina Hagen* and *John "Johnny Rotten" Lydon* grew up into an axe-wielding dominatrix. But unlike *Hagen*, the humor here is dubious, and the Kat's fierce gesticulations, unlike *Lydon's*, lack the subtlety of satire.

**UNSIGNED: Crab Daddy, Crab Daddy, Up Close Productions: 617/277-9401**

Cool and detached in an almost beatnik fashion, this Boston-based quartet combine a colorful assortment of stylistic motifs to adorn the five tunes that make up this demo. Lush vocals swirl through staunch melodies enmeshed in an updated '60s guitar pop sound. There are a few dangerously derivative moments here—notably during the opening track, "Keep It To Yourself," which coasts



along on waves of harmonics driven by a formidable hook, conjuring up uncomfortably clear images of *The Mamas and The Papas* masquerading as a chic alterative club act—but for the most part *Crab Daddy* hold their own.

"Plural People" features a reggae undercurrent that induces *Crab Daddy's* unruffled sound to loosen up and mellow out a bit, making room for some invigoratingly edgy guitar work. Guitarist/vocalist *Paula Kelley* sings lead in "Billy," a breezy tune that bears more than a tinge of the *Bangles* in its delivery, but the laid-back attitude that *Crab Daddy* project keep it from sounding excessively perky. Both "Together for a While" and "Subside" (which features an oddly *Yes*-like chorus) flow with a quasi-jazzy feel that's reminiscent of *Hard Day's Night* era *Beatles*.

**by Carolyn Allen**  
**INDEPENDENT: Lonesome Val, Lonesome Val, Bar None Records: 201/795-9424**

Upon hearing *Lonesome Val's* debut album I was reminded of the *Talking Heads* attempting a country sound on their *Little Creatures* album; not traditional country but more accessible. But don't be scared by the term "country": While



## WMU-TV Western Michigan U.

Kalamazoo, MI

WMU students living on campus will now have more reason to keep flipping TV channels. EduCABLE, a 43-channel television system programmed and operated by WMU Media Services, provides everyone on campus with a little bit of everything—from educational and news channels to MTV and entertainment channels.

The cable system, which took 3-1/2 years to plan, debuted last September and will be available to all 7,500 students in residential units at WMU once construction is completed over the coming year.

"It represents one of the most complete campus cable television systems in the country, with programming to suit a wide variety of interests, groups, and academic areas," said Frank Jamison, head of WMU's Media Services.

Many of the channels on EduCABLE were included in the system to compliment the academic curriculums at WMU, he added. "We've tried to provide for the education and entertainment of students. Students have the right to know what's going on in their world in the way that it would be when they're at home. You can't get by without

heat [or] water, and you can't get by without information."

Channels such as C-SPAN I and II, covering the United States Congress, are expected to be particularly relevant to the political science program at WMU. Satellite Communications for Learning International (SCOLA), Canada's French-language channel TCTV, and the Spanish-language Univision will help serve foreign language needs and the 1,000-plus international students at WMU. "That kind of enrichment of the academic environment can be provided through cable television," Jamison said.

The Silent Network (TSN), oriented to the deaf, and America's Disability Channel (ADC), are also carried by EduCABLE for physically impaired students on campus.

Cable-ready TV sets can receive all 43 services, while older sets can pick up only the first tier on channels 2-13. However, the WMU Campus Bookstore sells converter boxes to enable older sets to receive all channels.

In addition to cable TV transmissions, EduCABLE also provides a weather advisory and warning service. EduCABLE outlets may also be connected to FM receivers or tuners with a signal-splitter kit available at the bookstore. This will allow access to 23 radio services (including the campus station), several of which are normally unavailable over the air.

Jamison said extensive research on viewer preference was conducted prior to launching the system to determine the content of EduCABLE.

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*

The viewing preferences of on-campus residents will be regularly reviewed to update the system. "We'll be listening carefully to student input," he said. "If students don't want [something], we'll take that out and put something else in."

Jamison said an important feature of the system is exclusive on-campus channels, such as the WMU Electronic Bulletin Board listing various campus events and five WMU-TV Media Services instructional programs. "WMU was one of the first colleges in the nation to provide instructional services to students," he said. "This was back in 1960, just four years after the videotape came out."

However, Jamison warned against the excesses of TV viewing. He said Media Services produced a videotape promoting EduCABLE and showed it

WMU-TV  
page 30 ►

## KDLX-FMca NW Missouri State U.

Maryville, MO

"I feel that KDLX is one of the top college stations in the country," said program director Jeff Greunke. The station's long-time AOR format, called "Rock 40," is "to maintain listenership with our current male audience," Greunke said. "I have inserted some CHR music into our format to gain back some lost female listeners," he added.

