

The National Association of College Broadcasters'

C<O>L<L>E<G>E BROADCASTER

March 1991

Volume 3, No. 6

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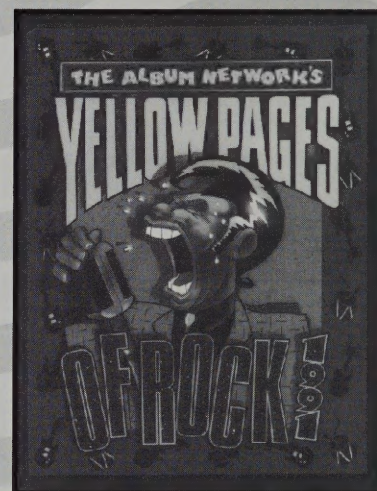
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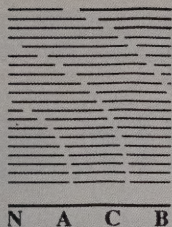
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March 1991 Volume 3, Number 6

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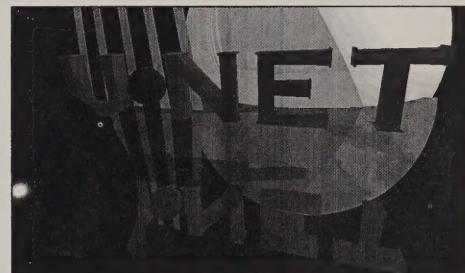
Video Technology

Computers, satellites and other video technology have made amazing leaps in recent years. College TV can reap the benefits of today's explosion in video technology, bringing many new products and services within the budgets of student-staffed stations.



4 Satellite News Services

If you've got a dish, you can be incorporating the best world and national news coverage into your station's broadcasts.



8 MacVideo II: It Moves!

Check out computer software that brings high-quality video animation and graphics to college TV.

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Satellite

News



Satellite technology has changed the face of newsgathering. Each network has its own national and international satellite newsgathering operation, but they all use international services such as Worldwide Television News and Visnews as well.

Local stations often join news cooperatives such as CONUS or Group W Newsfeed to augment the video they get from their network affiliate feeds. CNN has grown to a powerful newsgathering organization through its satellite facilities. Other networks and local stations are all using its feeds from the Persian Gulf.

Today's audience demands immediate information and as many pictures as possible. It is vital for universities in the '90s to train students to use these resources effectively. Several schools are already doing just that.

Most of the news services transmit data through AP Express. A printer is installed in your newsroom or classroom and is coded to deliver rundowns, complete scripts, or "dope sheets" (detailed descriptions of people and places in every shot) from the news services which then passes the fee onto you.

Though the college market is still a relatively new one for national and international newsgathering services to penetrate, this article describes those satellite services interested in working with colleges and universities.

CNN Newsource

This is the most popular news service for colleges, currently working with eighteen schools across the country. As evidence of CNN's stated belief in

teaching students about real-time news decision making, the service is free to colleges. It includes both national and international stories in complete, reporter-produced packages, video with natural sound, and interviews.

CNN Newsource has over 200 clients. In addition to breaking news, it also provides weather data, sports information, and a clipping service.

While the service is free, there are costs. Newsource transmits on Ku-band and uses AP Express to send its rundowns and scripts. Therefore, you need to purchase a Ku-band satellite receiving dish (costing \$1,000-\$2,000 depending on whether it is in a fixed position or not). Next you need a decoder (about \$1,100) to unscramble the CNN signal. The final fee covers the AP Express service (about \$1,200 per year for a college).

Bob Mulholland, chair of the Broadcast News Program at Northwestern University's Medill School of Journalism, uses Newsource to teach national network newscast writing and producing. He likes the multiple daily feeds, which "enables us to teach producing today's news today" to classes meeting at various times.

Mulholland particularly enjoys the end of the class when he compares the students' tapes to that of the network. "We see if our news judgment is the same as theirs."

Mulholland divides his graduate class into small teams. They first read the wires and then the Newsource rundown. From those sources, the students rewrite and edit the wire copy and videotape. At the end of class they go to the studio and put it all together with roll-ins, anchor lead-ins and complete reporter packages. To keep the focus on news decisions, he restricts the content to hard news.

As with many of Newsource's school affiliates, a commercial television station in the area helped cover the set-up costs. In Mulholland's case, WGN-TV/Chicago donated the satellite dish and decoder. CNN is happy to help pair up colleges and commercial stations.

Barry Sherman, chair of the Department of Telecommunications at the University of Georgia, uses Newsource for the weekly, one-hour newscast that the advanced broadcast students produce for WNGM-TV, a commercial UHF station in the city of Athens. The newscast blends student-produced packages with national and international news, sports and weather. Newsource is a big help. "I don't know how we lived without it," explains Sherman. "It is a fabulous teaching asset to have access to breaking news."

Sherman got financial support from CNN itself for the AP Express fee for the first year since CNN headquarters uses many of the university's students as interns and later as employees. He also received funds from alumni and Dowden Communications' cable TV entrepreneur, Tom Dowden, to buy the dish and decoder.

U•NET members from Hastings College in Nebraska use Newsource for their U•NET program, "Campus ResponseNEWS." Executive producer Ron Davis finds Newsource a great resource, but since Hastings' program is aimed at a student audience, he does not want to simulate commercial newscasts. To distinguish "Campus ResponseNEWS," Ron wants to make U•NET a news cooperative and exchange student-produced reports and interviews. Hastings has uplink and downlink facilities, but Ron is happy to exchange tapes by mail if you prefer. Give him a call at 402/461-7338.

Contact: Bob Schuessler, CNN Television, One CNN Center, Box 105366, Atlanta, GA 30348-5366 • 404/827-2156

Group W Newsfeed

Group W Newsfeed was designed by local broadcasters for local broadcasts. It is a news cooperative initially formed by Group W stations to provide each other breaking stories. Member stations act as regional bureaus. Newsfeed supplies national, regional and Washington coverage to about 100 independent and affiliate stations plus some foreign ones. It also offers, sports, features, and—by request—archival material. Group W News Services also packages an entertainment program in Hollywood taken separately by an additional 50 stations and syndicators.

Newsfeed has a strong commitment in Washington, D.C., where it has a major office. For its commercial affiliates, it provides Capitol report-

Services

by Marcia Rock, Dept. of Journalism
New York University

ers who file reports directly to the local stations. It makes a big effort not to duplicate the network in affiliates' feeds.

One entertainment and three news feeds sent daily range from 15 to 45 minutes in length. As signs of its continuing growth, Newsfeed also produces news updates for the USA cable network and a one-hour newscast for the Discovery Channel. Newsfeed sends rundowns and scripts via AP Express.

Group W News Services VP/GM Richard Sabreen says Newsfeed is happy to work with college stations and will not charge a license fee if the video is used for educational purposes and if student newscasts are not shown off campus. Newsfeed has agreements with commercial stations in many markets and must be sure that the

stories from South America and Asia. It also provides news features, science and human interest stories. WTN transmits raw footage with natural sound and narrated packages with two audio channels, one with narration and the other without so you can write your own script and recut the video. WTN sends the rundown and detailed dope sheet via AP Express.

For an extra fee, WTN produces news review packages, a "Review of the Year," and programs in ecology, entertainment, and health. It also has a video, film and still library service.

The price for WTN is based on market size, which applies to colleges. For example, if a

journalism department used the feed once a week for a classroom exercise only and the results were aired on campus only, the fee might be \$500/month for a large university. If a college station were to use the feed in a daily newscast carried by a cable system, the cost might rise to \$1,000/week. WTN does not charge for the AP Express service.

WTN has only negotiated so far with the PBS college affiliates of Kentucky Educational Television and the University of North Carolina Center for Public Television. You might be able to strike a better deal.

NEWS SERVICES

Page 24 ►

*"As with many of Newsource's
school affiliates, a commercial
television station in the area helped
cover the set-up costs."*

college's use does not conflict with their affiliates. If the college runs a commercial or public TV station, it must negotiate an agreement with Newsfeed based on market size and other affiliate status.

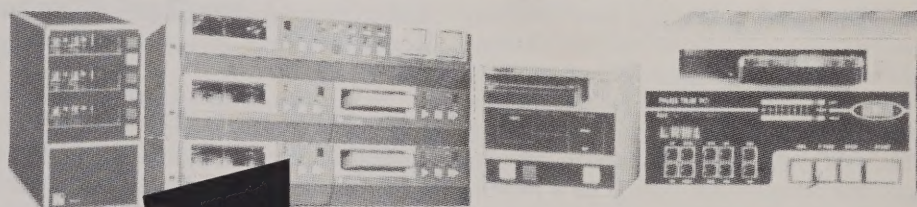
The one cost associated with Newsfeed is the AP Express data transmission. Newsfeed transmits on C-band, which makes things simple for the many colleges with C-band dishes already installed. Newsfeed is currently used by KENW-TV/New Mexico State University and Ohio University. To get their views on the service, call John Weadock or Duane Ryan at KENW (505/562-2112) and Fred Kight at Ohio University (614/593-4937).

Contact: Deborah Rodriguez Kaiser, Group W News Services, 888 Seventh Av., New York, NY 10106 • 212/307-3218

Worldwide Television News (WTN)

If your university has a C-band dish and wants to use Group W Newsfeed for national news, you might consider taking WTN's feed for international news. WTN is new at the college game but is interested in working with schools.

Eighty-percent owned by ABC, WTN has bureaus in fourteen of the world's major capitals. The nightly feed for North America runs at 3:50 pm EST and includes breaking news from Europe and Africa, the Middle East, and sometimes major



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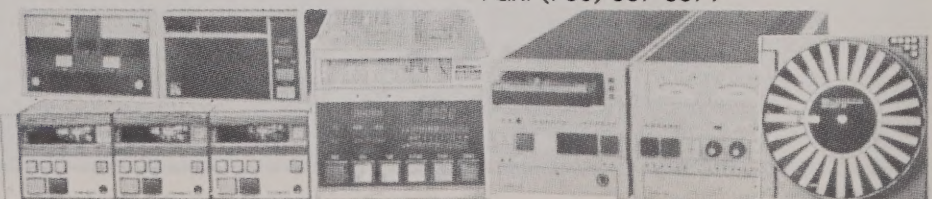
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College Broadcasters: Being Taken Seriously?

We know college TV and radio stations are doing incredible things in programming, production, promotion, training, and community service, to name a few areas. Those successes are a large part of what this magazine covers (witness last month's "Top Station Search" awards), and encouraging more of the same is a major goal of the National Association of College Broadcasters.