Specialty shows include: "The Power 10 Countdown," "The KDLX Perfect Album," nightly mainstream alternative music on "Progressions," and the "College Football Scoreboard Show."

"Also, our news staff covers the campus with a fine-toothed comb," Greunke said. "Each member has a specific beat that they cover. All of them must have two news shifts as well as write stories."

X-106 has over 40 students on staff, operating 18 hours a day in stereo at 106.7 cable FM. The signal reaches every campus residence hall and is broadcast in all cafeterias. All students working at the station, according to KDLX's *Handbook of Policies and Procedures*, must maintain a minimum 2.0 GPA, and 2.25 if they are applying for or hold an executive staff position. In addition, all

KDLX students must be enrolled in one of the two practicum courses offered by the university's Department of Mass Communication, to which the station manager reports. KDLX's adviser determines the practicum course grades after consultation with the appropriate executive staff member supervising the particular student.

The station's focus is music. "We offer a consistent rock sound that attracts many listeners," he said. How does he know? "We measure feedback like many other college stations do—through staff members and phone calls. He admitted that "it's tough to get feedback" as a college station, although "there is a programming class offered [at NWMSU] that is doing a radio research survey for us. This will help us define our target much better."

KDLX's professional approach extends into their sales efforts as well. "We are one of the few stations that have a sales staff who goes out every day between classes and services clients," Greunke said. Indeed, the station's media kit is one of the best-prepared and sharpest-looking NACB has seen, citing radio industry listening statistics and the spending patterns of KDLX's target audience, along with particular packages offered by KDLX. Rate packages for the morning show, sports, and other specialty shows are included, as well as profiles of giveaways and event promotions that

sponsors can tie into.

Besides the typical concert tickets, posters and records, KDLX also has managed to establish such giveaways as: airline tickets from a travel agency, Greyhound Bus tickets, \$106 in cash, dinners at area restaurants, clothing, holiday turkeys and Maryville Gold Cards.

KDLX has coordinated sponsor tie-ins to such events as a "Lip Sync" contest, the "1 Minute 6 Second Grocery Grab" (for 106 FM), "Midnight Madness Bowling," and "Adopt a Highway." In addition, KDLX maintains a strong presence at university events such as the annual "Fall Freeze" "Spring Thaw" and "Health Fair," do homecoming float and yearbook distribution remote broadcasts, and coordinate the popular campus "Club X."

In the charity realm, X-106 participates in the dance-a-thon and holiday food drive benefitting the Nodaway County Food Pantry, the DJ-a-thon for the county's Christmas Fund, and the Swim-a-thon supporting cancer research.

"X-106 has a rich history behind it. We consider most everyone family around here. Most of us have the same classes together and we hang out with each other. KDLX is a big part of many students' lives here at Northwest Missouri State University." As they say in Maryville, "KDLX...30 years of rock 'n' roll and still going strong." ◀





**N**ACB's first annual "Top Station Search" competition obviously hit a responsive chord in college stations. We received a phenomenal number of entries from all across the country, most consisting of exceedingly high quality and detail. We knew that incredible things were happening in college broadcasting, but it was exciting to be able to read about, hear and watch them as presented by the stations themselves in their submission materials.

It is very disappointing to us that space limitations prevent us from recognizing every station. There was at least one notable thing about each station in every submission that deserved public mention. We hope to recognize many of the stations that entered during the coming months under "Station Profiles," the monthly *College Broadcaster* column that highlights a particular college radio and TV station. For now, all we can do is thank everyone who entered whose stations are not honored below, and encourage you to continue your superb efforts in programming, promotion, community service, and station operations and management. We feel these areas are the backbone of college stations. That is what makes college broadcasting the vital and unique segment of the media industry that it is.

We feel that the following stations provide excellent role models in all these areas. While every college station is unique (and should be), perhaps you can adapt some of the ideas they present into your own operations. We have included the winning stations' addresses and phone numbers in the sidebar accompanying this article should you wish to learn more about them. Please feel free to contact them; they will be happy to share their ideas for success with you. ◀

## BOOK REVIEW

◀ Page 20

"Europrivates" are an interesting type of station that falls between the two categories. According to Yoder, "these broadcasters operate from Ireland or Italy, often with high power and regular schedules. Both countries have passed bills freeing their citizens to broadcast within government standards. Because of these regulations, unlicensed transmissions are officially ignored."

Yoder tells the stories of many Europrivates, including the bold pirate takeover of the BBC in the 1970s—twice! Offshore pirates are also profiled.