Winning Awards

All you have to do is check out U-NET for the incredible programming that college stations are putting out. And many of them are receiving national awards competing on the professional level. MSU Telecasters' "The Show" at Michigan State University won best comedy series in the National Federation of Local Cable Programmers "Hometown USA" competition. In addition to garnering a local Emmy award, WHMM-TV/Howard University's "Spotlight" pulled honorable mention at the Tokyo International Video Festival for a piece on manifestations of African culture in America and a Critics' Choice award in the national film and video competition sponsored by Sigma Delta Chi. On the radio side, WRHU-FM/Hofstra University pulled honorable mention in the National Federation of Community Broadcasters' Golden Reel Awards in Local Radio Drama.

Frustrating Myths

And yet when it comes to getting servicing from the record labels or getting newsmakers to talk to our reporters, we continue to be treated as second-class citizens. One campus TV station news director told me the city mayor's office doesn't take them as serious journalists. Local officials don't worry if they say something negative to the station's reporters, because they don't think the college cable outlet could really do anything to help them or hurt them. It's a stereotyped viewpoint most people outside college broadcasting have about us. Their opinions are based on myths:



Glenn Gutmacher

1) *We have no audience.* Even the national cable networks barely register in the Nielsen ratings. When translated down to the local level, the audience at any given time is miniscule. In fact, a college station in its local market often holds a larger and more loyal audience both on-campus and (if on cable or over the air) off-campus. Any media-savvy person realizes that audience share is dropping—from the big networks on down—and niche programming is increasing. What's important is media that targets the desired demographic. Certain kinds of causes, products and services have done extremely well through promotion on college stations. Though your overall numbers may not

be huge, the audience you uniquely reach and your local impact should impress the outside people you deal with.

2) *Our programs are amateurish.* If that's so, why are we winning awards? Even if limited budgets have prevented most of us from enjoying state-of-the-art production values in the past, the cost of technology has been dropping fast in recent years, bringing technically high-quality productions within the reach of most any station. As far as the acting, writing, production skills, and the general creativity that make a college-produced program work, it's obvious that some stations are putting in incredible effort—resulting in great shows that win awards and recognition.

If there is a perception of amateurism, it comes from a lack of dedication on the part of some college broadcasters who are "playing" radio or TV rather than working to make their shows the best that they can be. Of course, as long as college stations are staffed by students they will always serve as a training ground. But thanks to the accumulated station knowledge from past years and today's technological tools, a well-managed college station with a strong training program can produce good enough work to attract and hold an audience. In fact, with the freedom from ratings pressures that college stations enjoy, they can

attempt innovative program formats and shows that commercial stations cannot afford to risk trying.

The fact is that a growing number of people are watching and listening to college stations that care about, and challenge, their audiences. Those that do this will gain a loyal following on a few fronts: their on-air marathons and telethons will bring in donations, they will attract underwriters who pay to sponsor programs, and they will produce trained people and quality programming that earn the facilities and financial support of their colleges and the stations' alumni.

Getting Respect

The way to achieve this is by getting respect. How do you get respect? As John Houseman used to say in those Smith-Barney investment firm TV spots, we have to "do it the old-fashioned way...earn it."

If you're thinking about media as a career, you should pay attention now to how you conduct yourself and what attitude you should have. The habits you develop now will shape your behavior later: Are you professional in appearance? Do you make the follow-up calls to insure projects get done? Do you do the extra re-write to make the story work?

In news, for example, do you make an effort to meet the people whose cooperation you depend on for success? One college station sets up live appointments between the reporters that cover beats and the mayor, campus and local police chiefs, district attorney's office, and other important sources of information. If they can put a face with the name, they'll become more willing and comfortable about providing you with what you need.

For your programming that's oriented to an off campus audience, do you emphasize their needs? Community events coverage shouldn't be limited to just an occasional PSA. You have enough volunteer staff to do live remotes from those places effectively. (Their involvement in such promotional activities may also lead to increased commitment to other areas of the station.) You can also bring local experts into your studios or go out to them. Your college—or a university nearby—may have political science professors who can comment knowledgeably on the Persian Gulf war or Soviet affairs, or other experts on economics and the environment, among other hot topics. Use the resources that surround you.

Pressure Your Cable Companies

Campus-only college TV and radio stations should pressure their cable companies for carriage. Carrier current stations can become background audio on a community bulletin board channel. That's a far better community service than playing a repeating muzak tape all day long. In addition, whether or not they offer it currently, all cable

College Broadcaster magazine is published in part thanks to a generous grant from the

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Dear NACB:

I received your materials about NACB, U•NET and the PBS underwriting guide [line]s today. Thank you for sending these materials so quickly and for taking the time to talk with me last week. The information you provided was very helpful and I now have a much better sense of the variety and abundance of college media outlets.

Michelle K. Rusk
Attorney
Div. of Advertising Practices
Federal Trade Commission
Washington, DC

Editor's Note: Ms. Rusk contacted NACB as part of a current investigation of marketing and advertising practices on college campuses. The investigation appears to focus on outside companies that solicit on campuses and should have no impact on advertising and underwriting conducted by college stations.

Alternative Media

Dear NACB:

You wrote a nice article [College Broadcaster, January] on the alternative media session of the Upstate NY [NACB Regional] Conference. I sent copies to the two seminar leaders. As you wrote, "The receiving end of media deserves more attention..." I think that as college broadcasters—any broadcasters, for that matter—we are so directed at getting our product out that we either forget about how it may be processed by viewers or we become didactic.

Thank you...for coverage of the Ithaca event.

Eloise Greene
Manager, ICB-TV
Roy H. Park School of Communications
Ithaca College
Ithaca, NY

Senator Responds To \$35 Fee

Dear Mr. Hughes:

Thank you for contacting me about the \$35 processing fee recently imposed by the Federal Communications Commission.

I understand the importance of and your concern for maintaining affordable noncommercial educational radio stations for college students. I have been in contact with the FCC concerning this issue and am now writing to them to express my concern. Clearly, this \$35 fee puts an unnecessary financial burden on colleges and students at a time

when they can least afford it. I am hopeful something can be worked out.

If I may be of further assistance, please don't hesitate to contact me. My best wishes.

Paul Simon (D-Ill.)
U.S. Senator

The preceding letter was forwarded to NACB by Dan Hughes of Parkland College's WPCD-FM. Unfortunately, Senator Simon has it backwards: The ball is in his court; letters to the FCC are useless at this point. Only Congress can overturn the \$35 fee by introducing a bill to that effect. We can only hope that Senator Simon will follow up his supportive words by doing so.

Getting On The Charts

Dear NACB:

Enclosed you will find a playlist for the heavy rotation portion of our format, "Modern Rock." We would appreciate any space you could find to include our submission on the "[Music] Charts and Playlists" section of your upcoming issue.

As your year-and-a-half long members and subscribers, we have thoroughly enjoyed your annual conference, your services and your publication. We would be flattered to be a part of upcoming issues.

Phil Wallace
Music Director
WSWI-AM
U. of Southern Indiana
Evansville, IN

Thanks for your comments and your playlist. It appears on pg. 22 along with those of other college stations which submitted them by the end of the month (our playlist deadline).

NFLCP To Work With NACB

Dear NACB:

It is my pleasure to inform you that the Board of Directors of the National Federation of Local Cable Programmers has voted an exchange of memberships with your organization. You have been added to our mailing list and should soon be receiving NFLCP mailings, as well as the *Community Television Review*.

The Board was impressed with the quality of your materials and the serious issues which you present to college broadcasters. It is too easy to produce graduates with a narrow view of broadcast journalism and broadcast management. We hope that we may assist you in developing information on cable policy and regulation, access management and First Amendment issues.

As a former college broadcaster myself (WVBR-FM, [Cornell U.] Ithaca [NY]) and former president of the Cornell University Chapter of Sigma Delta Chi, the Professional Journalists Society, I know how important my college years were in shaping the values that led me to support Public Access [cable TV]. If I can be of personal service to your organization, please feel free to call on me.

We hope to see some of you at the upcoming Northeast Regional Conference, scheduled for April 18-19 in Hartford and at our National Convention, which will be held in July in Portland, Oregon.

Sharon B. Ingraham
National Chairperson
NFLCP
Washington, DC

High School To College Radio

Dear NACB:

I am currently a senior at Massapequa High School. This year, I am serving as the Station Manager for WMHS, our high school's student run radio station. I have been working at the station for three years. Our faculty adviser gave me the application sheet [for] NACB, and felt that I would benefit from membership.

I am very interested in radio as a career. This medium fascinates me, and I am ready to dedicate my life to it.

After graduating from Massapequa High School in June, I will attend Hofstra University in Hempstead, New York, where I will work at the school's radio station, WRHU.

Thank you very much for your time, and I look forward to hearing from you in the near future.

Bill Cusack
Station Manager
WMHS Radio
Massapequa High School
Massapequa, NY

Bill, you should have already received your NACB membership materials. We look forward to your continued participation as you move from high school into college radio. If you know of other high school stations that would benefit from NACB, please have them call us at 401/863-2225.

Write Us

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

Letters, NACB, Box 1955, Brown University, Providence, RI 02912

Sample 2D Sequence

Having created the basic elements in *PhotoShop*, I imported them into *Filmmaker*. Using the program's ability to



rotate, scale, and move shapes, I designed a simple production company graphic for "Eclipse Productions." A white square spins in from the distance. A black circle floats in and



reveals the word "Eclipse." After a pause, the letters fall away and the circle and box expand to fill the screen. Simple and only B&W, each of these frames takes about 20k of disk space.



In the past few years, personal computers have upgraded from toys to tools. Now they are ready to move into your editing suite as full graphics machines. Not quite a high-end workstation, but perfectly adequate for many jobs, the Macintosh II computers can live-up your station's graphics in addition to preparing your budget, training manuals, and program guides. Following up on an earlier article (Sept. '90, pp. 6-7), College Broadcaster now focuses on animation and 3D rendering software for the Macintosh.

Because of the expense and training involved in more complex systems, most college television stations must rely on rudimentary character generators for their graphics. Now professional graphics can be generated by personal computers--machines known for their relative low cost and simplicity. For the cost of a good studio camera (around \$7,000), one can purchase a fully outfitted Mac II video system.

By producing in-house graphics, stations are able to create impressive graphics at a reasonable cost. Also, students can learn how promo graphics are created--from conception to design, animation, and rendering. All four programs reviewed this month are used by production houses today. Learning these programs and developing a finesse for animation work prepares students for future work with similar and more advanced systems.

The most profound lesson students may learn is how long some graphics take to design, perfect and render. The 3D example on the opposite page took 14 hours to render one frame. (A one second long animation at 30 fps would have taken 18 days!) Of course, that is an extreme example (more simple 2D renderings on *Filmmaker* take only a couple of minutes). Spectacular effects can be created without tying up a computer for weeks. But this powerful software pushes the limits of today's Macintosh hardware. Acceleration and video compression cards soon to reach the market will take personal computer hardware to new levels. In a future issue, *College Broadcaster*

will review speed and video output solutions for the Mac.

With a little money and a lot of creativity, your station can rejuvenate its image with any of the following software tools. I have used all four programs on practical applications and have been very pleased. Soon, they will adorn U•NET TV with all the flash and excitement deserved by the exclusively student-produced, affiliate-run college television network. (Did I mention that I oversee the network? You should really sign-on as an affiliate or producer today. That's my plug.) Each program has different capabilities and unique strengths; hopefully, this review will guide you to the right package for your station.

2D Animation

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(415) 956-4091
\$439 mail order

Basic yet elegant, this 2D animation system compiles high-quality graphics using anti-aliasing. Quirks in the powerful user interface subtract from its intended simplicity.

Having created a perfect logo or graphic using *PixelPaint*, *PhotoShop*, or another painting program (see a review of four leading programs in the Sept. '90 issue), you may want to animate it and other elements into a station ID, show title, or other graphic. *Director* and *Filmmaker* allow you to import, modify, and animate existing images and new graphics into complex moving graphics. Both follow the familiar Macintosh analogy: elements are pasted onto a few *keyframes* along a timeline. The program calculates the objects' paths, fills in the remaining frames and animates your graphics. Because of their different approaches to the animation process, each program has different strengths and applications.

Director plays animations on-the-fly; it recalculates the frames every time you play them. (In programming jargon, it's called an interpreter.) Because the program is always regenerating frames, changes are easy to make and their effects are readily seen. But, this method limits speed; the more complex (or larger or more colorful) the animation, the slower it runs. Full-screen effects crawl.

Filmmaker only plays wireframe preview animations on-the-fly; the actual animations are rendered, stored, and then played back. (It operates similar to a compiler.) This technique makes fine-tuning and editing of animations more difficult, but it does allow you to generate complex animations that can playback at a reasonable speed. Because of these two key differences, *Director*

is more appropriate for graphics that change frequently—news graphics, name overlays, credits, and schedule listings. *Filmmaker* has the power to create your station's more fixed graphics: station IDs and show openings. (It created the "Eclipse Productions" sequence on this page.)

Director is a complete environment for animation. Within the program, you can create text blocks and other basic elements (ellipses, rectangles and lines), edit paint files and control how objects are written onto the screen. Beyond the basic animation of objects, it can also sync files effects, make palette changes, perform screen transitions (wipes, fades, etc.) and control external video devices (assuming you have the right hardware).

Filmmaker is a collection of modules. *Mark* is used to import each new element (from PICT, PICS, or EPSF files) and assign it a wireframe representation used in all previews. *Animate* is the core module where objects are linked, animated, and rendered. The *Color* and *Sound* programs add color palette effects and sound effects to the animations. *Present* and *Sequence Runtime* are the modules that actually playback the animation; the first with interactive user input, the latter without.

The two programs have different strengths and uses. *Director* provides easy editing, a depth of functions, and medium-quality output. (And with the addition of *Accelerator*, a \$100 option, it can have respectable speed.) *Filmmaker* requires more time, has a powerful set of basic tools, and generates high-quality output. *Director* is perfect for simple animations that require frequent updating. *Filmmaker* is best for complex animations for long-term use. With the right ideas, both can invigorate your station's look.



3D Rendering & Animation

Swivel 3D Professional

Paracomp

(415) 956-4091

\$439 mail order

Complete 3D modeling, rendering, and basic animation system with a special talent for linking objects together as joints.

StrataVision 3d

Strata

(801) 628-5218

\$369 mail order

Complete 3D modeling and rendering system with advanced rendering capabilities including ray-tracing and texture mapping.

Optional add-ons:

StrataFlight (\$189 suggested retail)

Performs basic animation in StrataVision 3d.

StrataVision Attributes Library (\$139 each suggested retail)

Optional texture maps: wood grain, decorative stone, metals, etc.

The z-axis adds a whole new dimension to graphics, literally. With it are new possibilities and new headaches. Rendering takes time—realism can be had at a cost. Before setting your hopes on generating flying logo graphics that compete with the networks, understand that there are real limits to what you can do with these systems. With both programs, you can generate impressive still screens and images to be imported into one of

the two previous 2D animators. But you *can't* generate full-screen, anti-aliased, ray-traced, 10-second, 30fps animations; such a job would take half a year to render!

Swivel 3D is much faster than that estimate suggests. First off, it cannot render using ray-tracing algorithms (a method that follows rays of light from pixels in the final image back to their original sources). Its fast Phong shading provides adequate rendering of all surfaces except those that reflect or refract light (e.g., glass spheres, shiny metal, etc.). Strongest is *Swivel 3D's* modeling and ability to add movement restraints to objects. Mechanical relationships are established piece by piece. The animator in the program is then able to use these physical constraints to create realistic motions. While not necessary to most "flying logos" and other television graphics, they can aid in designing mechanical models.

Once the rendering of a frame (or frames) is complete, you can record the image to video using a decoder and scan converter (to be reviewed in an upcoming issue.) Or the image information stored (in PICT or PICS files) can be imported to other soft-

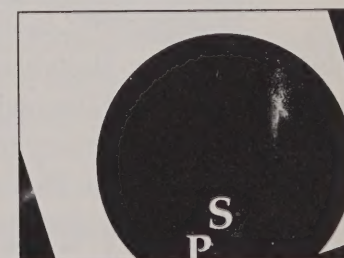


ware for further retouching, composition, or animation. The program acts as a useful feeder to either *Director* or *Filmmaker* to add that new dimension to your flat animations.

StrataVision 3d is the more complete rendering system for advanced work. With many more rendering settings, the program can take minutes or days to generate a frame depending on the complexity of rendering you select. Now you can cram a mainframe job into your Mac and watch it happily sputter—for days. But by selecting a reasonable rendering mode, you can generate one or two beautiful frames unattended at night. (Let your Mac stay up all night crunching numbers while you sleep.) The "U•NET" graphic on this page took about 13 hours to render.



While full 3D animations stretch Macintosh hardware and software beyond its limits, well-planned sequences can be created in-house. If you have time, resources, and interest, the process is both fascinating and rewarding.



This cursory look at the software capabilities of the Macintosh for video production leaves us with incredible tools, impressive images, and nothing to do with them. In an upcoming issue, *College Broadcaster* will complete this series and review video output (and input) hardware for the Mac.

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.

Creative Funk Music

P.O. Box 240, Greenbelt, MD 20768 • Deek DeBerry, 301/220-0222 • Audio and Video

Creative Funk does not discriminate on wattage or audience size—carrier current radio and closed-circuit TV stations are fine. While trade reporting is not required, "It's good if they do," said a CFM spokeswoman. "Playlists must be supplied," however. CFM's music is currently rap, including DJ Cool and Grand Master Slice. Music videos are available for all artists. No minimum number of program schedule hours must be devoted to rap, as long as it's in there somewhere on a regular basis.

Curb

Country: 47 Music Sq. East, Nashville, TN 37203 • Teresa Finley, 615/321-5080 • Audio and Video

Rock, R&B: 3907 W. Alameda, Burbank, CA 91505 • Andrea Kinloch, 818/843-2872 • Audio and Video

Curb doesn't worry about station audience size or wattage, as long as the music "is being heard and getting played," said Teresa. No trade reporting or playlists are required. She noted Curb's willingness, in addition to supplying the major commercial stations, to "service all the secondary stations and smaller [outlets]." The country music is out of the Nashville office, while pop/rock and R&B is out of Burbank. They represent artists like Roddy McDowell in country, Real Life in rock, Mary Black in R&B, and Lonesome Romeo in pop. The station need not air a minimum number of hours of the music genre in question: "We supply hour-a-day shows [on up] to those doing it 24 hours a day," Teresa said. The video policy is basically the same, she said.

Ichiban

P.O. Box 724677, Atlanta, GA 30339, Kim Saade, 404/926-3377 • Audio and Video

For college radio, there's no minimum wattage or audience size. Said Kim, "anyone who requests [product], we pretty much comply." Trade reporting is not required, although "we ask for a playlist." Ichiban's music is primarily blues, although rap, jazz, urban and gospel are also offered. R&B acts include Curtis Mayfield, Tyrone Davis, Clarence Carter, and the Shylites. Jazz features Lonnie Liston-Smith, Matt Adderley, and Don Diego. Gospel includes James C. Chambers, the Ecclesiastes Choir, the Soulsters, and the Reverend C.L. Fairchild. "Very few have videos," said Kim, except for rap and the Shylites. "If a song is doing really well, it will get video support." They service 50 major video shows around the U.S., but if a college TV station supplies audience data, "we would consider them" for servicing.

Scarlet Records

605 Ridgefield Rd., Wilton, CT 06897-1625 • Ruby, 203/762-2102

Scarlet offers cassettes and CDs of contemporary classical, new age, jazz and world music.

The label has no requirements regarding minimum wattage, audience size, reporting to trades, or amount of hours programming these music genres. However, Ruby does need playlists sent in regularly. Sample artists include: Montage (classical trio); John Boswell, Emerald Web, Barry Cleveland (new age and jazz); Tibetan Singing Bowl Ensemble (world music); and John Greenland (alternative). Though Scarlet has no videos for these acts, they do distribute an environmental video featuring Emerald Web's music and a musical symposium video with name performers such as Philip Glass.

Smash Records

727 N. Hudson, Chicago, IL 60610 • Leroy Fields, 312/751-0020 • Audio and Video

Smash has no minimum wattage or audience size requirements. "It helps" if they report, said Leroy, but "we will service anybody if it's a carrier current station or a 5,000 FM stereo 24 hours a day with different formats. I want as much exposure for my project as possible." As for playlists, "I'd like to have that, it's important [to know] who's playing my stuff." Smash is a division of the Polygram Label Group, which features every type of act. "We won't do country or heavy metal, that's the only restrictions," Leroy said. They feature "mostly Midwest talent that's not getting enough exposure."

New Smash releases include the industrial album by Crunchomatic (a video for "Antiplastik" single is available), the dance-pop La Tour (album available this month, with the "People are Still Having Sex" video that came out last month), the club/dance-oriented D'Bora, and the Debbie Gibson-esque Jamie Loring, whose single "ESP" comes out next month.

COLUMBIA COLLEGE-HOLLYWOOD

THE FILM AND VIDEO COLLEGE



Columbia College-Hollywood approaches 40 years of teaching Video and Film technique and technology. Our students go beyond theory to produce some 35 film and video projects per year. This is part of our practical, hands on approach to education utilizing a faculty of media professionals in fully equipped facilities. We offer an Associate in Arts degree in Video Production and Bachelor of Arts degree in Video or Motion Picture Production. Our degree programs are comprehensive, covering all facets of creative and technical areas of production. Call or write for facts on, Columbia College-Hollywood.

925 NORTH LA BREA AVENUE
HOLLYWOOD, CALIFORNIA 90038
(213) 851-0550 • FAX (213) 851-6401

Radio Ratings

A 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.