### Endorsing Pirates?

Yoder is careful to avoid specifically endorsing illegal activities. In fact, he ends the book saying that "the reader is not encouraged in any way to

# Awards Summary

### College Radio Awards

**Broadcast Stations division**

**Programming category:**  
*KSJS-FM*, winner;  
 KUSF-FM, WJPZ-FM, WSOU-FM, honorable mentions  
 KQAL-FM, special mention (News)

**Promotion category:**  
*WSOU-FM*, winner;  
 KSJS-FM, WQRI-FM, honorable mentions

**Community Service category:**  
*KSJS-FM*, winner;  
 KNGX-FM, KNLU-FM, honorable mentions  
 KGRM-FM, special mention (service to African-Americans)

**Management/Operations category:**  
*KJHK-FM*, winner;  
 KSJS-FM, WPSC-FM, honorable mentions

**Station of the Year: *KSJS-FM***

**Cable and Carrier Current Stations division**

**Programming category:**  
*KCSC-FMca*, winner

**Promotion category:**  
*WZND-FMca*, winner;  
 KDLX-FMca, honorable mention

**Community Service category:**  
*KCSC-FMca*, winner;  
 KDNS-AMcc, honorable mention

**Management/Operations category:**  
*WSAM-AMcc*, winner

**Station of the Year: *KCSC-FMca***

**To Contact Station Winners:**

***BCTV***, Butte College, 3536 Butte Campus Drive, Oroville, CA 95965 • 916/895-2361

***Cable 7TV***, Ft. Valley State College, c/o Mass Comm. Program, 805 State College Drive, Ft. Valley, GA 31030 • 912/825-6212 or -6217

***MSTV***, Missouri Southern State College, 3950 Newman Road, Joplin, MO 64801 • 417/625-9375

***KCSC-FMca***, Calif. State U.-Chico, P.O. Box 1580, Chico, CA 95927 • 916/898-6228

***KDLX-FMca***, Northwest Missouri State U., Wells Hall, Maryville, MO 64468 • 816/562-1163

***KDNS-AMcc***, U. of San Francisco, Ignatius Heights, San Francisco, CA 94117-1080 • 415/666-6820/6880

***KGRM-FM***, Grambling State U., P.O. Drawer K, Grambling, LA 71245 • 318/274-2116 or -2115

***KJHK-FM***, U. of Kansas, 2051A Dole Center, Lawrence, KS 66045 • 913/864-0603

***KNGX-FM***, Rogers State College, College Hill, Claremore, OK 74017 • 918/341-6100

***KNLU-FM***, Northeast Louisiana U., 128 Stubbs Hall, Monroe, LA 71209 • 318/342-5658

***KQAL-FM***, Winona State U., 8th & Johnson, PAC Rm. 234, Winona, MN 55987 • 507/457-5228

***KSJS-FM***, San Jose State U., One Washington Square, San Jose, CA 95192-0094 • 408/924-4545

***KUSE-FM***, U. of San Francisco, Ignatius Heights, San Francisco, CA 94117-1080 • 415/386-5873

***WJPZ-FM***, Syracuse U., P.O. Box 239, Syracuse, NY 13210 • 315/443-4689

***WPSC-FM***, William Paterson College, 300 Pompton Road, Wayne, NJ 07470 • 201/595-2454

***WORL-FM***, Roger Williams College, Old Ferry Road, Bristol, RI 02809 • 401/254-1383

***WSAM-AMcc***, U. of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117 • 203/243-4238

***WSQU-FM***, Seton Hall U., 400 S. Orange Av., S. Orange, NJ 07099 • 201/761-9000, x5355

***WZND-FM***, Illinois State U., 103 Media Center, Normal, IL 61761 • 309/438-5491 or -5492

\*Divisions consolidated due to smaller number of entries

operate radio transmitting equipment against the rules of the Federal Communications Commission." However, one could learn how to become a pirate broadcaster from the information and reference sources provided.

In addition, the book's tone implicitly praises pirates for their efforts. For example, Yoder states that "most pirates aren't criminals or rejects from legal broadcasters" and "if any law breaking could be truly considered 'victimless,' it is that of unlicensed broadcasting." Victimless if the chance of jeopardizing important legal communications didn't exist, the FCC would reply.

Nevertheless, after reading this book, one must end up curious about pirates and becoming somewhat sympathetic to their plight. However, Yoder might have made a better case for U.S. pirates if he focused more on those which serve community needs (which he does do for Europrivates). As a veteran U.S. pirate recently

argued in a letter to the editor in *Broadcasting* magazine, "The operation of Zoom Magic Liberation Radio in Springfield, Ill., is a good example of a pirate station providing a service to deprived residents of a housing project. They operate with half a watt of power and cause no interference to any licensed station. And they have hundreds of listeners, including the local police department. If Springfield is being adequately served by all the local licensed media, why is this tiny station so popular?" Good question.

Yoder's hope is that this book will help increase awareness of pirates, and subsequently, their audience. A greater audience may give pirates more incentive to broadcast, which would mean more opportunities to find pirates and thus inspire more amateur radio DXing. Indeed, if the hobby became popular enough, perhaps the FCC—as in Ireland and Italy—would be pressured into finding a band for them to broadcast in legally. ◀



## 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.

**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.

**Association Director:** The National Association of College Broadcasters, Providence, R.I., is seeking a full-time manager for a 2-year position. Ambitious, recent college graduate. College radio and/or TV experience necessary. Will oversee various departments of association and deal with related organizations. Start summer, 1990. Steve Klinenberg, 401/863-2225.

**The Digest of the University Film and Video Association** lists tons of job openings for film and video instructors at colleges around the U.S. and Canada. To subscribe, call Ms. Gerry Veeder, Editor, at 817/565-2537.

**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.

**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.

**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.

**WICI Job-Listing Service:** Women in Communications, Inc., offers employers

and job-seeking WICI members nationwide a free media job-matching service. To list job openings, call Margaret Jenkins at 703/528-4200. To join WICI in order to utilize the service to find a job, call the same number.

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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.)

**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.

**National Public Radio:** NPR offers summer internships at its National Headquarters in Washington, DC. They seek interns in the following areas: News & Information, Cultural Programming, Public Information, Development, Personnel, Marketing, Engineering, Technical Production, and our Legal Department. Candidates must be graduate students or undergraduates in their junior or senior years. Must be able to work 20-40 hours/week. Each internship lasts 8-12 weeks depending upon the agreement between the intern and the department at NPR. The internship period will run from May 1991 through August 1991. Students may receive academic credit. Applicants must complete and forward internship application and resume, provide at least two professional or academic letters of reference, indicate area(s) of interest. Application package must be received by March 1, 1991. For applications or further information, call: NPR Personnel, (202) 822-2909. Mail applications and resumes to: Chris Howze, Internship Coordinator, National Public Radio, 2025 M Street, NW, Washington, DC 20036.

**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: edi-

torial, 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 in New York City. Seasonal cycle. Kathey 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.

**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: ITVS Grants,** awarded by the Independent Television Service to fund single projects of all genres by independent producers nationwide. Application guidelines c/o: ITVS, PO Box 75455, St. Paul, MN 55175.

**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 students 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.

**3/4/91: NPR's Edward E. Elson Distinguished Service Award** is presented annually in recognition of outstanding service to public radio. Written nominations from NPR member stations only. Info: Alma Long, NPR, 202/822-2000.

**3/10/91: International Gold Medalion 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.

**3/16/91: The Annual TV Writers Summer Workshop** sponsored by the American Film Institute runs June 12-28, providing a supportive and challenging environment for developing high-quality, diverse dramatic programming. 213/856-7623.

**3/31/91: International Radio Festival of New York Awards** encompass radio advertising, programming, promotion, news, entertainment, editorials, PSA's, etc. Sandy Mandelberger, Int'l Radio Festival of NY, 5 W. 37 St., New York, NY 10018, or 914/238-4481.

**3/31/91: Consumer Journalism Awards** from the National Press Club Foundation are for just that. 202/662-7523.

**4/1/91: MCI Scholars program** awards \$3,000 over two years to finance the junior and senior years of college for future leaders in the telecommunications industry. IL, IN, MI, OH and WI residents who are full-time class of '93 undergrads at schools in those states only. Send a self-addressed, stamped envelope to: MCI Telecommunications Scholarship Program, c/o Citizens' Scholarship Foundation of America, 1505 Riverview Rd., P.O. Box 297, St. Peter, MN 56082.

**4/1/91: William Randolph Hearst Foundation Journalism Awards Program** for undergraduate journalism students in the sportswriting 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.

**4/6/91: NAMAC's Management Assistance Program** promotes non-profit media organizational development by giving grants of \$4,000 each to defray professional consultant expenses for long-range artistic or financial plans; fundraising; board development; public relations; marketing; or audience development. Mr. Fenton Johnson, National Alliance of Media Arts Centers: 415/861-0202.

**4/15/91: Annual Ohio University Film Conference** is welcoming film proposals for the annual conference in November, to be devoted to new work in the study of documentary. Any aspect of history, theory or criticism of documentary film, video or photography. Jeanne Hall: 614/593-4058.

**4/15/91: Brooklyn Lager Bandsearch '91** is looking for the best original, unsigned jazz, rock and worldbeat bands. Finals held June 29-July 1. \$1,000 to winning band in each category and will open for a headline act during the Celebrate Brooklyn (New York) summer season. Burl Hash at 718/855-7882 or Steve Hindy at 718/768-2346.

**4/15/91: Local Radio Development Awards** are given by The Development Exchange, Inc. Among the categories: public participation, public awareness

and fundraising. Any CPB-qualified public radio station or Exchange member may enter. United Technologies provides \$10,000 in awards (for development purposes only), split evenly among the winners. Barry Forbes: 202/785-4321.