Akron, OH-31 stations ranked

Station	AQH	Format
WONB-FM	9.3	Album Rock
WPHR-FM	8.8	Contemporary
WKDD-FM	7.9	Contemporary
WZAK-FM	6.4	Urban Contemporary
WAKR-AM	6.0	Soft Adult Contemporary
WNIR-FM	5.8	Talk
WMMS-FM	5.3	Album Rock
WGAR-FM	4.8	Country
WMUI-FM	4.7	Adult Contemporary
WNCX-FM	4.0	Classic Rock
WDOK-FM	3.6	Soft Adult Contemporary
WCRF-FM	3.3	Public-Religion
WLTP-FM	2.9	Adult Contemporary
WQMX-FM	2.9	Adult Contemporary
<u>WKSU-FM*</u>	<u>2.7</u>	Public-Classical
WSLR-AM	2.6	Country
WWWE-AM	2.6	News/Talk
WRQK-FM	1.6	Contemporary Rock
WQXK-FM	1.4	Country
WRMR-AM	1.4	Music of Your Life
<u>WZIP-FM†</u>	<u>1.2</u>	(21st) Public-Album Rock

*Kent State U.; †U. of Akron

Baltimore, MD-41 stations ranked

Station	AQH	Format
WKYV-FM	11.3	Urban Contemporary
WYYY-FM	8.5	Album Rock
WPOC-FM	6.9	Country
WWMX-FM	6.3	Adult Contemporary
WLIF-FM	6.2	Soft Adult Contemporary
WBAL-AM	6.1	News/Talk
WBSB-FM	6.1	Contemporary
WWIN-FM	4.0	Adult Contemporary
WGRX-FM	3.4	Classic Rock
WPGC-FM	3.4	Contemporary
WHFS-FM	3.2	Album Rock
WCBM-AM	3.1	Talk
WQSR-FM	2.8	Oldies
WBGR-AM	2.7	Gospel
WYST-FM	2.4	Soft Adult Contemporary
WWDG-FM	1.9	Album Rock
<u>WJUC-FM*</u>	<u>1.7</u>	Public-Classical
<u>WHUR-FM†</u>	<u>1.2</u>	(Tied 21st) Urb. Contemp.
<u>WJHU-FM#</u>	<u>1.2</u>	(Tied 21st) Pub.-Diversifd.
<u>WAMU-FM@</u>	<u>0.7</u>	(Tied 30th) Pub.-News/Talk
<u>WAAA-FM@</u>	<u>0.7</u>	(Tied 30th) Public-Jazz
<u>WCVT-FM‡</u>	<u>0.0</u>	(41st) Public-Diversified

*Cmty. College of Baltimore; †Howard U.; ‡Johns Hopkins U.; @American U.; ΩMorgan State U.; ‡Towson State U.

Beaumont/Port Arthur, TX

28 stations

Station	AQH	Format
KHYS-FM	16.9	Urban Contemporary
KAYD-FM	14.2	Contemporary Country
KZZB-FM	9.3	Contemporary
KWIC-FM	7.5	Album Rock
KIOC-FM	7.1	Contemporary
KKMY-FM	7.1	Adult Contemporary
KYKR-FM	7.1	Country
KLVI-AM	4.4	Country
KALO-AM	4.2	Rhythm & Blues
KOLB-AM	2.7	Nostalgia
KTPA-FM	2.4	Contemporary Christian
KRTH-AM	2.2	News/Talk
KQXY-FM	2.0	Adult Contemporary
KYKZ-FM	2.0	Contemporary Country
<u>KYLU-FM*</u>	<u>1.1</u>	Public-Classical
KIKK-FM	0.9	Country
KOGT-AM	0.9	Country
KMUQ-FM	0.4	Urban Contemporary
KSBJ-FM	0.4	Public-Contemp. Christian

*Lamar U.

Birmingham, AL

25 stations ranked

Station	AQH	Format
WENN-FM	16.1	Urban Contemporary
WZZK-FM	14.1	Contemporary Country
WAPI-FM	9.9	Contemporary
WZRR-FM	8.8	Classic Rock
WMJF-FM	8.3	Adult Contemporary
WKKX-FM	5.3	Contemporary
WERC-AM	4.9	News/Talk
WAGG-AM	3.8	Gospel
WAPI-AM	3.5	Middle of the Road
WATV-AM	3.5	Urban Contemporary
WDJC-FM	2.8	Contemporary Christian
WJLD-AM	2.6	Heart & Soul
<u>WBHM-FM*</u>	<u>2.1</u>	Public-Classical
WZBQ-FM	1.0	Contemporary
WYBE-AM	0.8	Gospel
WKLD-FM	0.8	Adult Contemporary
WZZK-AM	0.7	Simulcast WZZK-FM
WCRF-AM	0.7	Oldies
WRSF-AM	0.7	Easy Listening
<u>WSGN-FM†</u>	<u>0.1</u>	(25th) Pub.-Adu. Contemp.

*U. of Alabama; †Gadsden State Cmty. College

Charlotte, NC-SC

29 stations ranked

Station	AQH	Format
WPEG-FM	15.3	Urban Contemporary
WSOC-FM	13.0	Contemporary Country
WCKZ-FM	10.2	Contemporary
WRFX-FM	9.9	Album Rock
WEZC-FM	5.7	Soft Adult Contemporary
WBT-FM	4.6	Adult Contemporary
<u>WFAE-FM*</u>	<u>3.9</u>	Public-News/Talk
WMXC-FM	3.4	Adult Contemporary
WTDR-FM	3.2	Country
WBT-AM	3.0	Adult Contemporary
WRDX-FM	3.0	Adult Contemporary
WWMG-FM	2.9	Oldies
WXRC-FM	2.6	Album Rock
WZZG-FM	2.4	Contemporary
WGSP-AM	1.9	Inspirational
<u>WDAV-FM†</u>	<u>1.7</u>	Public-Classical
WGIV-AM	1.3	Urban Contemporary
WFMX-FM	1.0	Country
WHVN-AM	0.9	Inspirational
WMIT-FM	0.8	Inspirational

*U. of N.C.-Charlotte; †Davidson College

Colorado Springs, CO

26 stations ranked

Station	AQH	Format
KKMG-FM	14.3	Contemporary
KKCS-FM	13.6	Country
KILO-FM	7.3	Album Rock
KKFM-FM	7.3	Classic Rock
KATM-FM	6.3	Contemporary Rock
KSPZ-FM	6.3	Oldies
KIKX-FM	6.1	Contemporary
KVUU-FM	5.6	Adult Contemporary
KOA-AM	4.2	News/Talk
KVOR-AM	3.8	News/Talk
KKLI-FM	3.7	Soft Adult Contemporary
KRDO-FM	3.1	Easy Listening
KSSS-AM	2.6	Country
KBZE-FM	2.1	New Adult Contemporary
KTLF-FM	2.1	Public-Inspirational
<u>KRCC-FM*</u>	<u>1.7</u>	Public-Diversified
KRDO-AM	1.4	Oldies
KCME-FM	1.2	Public-Classical
KCMN-AM	1.2	Nostalgia

*Colorado College

Columbus, OH-32 stations ranked

Station	AQH	Format
WNCI-FM	12.2	Adult Contemporary
WSNY-FM	10.5	Adult Contemporary
WLWQ-FM	9.7	Album Rock
WHOK-FM	7.9	Country
WXGT-FM	6.1	Contemporary Rock
WMGG-FM	5.0	Classic Rock
WTVN-AM	4.9	Adult Contemporary
WBNS-FM	4.3	Soft Adult Contemporary
WVKO-AM	4.1	Urban Contemporary
WMNI-AM	3.7	Country
WCKX-FM	2.8	Urban Contemporary
WCLT-FM	2.5	Contemporary Country
WBNS-AM	2.2	Middle of the Road
WTLT-FM	2.2	Contemporary Christian
<u>WOSU-FM*</u>	<u>1.9</u>	Public-Classical
WCOL-AM	1.5	Oldies
WLW-AM	1.5	Adult Contemporary
WRFD-AM	1.5	Religion
<u>WOSU-AM†</u>	<u>1.1</u>	(Tied 21st) Pub.-News/Talk
<u>WCBF-FM#</u>	<u>1.0</u>	(Tied 24th) Pub.-Diversifd.

*Ohio State U.; †Ohio State U.; #Schl. Dist. of Columbus

Des Moines, IA-20 stations ranked

Station	AQH	Format
KGGO-FM	19.2	Adult Rock
KRNQ-FM	17.7	Contemporary
KJYY-FM	13.0	Country
WHO-AM	12.7	News/Talk
KLTY-FM	6.7	Adult Contemporary
KRNT-AM	5.4	Middle of the Road
KDMG-FM	4.5	Oldies
KIOA-FM	3.9	Oldies
KIOA-AM	2.8	Simulcast KIOA-FM
KEZT-FM	2.0	Soft Adult Contemporary
KJYY-AM	1.9	Country
<u>WOLF-FM*</u>	<u>1.9</u>	Public-Classical
KUCB-FM	1.7	Public-Urban Contemp.
<u>WOI-AM†</u>	<u>1.7</u>	Public-News/Talk
KDLS-AM	1.1	Country
KWKY-AM	1.1	Gospel
KGGO-AM	0.2	Adult Rock
KDFR-FM	0.0	Public-Inspirational
KDMI-FM	0.0	Religion

*U. of Iowa; †U. of Iowa

Detroit, MI-33 stations ranked

Station	AQH	Format
WILB-FM	7.9	Urban Contemporary
WJR-AM	7.6	News/Talk
WHYT-FM	6.9	Contemporary
WWW-FM	5.7	Country
WDFX-FM	5.2	Contemporary
WWJ-AM	5.2	News
WJZZ-FM	5.1	Jazz
WRIF-FM	5.1	Album Rock
WNIC-FM	4.3	Adult Contemporary
WLLZ-FM	4.1	Album Rock
WCSX-FM	3.9	Classic Rock
WXYT-AM	3.6	News/Talk
WKQI-FM	3.5	Contemporary
WLTI-FM	2.9	Soft Adult Contemporary
WMXD-FM	2.8	Urban Contemporary
WJOI-FM	2.2	Easy Listening
WOMC-FM	2.2	Oldies
WQRS-FM	2.1	Classical
WKSJ-FM	2.0	Oldies
CKLW-AM	1.9	Music of Your Life
<u>WDET-FM*</u>	<u>1.6</u>	(21st) Public-Diversified

*Wayne State U.