**4/15/91: Radio & Television News Directors Foundation** gives three \$1,000 fellowships. RTNDA: 202/659-6510.

**4/16/91: Producer's Marketplace** is a premier showcase of new independent documentaries and educational films and videos. Student and professional works, including works-in-progress accepted. Sponsored by the National Educational Film & Video Festival. 415/465-6885.

**4/19/91: American Dance Festival Dance Critic's Conference** for print, radio and TV journalists specializing in dance criticism to be held mid-June to mid-July at Duke University in Durham, NC. ADF will offer fellowships for the intensive three-week course on dance writing, sharpening powers of observation for dance, classes and discussions on dance history and criticism. Art Waber: 919/684-6402.

**4/30/91: The John Bayliss Broadcast Foundation** awards scholarships to U.S. college students to support and encourage them as they further their broadcast education. Contact Ms. Kit Hunter-Frank at Paul Kagan & Associates: 408/624-1536.

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# Comedy Channel's "Laugh Riot"

over 30 college campuses across the nation that the network will visit.

Blair Hickey '91.5 began the night of stand-up comedy by joking about his name, including the prospect of his girlfriend Anita taking his name in marriage as well as the possible military career of his son Ricky as the U.S. Army's own Private Hickey and potential Major Hickey. During a pre-performance interview, Hickey said he was "petrified" about performing in front of such a large crowd, but would consider more seriously becoming a comedian if he continues to do well as a stand-up. Kirchberger also criticized Saddam Hussein and the draft, offering another method of soldier selection—yelling "not it" before the other men in the audience.

Martina Johnson '92, the night's only female comedian, commented on male-female relationships, saying sex will help her acting career: "What better way to hone my acting skills than to sleep with a man?"

Joe Knight '92 complained in his routine about cars that tell you, "The key is in the ignition" but wouldn't tell you when the keys are behind the refrigerator or under the couch. He proceeded to demonstrate how most people search for lost keys.

Before the performance, Lorin Wertheimer '92, a roommate of Kirchberger, said the two pushed each other to audition. "Our third roommate chickened out and he might have been better than us," Wertheimer added.

"I had a strange dream last night. I was making love to my sister [pause]

and rolled over and started to have this weird dream," Wertheimer said to the audience. "I hate rhetorical questions. Don't you?" he asked. Among other topics, he noted that desert scenes have been deleted from U.S. Army Reserve commercials.

The last student performer, Mark Kleid '91, lamented how Tattoo never got his fantasy on *Fantasy Island*, and offered some new and scarier names—Compound Fracture and Twisted Kneecap—for expert ski slopes. His imitation of truck commercial announcers received a storm of applause as well as a revised rendition, which he claimed was his father trying to wake him up on weekends.

Each student performed for about five minutes, whose routines were often interrupted by prolonged clapping. "It was wonderful. I was really impressed," said Brown student Jen Kramer. Afterwards, professional comedian Joe Bolster did a stand-up monologue that lasted nearly an hour, covering a broad range of material, for which the audience showed equal enthusiasm.

The evening, sponsored by U•NET, Brown's student station BTV, and the Comedy Channel, was taped and sent to the Comedy Channel. Excerpts from the national campus tour will appear on U•NET, and may be aired on HBO's Comedy Channel network along with the best of the student comedians in a special later this year.

*(Excerpted and adapted from the article "Moonlight Comedy" by Brooke Wortham in the 11/19/90 Brown Daily Herald. Courtesy Brown Daily Herald.*



Filling Brown University's Salomon 101 auditorium with laughter, Eric Kirchberger, Brown '92, described how the Muppets could popularize Shakespeare. Kirchberger brought down the house with his imitations of performances which included Kermit as Romeo, Ernie and Bert in Julius Caesar, Fozzie Bear in Macbeth, Grover as Hamlet, and Count von Count doing the sonnet "How Do I Love Thee, Let Me Count the Ways"—whose author, Kirchberger admitted to the audience, was Elizabeth Barrett Browning, not Shakespeare.

Kirchberger was one of six student comedians from Brown, chosen by U•NET staff judges after auditions, who performed on Conference Saturday to a crowd of more than 800 people as part of a comedy talent search being conducted by the HBO-owned basic cable network, the Comedy Channel. Brown was the first of



Top left: Martina Johnson, Brown '92, performs her stand-up routine during the "Comedy Channel Laugh Riot" on Conference Saturday. Above right: "Laugh Riot" headliner Joe Bolster from the Comedy Channel delivers his monologue. Above: Attendees at a NACB National Conference session

## LETTERS ◀ Page 7

could perform themselves. (You've got to put those freshmen to work!) Or perhaps a long-term goal of NACB should be to establish an audience rating service specifically for college broadcasters, or at least lobby the existing services to research and provide greater information on college stations.

College radio has finally begun to gain respectability in the broadcasting field, and reliable audience data is essential to retaining and expanding this respectability.

Thanks very much for your consideration and efforts. Keep up the great work!

Michael Beck  
Exec. Producer, Guide Wire Radio  
Independent Music Network  
Carbondale, IL

Michael, we agree that college stations need audience data (which is why we wrote the article in the April/May issue you referred to). That is why we have arranged with Birch/Scarborough Research, one of the major radio ratings companies, to provide College Broadcaster with the college

publications-exclusive ratings column which debuted in last month's issue. In addition, Birch now offers low-cost radio ratings reports to college stations. Interested stations may call NACB at 401/863-2225 for more information or to sign up.

## 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.



# Formats and Conformity

by Peter J. Shapiro  
Assistant Professor and Head  
of Audio Production Services  
Chicago State University  
Chicago, IL

College radio has the ability to reflect an infinite number of "Voices and Visions," yet the pressures to structure your format(s) come from a limited number of sources. At NACB's Third Annual Conference of College Broadcasters, the "Formats and Conformity" session gave the 200-plus crowd in attendance the opportunity to discuss the pressures, problems and possibilities with a panel of radio programming professionals.

The panelists were an interesting mix of independent thinkers caught on the high wire of commercial and non-commercial listener supported radio: Oedipus, Program Director of WBCN-FM and Max Tolkoff, PD from WFNX-FM, are two Boston-based examples of successful radical departures from the mainstream that is commercial radio. Andrew Phillips, PD from WBAI/New York, represented more than the non-commercial approach to professional broadcasting: as a part of the Pacifica Radio Group, his philosophy is consistent with WBAI's policies on the dissemination of information to the public. WBAI will delve into issues that other stations would not even touch. Pacifica is known for consistently testing what the FCC considers the boundaries of "acceptable" radio practices.

Rounding out the panel was Brian Long, a veteran of the "alternative" music scene and currently with college radio-oriented *Rockpool* magazine, and Steve Hill, a Brown University graduate and current PD at Urban Contemporary WILD/Boston.

## College Radio: Something More

The panelists' opening statements painted a rather bleak picture of college radio broadcasters as underachievers who, although technically sound board operators, presented few creative skills. Steven Hill explained that the panel of program directors was not dismissing recent graduates as a non-creative bunch, but that their tenure on college radio had not tested them to be more creative.

Brian Long jumped into a carefully worded explanation of the pressures on college radio by independent labels and new music entrepreneurs. As a representative of the "alternative" music scene, he did not want to alienate those who were interested in "breaking new bands" but stepped out on a limb to state that this was not the "sole" purpose of college radio.

As an outspoken member of the broadcast minority, Andrew Phillips could easily have chosen to slap the faces of college radio for having "tunnel vision" with respect to programming. A true visionary, he related his beliefs and approach to the words spoken at the conference's keynote address by Quincy Jones. In essence, his point was well

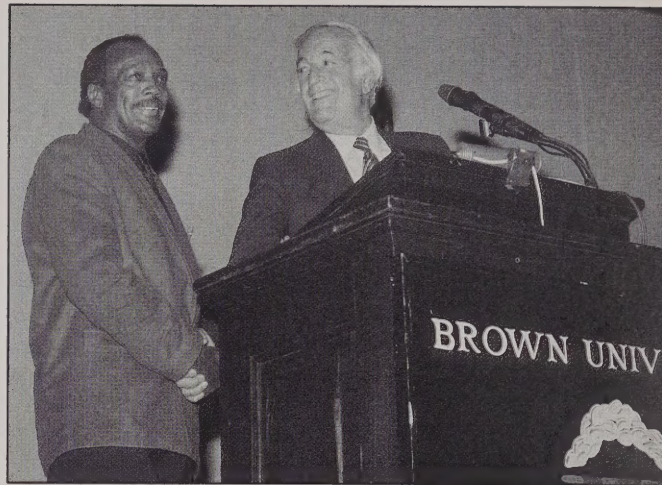
taken: Choose to find a new direction, work to open a new point of view, and expand upon it. Treat the audience to something new, something different.

Radio is not a medium defined only for music. Dissemination of information relevant to your community is essential to college radio. Radio is a form of communication that is immediate, with a tremendous potential for impact. As an art form, radio's ability to create the "theatre of the mind" is under-utilized. To be able to provide a creative outlet for live performing and dramatic scriptwriting should be enough to drive college radio to do much more in the way of radio drama and comedy.

In an attempt to present a balance of views, as panel moderator I delivered the "educator's" point of view, reminding stations that when thinking of formats it is necessary to re-establish the basic groundwork of a station's reason for being: providing services for the university community, for broadcasting majors and non-majors (as staff), and/or reinforcing the image of the station licensee through the long-lost procedure of "ascertainment" of community issues and needs. Using the college as a resource is paramount to achieving these objectives, especially when you have a small staff and an even smaller budget.