El Paso, TX-22 stations ranked

Station	AQH	Format
KPRR-FM	16.2	Contemporary
KHEY-FM	17.5	Country
KLAQ-FM	13.2	Album Rock
KAMZ-FM	8.0	Adult Contemporary
KOFX-FM	4.9	Adult Contemporary
KTSX-FM	4.8	Soft Adult Contemporary
KAMA-AM	4.5	Hispanic
KEZB-FM	4.1	Contemporary
KROD-AM	3.9	Oldies
KLTO-FM	3.2	Adult Contemporary
KBNA-FM	3.0	Hispanic
KTSM-AM	2.4	News/Talk
KHEY-AM	1.9	Country
KBNA-AM	1.7	Simulcast KBNA-FM
<u>KTEP-FM*</u>	<u>1.7</u>	Public-Classical
KELP-AM	1.6	Religion
KPAS-FM	0.6	Inspirational
KXCR-FM	0.5	Public-Jazz
XROK-AM	0.5	Hispanic

*U. of Texas-El Paso

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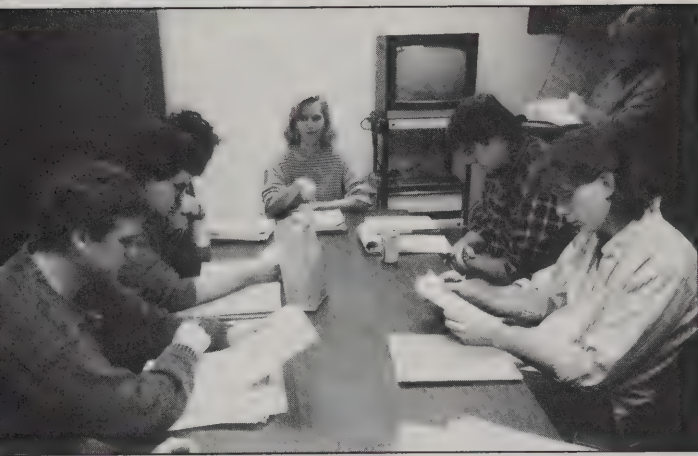
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"Behind the Screen" Columbia College • Chicago, IL

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.

by Fred Phillips and Barb Tomko

With the words, "Okay, let's do it!," the 15th floor television studio in Chicago's Columbia College comes alive. Monday night...the preproduction meeting has just ended and the studio is being transformed into the set needed for the evening's taping of the student-produced soap opera, *Behind the Screen*.

Now in its fourth year, the ongoing drama enjoys ever-increasing recognition. That's no easy feat since production and writing students are only allowed to participate for two semesters. The theater department actors, however, are able to reprise their roles as long as they remain students at Columbia College.

Getting to Work

In a nearby classroom, the actors walk through final rehearsals before taking their scenes into the studio. In another classroom, the actors with scenes to be shot the following week are going through preliminary line readings and blocking. Both classrooms have their own group of student television and theater directors, and a line producer to coordinate the activity.

In a 14th floor conference room overlooking a spectacular view of Chicago, eight writers read and discuss upcoming scenes. Line producers and actors make hurried appearances at the writers' door asking for line changes or how a character should react during a particular scene.

A collaboration of the television, writing, theater and music departments, *Behind the Screen* was an experiment that demanded utmost cooperation between the four. Luke Palermo, Assistant Chair of the Television Department, recalled, "I wondered whether the show would even survive the first semester. No one knew what was going to happen." Now with 23 half-hour episodes completed, the production, writing and acting values continue to grow with no signs of slowing down.

Three eight-scene episodes are produced monthly during the school year. Two scenes are taped each Monday night. The studio illustrates ordered chaos: actors running lines, sets being built and lit, writers scribbling last-minute rewrites, directors blocking scenes, mikes being checked. Instructors from the departments oversee it, offering comments and suggestions. But the finished product belongs to the students.

The drama revolves around a struggling Chicago television station. Station owner Olivia Jackson seeks happiness and acceptance despite divisive forces trying to bring her down—namely her half-brother Jack and shady businessman Guido Nova. Storylines branching out of her dilemma include a rocky interracial romance, split personalities, an ex-nun marrying a cop, mobsters dumping toxic waste, shootings, love triangles, and the proverbial season cliffhanger: who will live; who will die. All the good stuff, the laughs and tears that blend together to create a watchable, enjoyable program.

Actors on Acting

Debbie Minghi has been with *Behind the Screen* since the first episode. Now a graduate student working on independent projects, Debbie was originally cast as a U5 (under five lines, an extra). After several semesters, she auditioned and won the part of Sylvie Nova, Guido's daughter. Her character has grown from a punky, amoral teenager to a sadder and wiser twentysomething who proposes marriage this semester to her screen lover and the show's "white knight," Shawn Sullivan.

Minghi says, "I auditioned originally because I felt it would be nice to be involved in a project where everyone was starting to learn and develop their craft...yet work on a professional level."

"It's exciting...because it moves in a different direction than theater. For example, we have input with the script. Also...time is crucial so we're under the gun and constantly pushing the creative process to the limit."

"Being an actor on *Behind the Screen* has taught me...how to make it happen quickly," Minghi describes. "Now when I audition for a professional role, I'm able to get the spark needed right away. I'm going to stick with the soap for as long as they want me...and when I do leave, I want Sylvie to go too... 'cause she's me."

Keith Golwitzer was a carpenter when he decided to return to school and pursue acting. He notes, "It's what I always wanted to do." Golwitzer auditioned for the role of nefarious Guido Nova during his first semester of school. He says, "I...wanted experience in front of the camera. Since I've been with the show, I've seen...myself getting better and better. The fact that now we're national...well...the exposure will be great."

"Right now, I want to continue to do the best I can and stay as long as I can," Golwitzer adds. "I'll be around Columbia for another three years. I hope Guido will, too."

Last year, second-year theater major Debbie Dwyer was cast as an understudy and U5. She made several appearances on the program. Theatre instructor Chuck Smith asked if she'd be interested in becoming a liaison between the theater and television departments.

"I jumped at the chance," Dwyer laughs. "I guess you could call me...the ear and the shoulder...If you have a problem, you come to me first."

"I've learned adaptability, and that nothing is impossible because it can always be worked out," she says. "But above all, I've learned that teamwork is everything."

Producers on Producing

Each semester, the Cable Program Workshop has seven new student producers. The expression, "A producer's job is never finished," couldn't ring any truer than it does for these students. Each student is given a list of responsibilities which is a fraction of what their duties will really entail, and then the task of producing *Behind the Screen* is turned over to them.

Executive producer Fred Phillips has been with the show for one semester. "I feel one of the greatest things about the show is the feeling of ownership all of us have toward it," he states.

"As executive producer, I found there was just too much work for one person to do," says Phillips. Now working with him are several associate producers and two line producers who always seem to have their hands full, according to Phillips.

"The line producers are responsible for individual scenes," he explains. "They deal a lot with production detail such as: finding specific props, extras needed in a scene and questions about dialogue. They always seem to be at the writers' door."

This semester, a production and facilities producer was added to the lineup. Tom Weber was

U•NET

put in charge of sets, costuming and makeup. Phillips notes, "Tom did a fantastic job. The sets looked like those on an actual soap."

"One writer dropped off her scene on the way to her mother's funeral. That was above and beyond, but it was appreciated because we really needed that scene."

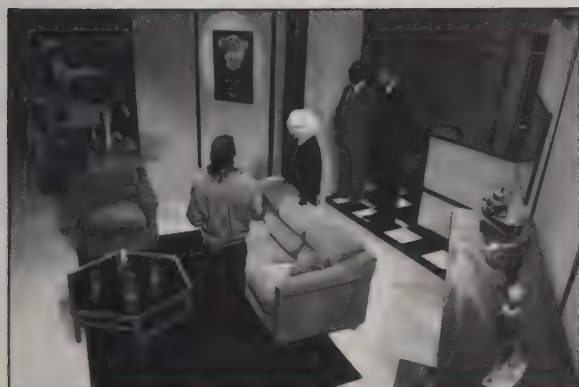
—Barb Tomko, writing team coordinator, *Behind the Screen*

Phillips was instrumental in getting *Behind the Screen* aired on U•NET and admits, "That was definitely one of the high points of the semester. It really gave me a feeling of accomplishment."

Several days after the final two scenes of an episode are shot and while writers, cast and crew are already preparing the next week's scenes, the executive producer and two associate producers are in an editing suite concentrating on the completed episode. Now they must create a finished product. The three have to worry about imperfect takes, post original music and sound effects and nervously watch total running time.

"Each episode is limited to twenty-two minutes of actual content," comments Andrea Julius, an associate producer. "This time doesn't include the opening sequence, closing credits and public service announcements. We have a lot of work cut out for us."

"The biggest thing I've learned from this experience is how much you must rely on your teammates to get the job done, and this is probably one of the best teams to be with," Phillips concludes.



Opposite, top: Student writing staff compose the 30-40 pages per episode of *Behind the Screen*, under the direction of faculty Susan Regele (center) and teaching assistant Barb Tomko (standing, right). Top right: The cast come from the college's Theatre-Music Department, which also supplies a makeup artist and music director to compose special music for each scene; Above right: Student technical personnel record the show live-on-tape; Above: a recent scene in final rehearsal

Writers on Writing

Television major Barb Tomko is the writing team coordinator. She has been with the show since its inception and notes, "Often this is the first time students have been involved in teamwriting. Having their work read out loud and dissected in class can be rough. But if they're serious about being writers, that's the way it is out in the world. Writers rewrite! Susan Regele, the class instructor, is great at making new writers feel at ease. After a couple weeks, everyone realizes that we all want the same thing...a good script. Everything clicks into place and we're a team."

"It's great to see how a student's understanding of television writing improves as the semester progresses...what works and what doesn't work," Tomko adds. "They also learn to deal with deadlines—scripts not being ready on time is just unacceptable. One writer dropped off her scene on the way to her mother's funeral. That was above and beyond, but it was appreciated because we really needed that scene."

Graduate student Anna A. Lissa says that working on *Behind the Screen* enables her to write scenes focused on a character's emotions and feelings. Lissa believes the show is a good training ground for the teleplays and movies she plans to write.

"Writing for the soap gives me an opportunity to work on a project that's run very much like a professional show," she states. "We learn how to collaborate, deal with problems and deliver a script. There's pressure because...if we don't take our work seriously, there's a cast and crew left without a script."

"I find it really interesting to see something I've written being handled by other writers, the directors and the actors," she says. "To observe how someone else interprets my work, and then ultimately see my work performed."

Ron Schwartz, a senior television major, became part of the writing class because he wanted to see something he wrote actually produced. "I had written projects for classes but never saw anything I had done go beyond the classroom door," Schwartz recalls.

"The first semester had been an enjoyable experience so I came back," he continues. "By then I had become part of the show and I wanted to help keep it going. I enjoyed writing for the Sylvie and Shawn characters and did a lot of their scenes. It was fun to develop their storylines and see how they grew."

Putting It All Together

While writers are busy writing and actors are busy rehearsing, an advanced production class is preparing to put *Behind the Screen* together. Just as

writers must meet deadlines and actors must memorize lines, this class is also under a great deal of pressure.

Each Monday at 4:00 sharp, the class holds a preproduction meeting. Instructors Ron Bayly and Luke Palermo, acting only as advisors, listen closely to the discussion and offer words of advice when needed. A student director hands out assignments and potential problems are discussed. The class then begins set construction. The 15th floor quickly becomes the busiest on campus.

For the next hour and a half, students scurry through the hallway, carrying flats, chairs, couches and tables from the prop rooms in the studio. Student directors, camera operators and lighting directors all work together on building the sets needed. Under the direction of the production and facilities producer, flats go up, lights are positioned and props are set in place. The facilities producer periodically finds time to dart from the

studio to the rehearsal classroom and check on the actors' makeup and costumes.

Student director Erin Colvin states,

"One of the best things about this class is how...everyone knows that they have to be there and everyone always shows up. We can all depend on each other."

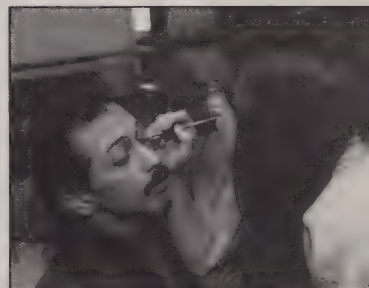
By 6:00, the set must be completed. Line producers check for small props and make sure all actors are ready to go in the studio.

After a quick half-hour of blocking and camera shots on the set with the actors in place, the director and his or her crew move up to the advanced control room and taping begins.

Television major and student director, Isaias Herrera, explains, "Our schedule doesn't give us a lot of time to rehearse. The pressure is always on, and that makes it tough for a director. We must shoot two scenes a night, no matter what. It doesn't matter how late we stay—two quality scenes must be on tape before we strike the set."

"My favorite thing about the workshop is the relationship it has to the professional world," Colvin says. "We aren't just putting the soap together for ourselves, we are actually airing it on television...now on a national level." Colvin concludes, "To me, that's exciting."

Executive producer Phillips agrees: "It is exciting! We've been given the opportunity to work like professionals in a students' world." ◀



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by Glenn Gutmacher

Of the many college radio and television stations covering the war in the Persian Gulf, *College Broadcaster* takes a look at one from each medium which is doing it particularly well. Even if the war is over by the time you read this, perhaps it will give you ideas about how to cover the next international, national, regional or local crisis that affects your area.

Radio: KQAL

From the moment that the station's AP machine reported the outbreak of war on January 16 until the resumption of normal programming 48-1/2 hours later, KQAL-FM represented some of the best college station news coverage in the country. The student-staffed station at Winona State University in Winona, MN, was ready for the war.

Planning Helped

First off, one important reason they succeeded was planning. They developed a written contingency plan about a month before the war, before Christmas break: Plan A if the war happened, Plan B if Iraq retreated.

All department heads discussed preparation for war coverage at the weekly manager meetings, acquiring Middle East timetables and maps through connections at a commercial station. They even formulated scenarios anticipating the likely type and degree of coverage by the local commercial stations to determine the niche KQAL could best serve.

During the evening shift on the 16th, music director Tim Dennis was checking the AP machine. "At 5:37, it came over the wire," program director Rick Thiesse said, one of five staffers around at the time. He recalled hearing Dennis call out: "Guys, it's on. Here we go!"

"My eyes lit up," Thiesse said. "I told Laurie [Schutz, KQAL's assistant news director] 'put this on right now.'" And so began the most intense 48-1/2 hours in KQAL's history.

Dateline Winona, the normal news show airing at 6 p.m., "flew out the window—which we

College Stations Cover the War



had planned to do" if war broke out, he said. "The AP wire went insane. We got nine staffers in—all managers who agreed they'd be called in," Thiesse added.

They delegated news tasks once war began: One person sat at the AP machine and ripped anything about the war, another set up the reel-to-reel to record actualities off the AP Hotline audio feed, another brought copy to the person on the air, another helper in the on-air studio sorted and helped rewrite copy, another was at home watching CNN (KQAL even put a TV monitor in a room undergoing remodeling to watch broadcast news), and two people were each on a phone line.

Programming Content

The AP Hotline, a special audio feed, was the core of their coverage. "That was mainly our programming" early on, said news director Tina Strelau. Breaks were filled with IDs and local stories. "The stuff coming out of the Associated Press was phenomenal...I sat at home listening to our station and CNN. We'd only be a couple of minutes behind, but we'd always have the info," she added.

But KQAL wanted to keep things in perspective. "Although the war is the big thing, people need to know life is going on outside the war," Strelau declared. "We said we would keep the audience up to date on what's going on here—time, weather, fires, car accidents, etc."

Another important part of KQAL's success was not just to depend on their AP feed. They knew the military's censors would have an impact on what professional journalists could let out, so they covered both possibilities: "If only hearsay, we'd say this; if fuller reports, we'd say that."

On the second day, KQAL started to get a handle on the crisis and began presenting more of the local side of the story. "The Red Cross was asking for donations of blood, setting up family assistance for servicemen's families. A reporter got the story as he donated blood," Strelau said.

They also covered the peace rallies on campus. Some were a little violent. One pro-peace march from Winona State University to St. Mary's Col-

lege met up with adamant troop supporters who had skirmishes with the protestors all along the march route. "We submitted a story to AP [about it] that got on the wire," Strelau said proudly.

KQAL had one tape recorder and two notebooks, driving repeated trips between the marchers and station with notes and audio to compose installments of the story as it unfolded, conducting interviews with local police and military as well. "We ran back and forth. Lots of frantic editing," said Strelau.

People's Reaction

Staffing both of KQAL's incoming phone lines proved to be a good idea. "We thought we'd get a lot of phone calls—and sure enough we did," Thiesse said.

Their coverage pulled everyone to the station, from government officials to campus professors to students. "We'd walk in the dorms and hear KQAL on," said Strelau, instead of the other rock music stations which normally blasted. "They weren't listening to music; they were listening to the war coverage [from KQAL]. And not watching TV coverage, either," she added.

"We got reactions from the mayor, state representative, a[n] anti-war professor who was very outspoken [all] within the first half hour," Thiesse said. "A lot of professors called in supportive [of the expanded coverage] saying they didn't have TVs in their offices and they couldn't wait for the other stations which only did periodic live reports. One woman's husband is in Saudi Arabia. She had the radio on all night listening to us."

Even KQAL's DJs came through. The staff was very supportive, calling in to say they'd do the overnight shifts—even though the station normally goes off the air from 2-5 a.m., according to Thiesse.

"I was walking downtown in my KQ[AL] t-shirt," he recalled. "A guy walked up to me and said: 'College radio is all hard rock and progressive stuff I don't like much. I was amazed—I heard news for an hour straight. You impressed me; I'm going to listen to you more.'"

Left: KQAL News Director Tina Strelau and P.D. Rick Thiesse coordinate plans for coverage of the Persian Gulf war. Opposite: KQAL staff and management work alongside AERho

chapter members to prepare for war coverage

"To get reactions like that, it feels good," Thiesse smiled.

Later Coverage

"I asked myself the second day in the middle of the night, 'should we still be doing this?' The other stations in town weren't doing more," Strelau said.

"It was a kind of challenge," Thiesse added. "No one recognizes the college stations, especially for news. We wanted to step up to that challenge."

"...To be responsive," Strelau described. "We wanted to be where people can turn to. There was nowhere else on the radio dial to turn to for continuous coverage."

"It would have been interesting to see Arbitron ratings during that time," said Thiesse with a grin.

"We made up a promo," said Strelau. "Each staffer said a word: 'America,' 'Oil,' 'Kuwait,' 'Saddam,' 'war.' A bunch of word associations spliced together." Promos said we'd go 24 hours a day if needed. We had that on the air only two days before war broke out."

"That was a fun promo to do," recalled Thiesse.

When management finally decided to ease back towards regular programming—after 48-1/2 hours of continuous coverage—they were still running war news frequently. "If something new happened, there would be live reports every 10 minutes," he said.

Management decided to use the resources they had and adapt them to the format to bring in the news. They slipped special features in their normal news, including a nine-minute interview with a woman reservist on five hours' notice to be called up to serve. The station continues to look for new angles, including interviews with the local armory, veterans associations, using professors as expert commentators, and interviewing international students.

KQAL's music department also cooperated. Management emphasized that they "play inspirational music—Howard Jones, Billy Joel," said Thiesse. "No 'war stinks' or derogatory remarks towards war [in music]. The staff is really to be commended. They...understood what it meant."

"It was the first time in our station's history to go 24 hours," he added. "It was like a high. An invigorating high when you have to be on top of everything."

Lessons Learned

And "we learned from it," said Thiesse. He talked from the organizational perspective: "After being at the station 16 hours, we got on each other's back; tempers started flaring. Once we...got a handle on coverage, it calmed down. You pushed through and did the job. Now we know how to do this kind of thing if it ever happened again," he said.

Strelau spoke from the reporter's perspective: "Listening to [AP] report the war, I learned how to better cover a story on the scale of a war. They knew some reports would be classified [and thus

censored, forcing] going-on-your-instinct reporting. We're still covering the live reports until the last bomb has fallen and Saddam [surrenders]," said Strelau."

"A lot of people go into college broadcasting just to play radio," she said. "But through this, they learned [a station is] a real thing, whether they're paid or not. [They] don't realize the effect the station has on its listeners. This event showed we do have some effect in Winona; we have a reason for being here."



TV: Union Board Television

On January 15, the day before the Americans began retaliating against Iraq, over 300 people turned out for a peace rally on Dunn Meadow at the Indiana University campus in Bloomington, IN. The night before, Union Board television had its first meeting of the semester. Management posted a request for camera people to cover the rally. "A few of us said this would be interesting, something we'd like to cover," recalled IU sophomore telecommunication major Derek Hobart.

Hobart described the action. "Speakers spoke out against the war in general, and [related it to] how terrible the Vietnam war was. People singing and dancing. They set up a tent city—people camping out [who are] still doing so today."

The rally ran from 8 a.m. all the way to 10 p.m. that night. "People were out in shifts," said Hobart. "We filmed it, and saw that it could be documentary material. And we've been working on it ever since."

As the number of events escalated during the first week of the war—a march on the county building in Bloomington, another rally on the 17th—the crew from Union Board Television continued to cover the action. "Some opposition protestors were pro-policy, chanting 'we support Bush,' holding the American flag," said Hobart. "Some 50 people who were there just watching...went to the [ir] side." A resulting scuffle was captured in the documentary.

"Ninety-six people were arrested for laying down in front of the military Recruiting office, some [lying symbolically] in body bags, refusing to move. Police took them away," said Hobart.

Up to the Challenge

Union TV has been able to cover just about everything. "We've set up on-the-spot interviews at the...rallies, asked people to state their views. We

ask them the questions off-camera and pretty much left it up to them to say what wanted to say. Those will be interjected throughout the piece that we're doing," Hobart said.