The most dangerous decision made during the session was to open the floor to questions immediately after the initial remarks. Though many a seminar has bombed using this strategy, NACB had attracted an energetic, inquisitive and intelligent audience. The panel had all they could handle in the allotted time. Probably the most important points made were underscored by the conference theme, "Voices and Visions." It seems we have a tendency to not give our listeners enough credit.

As a vital resource of untapped information and creativity, we need to open our eyes and ears to the many voices of others so as not to obscure our vision. ◀



Glimpses of the 3rd Annual NACB National Conference. Top: keynote speaker Quincy Jones (l.) and Time Warner Chairman Steve Ross on opening night. Above: "Stereotyping Society" panel (l. to r.) WLIR Radio/New York's Kae Thompson, WCBS-TV/New York's Reggie Harris, City U. of New York's Cynthia Lopez, Quincy Jones Entertainment's Ilene Chaiken, Don Alexander of TV's "Positively Black" and Chuck Stone of Woo-Art International. Below (clockwise from top left): David Bartis and Ilene Chaiken, both of Quincy Jones Entertainment, lead "Program Development: From Script to Screen" seminar; Legal experts (l. to r.) Allen Myers of the FCC and communications attorney Cary Tepper of Puttrese, Hunsaker & Ruddy clear up college stations in "Ask a Lawyer;" Technical experts (l. to r.) John Tiedeck of LPB, Donna Halper of Donna Halper & Associates, her husband, John, developer of the Results/PLUS software system, Lee Facto of Radio Computing Services and Dan Rau of Marti Electronics pause after talking about "Equipment Choices and Computer Uses in Radio;" panelist Bill Boggs listens at a seminar along with outgoing NACB Executive Board member Kristine Hendrickson





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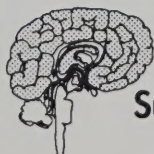
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## MUSIC REVIEWS

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Lonesome Val's roots are definitely grounded in country and blues, her torchy bar-room style is much closer to a **Bonnie Raitt** than a **k.d. lang**. Having had the benefit of seeing Lonesome Val perform live (her acoustic set at BMI Live at the CMJ Music Marathon will appear on U-NET in the spring) also added to my enjoyment of the album, as she has an incredible sense of the theatrical part of performance—an intense yet relaxed stage presence.

The first single (and video) to be released is "To Be Young," a catchy tune whose theme echoes throughout many of the songs, a desire to return to one's carefree youth. My favorite cut on the album is "Wonderful Life" which seems to best capture the spirit of Lonesome Val. The song is an uplifting doctrine on normal everyday American life and its sentimental ironies. She laughs as she bellows of her silly lover, "Sometimes when you're mad / you've had a few beers / you take off

your clothes / and swing from the chandeliers."

"Front Porch" merges the traditional "I'm-leaving-the-big-city-and-going-to-my-small-town-where-life-really-is" theme popular in American music with a terrific 12-bar blues melody in a fresh approach.

"Quiet Desperation" is the tune that all you alternative radio types will probably pick, as it has a more dancy feel with synthesizers, but it is

also one of the album's most poetic lyrics. I had to listen to it a few times to realize that the song echoes many a woman's frustration with men, particularly their fathers. Her thoughtful commentary that this same frustration exists for women throughout American society regardless of whether it's a "farmhouse on the prairies, project in the city, mansion on the hill."

Finally, the dynamic of Val's vocal versatility comes out best in "It Ain't Me," a ballad where she effectively changes the tonal quality of her singing from girlish to sultry in reflection of the writer's assertion of independence. ◀



Lonesome Val

## WMU-TV

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during freshman orientation. The 30-minute program ended with Jamison saying, "Don't watch TV mindlessly."

"What I hope is that students will watch it as a resource and an entertainment medium," he said. "My concern is that this not become a diluting element in the academic environment. If students aren't mindful of the way they watch TV, it will have a negative effect on their academic success."

All broadcasts for the EduCABLE system are received by eight satellite antennas and a 150-foot receiving tower. The cost of installing the cable system, which includes about seven miles of cable, is \$1.9 million, according to Robert Beam, WMU vice president for business and finance.

Beam said residents will not be billed separately for the EduCABLE

service since it is already included in the room-and-board fees.

As for student productions, Jamison has reserved the "WMU Student Channel," which will feature their works. "We aren't able to originate programming here, though we air outside stuff," he said. One show, "How to Paint Your Dorm Room," was done by the WMU production center, with some students on the crew, according to Jamison.