The documentary's co-producers—Hobart, Chris Daley, and Lara Decker—are all sophomore telecommunications majors and have never done anything on the scale of a documentary before. They're tackling the project with gusto, however, learning as they go along. "We're all pretty much new to this sort of thing," said Hobart, but "the

[Union TV] directors have let us go with what we want. We've...asked for guidance. They've helped in editing jump shots, piecing it together well, cleaning up the audio and things of that nature," Hobart said.

Learning Experience

"It's taken a lot of dedication because we've mulled things over back and forth, hours looking at the screen," Hobart said. It's a learning experience, working with all the equipment, and learning how the other side feels. Even though the documentary is objective, we all have a strong feeling for or against the [U.S. war] policy."

Despite the diversity in the producers' opinions, "we've pretty much been able to keep calm and cool. We haven't let our feelings dominate so as to...ruin the piece. We've all been pretty much objective; we've taken the middle ground. I do support the policy, so it was really hard for me to prevent it from being a pro-policy piece, [but] I wanted to take a professional attitude towards the project," Hobart said.

"It's been a learning experience for Chris, Lara and myself, both in the editing room and out on the field. If this is a good indication as to what a telecommunications major does, then I'm looking forward to it. It's been exciting," he added.

"Since the gulf crisis isn't over, we don't plan to end the documentary with this first segment," said co-producer Daley. Hobart would "like to go with it" for the entire semester if the war runs that long. "It'll depend on the stick-with-it-ness we have," said Daley.

Hobart hopes to bring others into the project to keep it going. "We consider it a [Union Board television] committee project, so even though we are the producers, we couldn't shut anybody out; we wouldn't," he said.

"When we started out, it was pretty much going to be a cut and dry sort of thing, state one side then another," recalled Hobart. "Now we're working on the conflict between the two groups; [we're] not sure how we'd wrap it up."

"When we started the project, it was because it was really newsworthy and timely. But as we got into it [we realized] it's a statement of our generation. We've always been called the apathetic generation, the ones who don't care. We wanted to show that people do care, have opinions and aren't afraid to voice them," said Daley. ◀

Sonyland: The Sony Corporation is reportedly planning to open a theme park, possibly called Sonyland, which will feature characters, rides and exhibits culled from Sony-owned Columbia Pictures, Tri-Star Pictures, Columbia Pictures Television and Sony Music (formerly CBS Records). The site is thought to be a company-owned lemon farm in Oxnard, CA. (Source: CMJ New Music Report)

Interactive Video Data Service: The FCC earlier this year proposed to establish a new service called Interactive Video Data Service. IVDS would allow viewers to respond to video queries, order products and

services, and download educational and other information, among other interactive options. The proposed service would grant five-year licenses at the local level. Comments are being accepted by the FCC. (Source: Haley, Bender & Potts)

FCC Chairman Wants Deregulation: In a January editorial in *Newsweek*, FCC head Al Sikes said longstanding U.S. regulations against cross-ownership (e.g., telcos can't get into cable TV, and vice-versa) and other restrictions are deterring progress in the American telecommunications industry. He blamed "powerful forces [that] want to pre-

serve the status quo," naming political-action committees as an example. Sikes urged the public to pressure federal government so that other countries with looser policies won't move ahead of the U.S. in the future. (Partial source: *Newsweek*)

Video Workstations to Colleges: Four schools have recently received the Emmy Award-winning Pinnacle 2100 Series Video Workstations from Pinnacle Systems in Santa Clara, CA: University of Virginia-Charlottesville; Radford College, Radford, VA; East Carolina University, Greenville, NC; and Salish Kootenai College, Pablo, MT. The grant allowed qualified educational facilities to take a one-time discount of up to 50% off list price. "This program has permitted colleges on restricted budgets to add the latest video workstation technology to their multimedia and telecommunications program," said Pinnacle's Sales and Marketing V.P., Walter Werdmuller. The upgradable units allow for sophisticated video production functions including digital effects, still store and graphics. (Source: Carter Elliott P.R.)

No Pot; No Grant: KBUT-FM/Crested Butte, CO, a non-profit community radio station is dropping plans to seek a grant to cover purchase and installation of an NPR satellite downlink. Station manager Jim Michael is distressed by NPR's grant requirement that the station be drug-free. "I would be much more comfortable providing a bigotry-free workplace than a drug-free workplace," he said. "The bottom line here is a person who wants to smoke a little pot shouldn't be restricted from being involved in the...station," he concluded. (Source: *Washington Times*)

Paramount Rumors Increase: With MCA and Columbia Pictures now sold to the Japanese, speculation increases about a takeover of Paramount Communications, one of the last major U.S.-owned movie studios. Japanese audio equipment maker Pioneer Electronic said Paramount approached it with an offer to sell its movie division. Paramount quickly denied the report. In fact, cash-rich Paramount has expressed interest in

buying companies to increase its strength. (Partial sources: *USA Today*, *Wall Street Journal*)

New Codeless Class Amateur Operator License: The FCC has created a codeless class license for amateur ("ham") radio operators in response to those claiming that Morse code telegraphy skills are no longer needed for many radio hobby uses with modern equipment. While no tests must be taken to get a codeless amateur radio license, more privileges are offered in the other five coded license types which do.

Britain Allows Cable into Phone Biz: The U.K. government has authorized its cable TV franchise owners, mostly American telephone companies, to apply for licenses to operate as independent phone companies as well. The technological synergies exist; only regulation is keeping the U.S. from doing the same. (Source: *The Economist*)

Competition for DAT: Dutch electronics giant Philips has introduced the digital compact cassette (DCC) to compete with Sony's DAT digital tapes. DCC players are priced lower, and unlike DATs, can also play existing standard analog cassettes—which Philips invented in 1963. Philips is licensing U.S. companies to manufacture the players here for consumer sales by 1992. (Source: *London Financial Times*)

Infomercials "Bad" But Grow: In a survey responded to by 281 commercial TV station operators, almost 60% said infomercials—paid half-hour commercials masquerading as legitimate programs—are "bad" for television. However, half of the executives also felt the money they hate to make would grow in the future. While the programming is cost-efficient, stations are concerned about their reputations and viewership being hurt by infomercials that don't live up to their claims. The infomercial industry recently formed a trade association to help police itself against such problems. (Source: *Los Angeles Times*)

Telecommunications Expands in North Central U.S.: The growing telecommunications industry has

Conferences & Events

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

APRIL

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

6: Radio-Television News Directors Assn. (RTNDA) Region 5 Super-Regional Conference. Minneapolis, MN. 202/659-6510.

7-10: Central Educational Network annual meeting. Columbus, OH. Sallie Regan: 708/390-8700.

10-13: Alpha Epsilon Rho (national broadcasting society) Annual Conference. Los Angeles, CA. Prof. Richard Gaine: 419/772-2469.

12: "Radio Day" seminar and station tour, sponsored by the Center for Communication. New York, NY. 212/836-3050.

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. 202/420-5355.

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

17: "On Location: Inside A Talent Agent Office," seminar by broadcast news mega-agent Alfred Geller, sponsored by the Center for Communication. New York, NY. 212/836-3050.

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.

21-24: Broadcast/Cable Financial Management Assn. annual convention. Los Angeles, CA. 312/296-0200.

22-25: National Computer Graphics Assn. (NCGA) convention. Chicago, IL. Video applications. 703/698-9600.

25: "New Technologies" TV and press photojournalism ethics seminar and tour of Editel Video Graphics, sponsored by the Center for Communication. New York, NY. 212/836-3050.

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

27: "New Technologies: Video Journalists of the Future" seminar, sponsored by the Center for Communication. New York, NY. 212/836-3050.

MAY

3: "Career Day" seminar, sponsored by Center for Communication. New York, NY. 212/836-3050.

3-5: Annual Los Angeles Independent Music Conference. North Hollywood, CA. \$150 student rate includes all meals. Joe Reed: 818/763-1039.

14: Int'l Radio & Television Society (IRTS) annual meeting. New York, NY. 212/867-6650.

14-16: North American TV Institute conference at Video Expo. Los Angeles, CA. 914/328-9157.

15-19: Annual public radio conference, sponsored by NPR. New Orleans, LA. 202/822-2000.

15-19: National Assn. of Independent Record Distributors & Manufacturers (NAIRD) Annual Conference. Universal City, CA. Trade show open to college stations. 609/547-3331.

15-19: National Educational Film & Video Festival. Oakland, CA. Screenings, seminars. 415/465-6885.

16-18: Advanced Interactive Video workshop. Bloomsburg, PA. Hank Bailey, Bloomsburg Univ.: 717/389-4848.

16-19: American Women in Radio & TV Convention. Atlanta, GA. AWRT: 202/429-5102.

18-22: SECA national instructional TV utilization conference. Norfolk, VA. 803/799-5517.

20-22: National Sound & Communications Assn. (NSCA) Annual Expo. Cincinnati, OH. 300+ exhibits, 80+ hours of educational seminars; sales management, audio, hands-on design and installation projects. 800/446-6722.

21-24: Nebraska Videodisc Design/Production Group symposium. Lincoln, NE. Eva Bachman: 402/472-3611.

25-29: Public Telecommunications Financial Mgmt. Assn. annual conference. St. Louis, MO. Fundraising and budgetary sessions for public radio and TV stations. SECA: 803/799-5517.

29-June 1: International TV Assn. (ITVA) annual conference. Boston, MA. 214/869-1112

found the Dakotas and neighboring states ideal for worksites. Farm family stability, low dropout rate, low costs and longer phone access to both costs by being in the central time zone are cited as key factors. Since telemarketing and computer data processing depend only on phone line transmission, it's not vital to be on one of the coasts. (Source: *Washington Post*)

Interactive Video Grows: Introduced at this year's Consumer Electronics Show was CDTV from Commodore. The user-friendly, remote-controlled system allows access to video versions of the Guinness Book of World Records and other educational software. The \$999 price and \$30-\$100 cost per title should guarantee sizable home penetration. (Source: *Wall Street Journal*)

FCC Streamlines Hearing Process: In order to expedite the resolution of cases, the FCC has streamlined its comparative hearing process for new license applicants. Changes include

time limits on various stages of the process, encourage earlier payment of hearing fees, and modify settlement procedures for multi-applicant cases.