"We have a student production group on campus, WSTV, Western Student Television, who are planning a newscast that will run on the channel," he said. A salaried program manager is expected begin in July, which should help boost programming for the student channel. Said Jamison: "It will be much more three-dimensional [this] year."

(Adapted from "New WMU cable service begins broadcast" by Azlan Ibrahim, 9/5/90, courtesy of WMU's *Western Herald*) ◀



# FCC \$35 DJ Fee Impact Survey

YOUR PARTICIPATION IS VITAL—Please read

The National Association of College Broadcasters is conducting the following survey of FCC-licensed college radio stations to determine the impact that the \$35 FCC fee for the Restricted Radiotelephone Operator Permits is having. After compiling the data, NACB will prepare a report that will contain the hard evidence necessary to convince Congress to pass a waiver for non-commercial stations. However, this effort only has a chance of being successful if every station responds. Please take a few minutes to photocopy and fill out this survey. Return it by **March 22, 1991** to:

*FCC \$35 Fee Survey, NACB, Box 1955-B.U., Providence, RI 02912*

If you have any questions, please call NACB at 401/863-2225. Thank you for your cooperation on this crucial issue to the future of college broadcasting.

## Station Info:

Call Letters: \_\_\_\_\_ School: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_

Your Name/Title: \_\_\_\_\_ Phone: (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_ Best day/time to call: \_\_\_\_\_

## Survey Questions:

*Payment for the DJ fees has been handled in the following way up to now (check one only):*

- ☐ DJs must pay their own fee entirely
- ☐ Our college administration/license holder pays all the DJ fees
- ☐ Our station pays all the DJ fees (If so, what % of station budget goes to paying fees?: approximately \_\_\_\_\_%)
- ☐ Payment is made by a combination of the above options
- ☐ Other (describe): \_\_\_\_\_

*The DJ fee has affected our station in the following ways (please check all that apply):*

- ☐ DJs who cannot afford the fee are leaving our station
- ☐ Our station's license holder/school administration is not willing/able to pay the fees for those who cannot afford it
- ☐ Even with the DJs who are able to pay the fee, we do not have enough staff with permits to fill all our shifts, thus causing us to reduce our broadcasting hours
- ☐ We do not have enough staff to fill enough shifts to keep our station on the air for the minimum number of daily broadcast hours required by FCC regulations, thus possibly forcing us to enter a share time arrangement with another station or forcing our station to close
- ☐ Our school is considering selling or giving up our station's license because they do not feel it is financially reasonable to keep the station operating given the fees required

*Since the \$35 fee went into affect in the spring of 1990, fees have been paid by/for the following number of DJs at our station (check one only):*

☐ 0-20    ☐ 21-40    ☐ 41-60    ☐ 61-80    ☐ 81-100    ☐ Over 100

*We estimate that, given the number of incoming trainees who will need permits to fill on-air slots down the road, that the \$35 fee will cost our DJs or station per year in the future (check one only):*

☐ \$0 - \$700    ☐ \$735 - \$1,400    ☐ \$1,435 - \$2,100    ☐ \$2,135 - \$2,800

☐ \$2,835 - \$3,500    ☐ \$3,535 - \$4,200    ☐ \$4,235 - \$4,900    ☐ Over \$4,900

THANK YOU FOR YOUR ASSISTANCE



# All you get from us is a 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 that isn't all we do. NACB is the trade association for college broadcasting. If you work at a college station; instruct, advise or train college broadcasting students; work at a company that depends on college stations; or are a student looking to move into a professional media career, NACB can help you. As a non-profit organization, NACB will be forced to make cuts in our mailing list this year. However, you can make sure that doesn't happen to you--and benefit from all the services NACB offers by joining the association . . .

## The National Association of College Broadcasters offers 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;
- **Discounted station ratings reports** to noncommercial and non-CPB stations covering your market by the professionally-recognized ratings firm, Birch/Scarborough;
- **National Association of Broadcasters materials** available at the NAB member rate;
- **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**;
- **NACB quarterly member newsletter** with special timely updates about conferences, U•NET programs, and other association projects;
- **Two votes in the running of the association** and the right to run for a NACB Board of Directors position. NACB is governed by its members. You can make a difference by getting involved;
- **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:

John Doe                      Station Mgr.  
KXXX                          Member? S  
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 a capital "S" after "Member?" on the second line of the addressee's label. Other member code letters are "A," "C," "I," "L" and "B" (billed).

John Doe                      Station Mgr.  
WXXX                          Member? No  
Hometown College  
123 Anywhere St.  
HOMETOWN, USA 09999

This mailing address label sticker is not a NACB member, however, since it says "No" after "Member?" on the second 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:  
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Brown Univ.  
Providence, RI  
02912

Name: \_\_\_\_\_ Title: \_\_\_\_\_

Station or Dept. Name: \_\_\_\_\_

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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