Videotape Vending Machines: They're here. Movie rental vending machines with a capacity of several hundred titles. Though not yet a profitable business due to technical glitches, limited access and capacity, the business' largest manufacturers are expanding operations and hope to increase the number of installed 24-hour vending units from today's hundreds to thousands across the country later this year. (Source: *Forbes*)

Zenith, AT&T Offer Digital HDTV: Zenith Electronics has teamed up with AT&T to develop an all-digital format for high-definition TV. Of the proposed HDTV systems which the FCC will test and choose one from as the national standard in 1993, half are now all-digital. (Source: *Wall Street Journal*)

FCC Authorizations

New Satellite Uplink Stations:

University of Arizona, Tucson/Pima, AZ

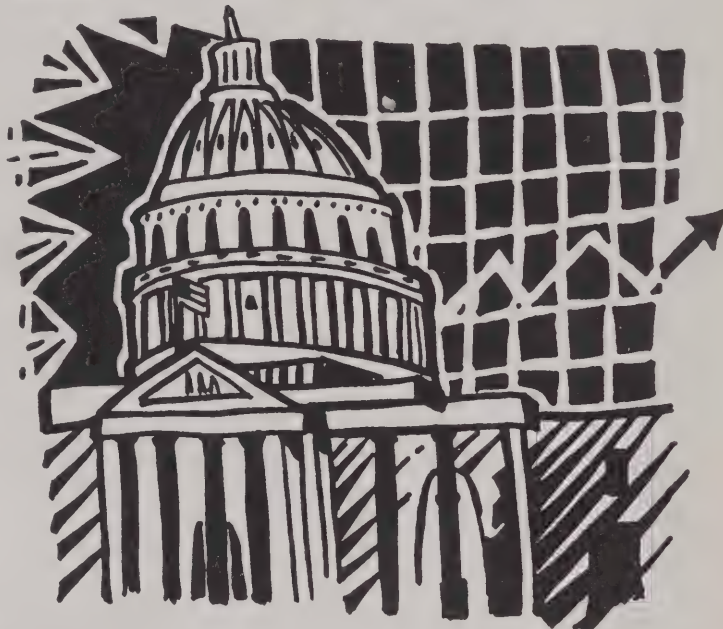
Broadcast Station Totals as of 12/31/90:

FM Educational - 1,440 • Other FM - 4,392
AM - 4,987

Educational TV: UHF - 229 • VHF - 124

Commercial TV: UHF - 564 • VHF - 553
FM Translators & Boosters - 1,866
TV Translators: UHF - 2,255 • VHF - 2,722
Low Power TV: UHF - 620 • VHF - 187

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



EDITORIAL

◀ Page 6

systems are capable of offering an enormous number of cable radio stations—rebroadcasting the over-the-air stations and adding other off-air ones. All this is available by hooking up one's home receiver to the cable TV feed with a 99-cent splitter. Cable systems that don't understand the value of providing radio are behind the times, ignoring a potentially lucrative revenue stream.

As for cable TV, take advantage of the current public and political sentiment in favor of re-regulating the cable industry. Cable wants to improve its public relations image to avoid harsh restrictions, so they'll be more willing than ever to make concessions to their franchising cities and towns, such as public access channels for local college cable productions. This is the reason that most college TV stations exist today.

With a greater cable presence, college stations will have the chance to prove themselves to the off-campus audience. After all, if they can't see or hear our stations, what chance do we have of dispelling the myths about us?

It's Up to Us

These are just a few ideas about how college broadcasting can earn its rightful place in the electronic media industry. NACB will continue its efforts on the national level to raise awareness and enhance the image of college broadcasting. One idea still in the planning stages is a national "College Broadcasting Week," complete with: a national PSA campaign; coordinated events on the local, regional and national levels; governmental proclamations; increased promotional giveaways; and special programming highlighting the best of college broadcasting.

But if college stations just act as "electronic sandboxes" they will not be taken seriously. Unfortunately, many college broadcasters think this is playtime. But your station serves a community—whether or not you have an FCC license that says so—so it's not just fun and games. A college radio or TV station—especially because the high volume of personnel and the low level of funding make it labor-intensive rather than capital-intensive—depends on teamwork. The effort each of you put in will determine your station's success now, and your personal career success later.

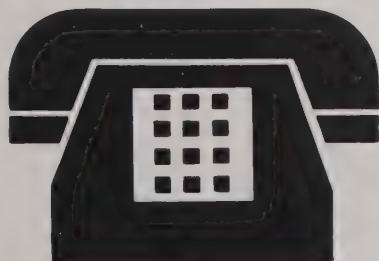
Job opportunities for College Broadcasters

Don Fitzpatrick Associates

The largest TV talent and management placement company in the country brings you

THE PIPELINE

1-900-456-2626



Your instant access to:

- **Job openings** -- entry level positions and more
- **Rumorville** -- industry news and gossip updated daily

\$1.95 for the first minute and \$.95 for each add'l minute

Call now and find that job today!

Miscellaneous Tech Tips

Flea-Market Broadcast Parts

One of the lesser known sources for electronic parts, test equipment, computer items, and even broadcast gear is amateur radio flea markets. Now that the market season has started, here's how to tap in.

Most local radio clubs sponsor yearly events at which members and commercial dealers trade in excess equipment, obsolete gear, and outright junk. At the same time, many educational stations are in small towns where the only source of parts is the local Radio Shack, so it is necessary to keep a wide stock of components on hand to handle ongoing

needs. Amateur flea markets yield an unpredictable but good variety of the usual small parts: resistors, capacitors, audio and RF connectors, fuses, cable, solid-state devices, and so on.

Test equipment is also available in good supply at these affairs, at reasonable prices. Most of it is tube-vintage stuff of marginal usefulness, but true bargains do turn up. As an example, a modest-sized Tektronix 5" oscilloscope was found recently, in good condition, for \$20. It's a bit large to haul back and forth to the transmitter site, but works great in the shop. Most of the military test gear offered is junk, but some (e.g., the AN/URM-25 signal generator) is

by Ludwell Sibley
WCVH, Flemington, NJ



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

excellent. My test bench has been equipped almost entirely through this source.

A seemingly endless supply of personal-computer equipment, new and used, is available through this channel. The principal of *caveat emptor* applies here, as always, but parts for upgrading PCs and even complete systems are quite inexpensive. Software, in both recent and obsolete versions, is also plentiful.

Broadcast equipment turns up, too. Power tubes of usable types and other spare parts for transmitters are quite common. Coaxial cable in the 7/8" size often appears. Complete consoles, audio processors, usable microphones, and other treasures are randomly scattered. An LPB carrier-current transmitter and coupler of recent vintage were available at a very reasonable price.

The value of this source depends critically on the user's ability to make use of odd or "orphan" equipment. A skilled technician, prepared to clean up equipment and make minor repairs, has a gold mine. For information on upcoming radio flea markets, check listings in amateur publications, especially the "Hamfest Calendar" section in *QST* magazine.

Ordering the FCC Rules

It is time for the annual reminder: it's easy to get a copy of the Commission's broadcast regulations. Just call the Government Printing Office at 202/783-3238, ask for "Title 47 of the Code of Federal Regula-

tions, Parts 70 to 79," and give a credit card number. The current price is \$18. Delivery usually takes two to three weeks. If history repeats itself, the latest edition (October 1990) will be available slightly before this appears in print.

The Tech Library: Keep Some "Oldie" Catalogs

Most of us keep a reference file with catalogs of electronic parts and equipment. Naturally, fresh catalogs roll in all the time. Though only the latest version is a relevant source for purchases, there is a hidden virtue in obsolete catalogs: they cover discontinued material that may be around the station for some years. A good example: Needing an audio transformer, you find an old but expensive-looking Widgetronics unit in the engineering "junk box." To determine its usability, one must know the ratings for that transformer. With a 10 year-old Widgetronics catalog, it's no problem. Otherwise it's necessary to get the ratings by measurement and guess. The same goes for other broadcast equipment. College stations—all stations, for that matter—are havens for old equipment from firms that have vanished through merger or bankruptcy. Particularly when considering purchase of used gear, an organized "oldie" catalog file provides valuable information.

Touching Up the Console

The cabinets of many modern studio consoles have oak trim sections. These look sharp initially but aren't wholly DJ-proof. After five years of use, the front trim on WCVH's main console got pretty tatty, thanks to a lot of ballpoint pen marks and miscellaneous scuffed areas. We initially feared that complete stripping and staining was required. Not so: the pleasant surprise was how easy it was to sand out the damage by hand, to mask off the metal areas of the cabinet, and to recoat with polyurethane varnish from a spray can. The new finish cured overnight, leaving the trim looking like new.

Proper Care for Videotape

by Don Rushin, Marketing Director
3M Professional Audio/Video & Specialty Products Division

Though videotape care isn't glamorous, the costs are high for ignoring it. The following guidelines apply regardless of whether your station uses reel-to-reel or cassette videotapes.

Control Your Environment

- Maintain "clean room" conditions. Design the airflow system to maintain a positive pressure in the recording area, so that dust particles are prevented from entering the room from other locations;
- Maintain room temperature in your storage and operations areas at approximately 70° F plus or minus 4°, and the relative humidity at 50% plus or minus 20% to limit the risk of head clogging, stiction, and higher headwear;
- Refrain from smoking, eating or drinking near video equipment;
- Keep floors clean at all times;
- Locate the room away from high traffic areas, if possible;
- Keep the tops of all video equipment and exposed surfaces clean at all times.

Equipment Care

- Keep heads on all videotape machines clean at all times;
- Same for the capstan, pinch roller and video drum;
- Take-up reels should be cleaned at the start of each day;

- Keep videotapes and cassettes in their containers when not in use (master shipping cartons containing videotape should be opened away from the operations area, in order to keep cardboard dust and debris away from the video equipment).

Storage

- Tape should be wound smoothly and uniformly, at the proper machine tensions;
- Tape should be free from moisture, dirt and other debris, and should have uniform edges;
- Secure the ends of the tape with a hold-down tab
- Place tape in its original or an equivalent storage container and store them on end to ensure that the tape is being supported by the hubs;
- Maintain the same air filtering system and temperature/humidity conditions in your storage area as in your operations area (see "Controlling Your Environment," above);
- Inspect videotape containers for accumulated dust or debris prior to removing them from the storage area. Wipe containers clean, if necessary.

By following these straightforward steps, the big payoff for this attention is videotape that will continue to perform for you for a long time to come.

by Keith Spiegel

Video Card

Effects that are usually accomplished only with professional video production equipment can now be done on a Macintosh computer with Intelligent Resources' new Video Explorer. This video card creates many standard video effects such as fades, wipes, and dissolves.

Because it processes the images digitally, Video Explorer can also perform many digital special effects such as blending, mixing, and fading of multiple live and recorded video images, as well as graphics. Digital color effects include hue adjustments, color transformations, chrominance key and luminance key. Many other video effects capabilities such as zooms, pans, and mosaic effects are also possible.

Video Explorer is the first video card that the user can upgrade with new capabilities. It is also unique in that many Video Explorer cards can reside in the same Macintosh, all contributing to video image processing. The shared processing multiplies the effect capabilities of each Video Explorer card and also provides multiple video inputs to the user.

The Video Explorer is available for under \$10,000. For more information, call Intelligent Resources at 708/705-9410.

Wire Identification Labels

A problem that often faces the new staff of a station is that no one knows how to rewire the equipment after it

has been partially disassembled. Dozens of wires are usually all the same color and are thus indistinguishable from each other. It's very difficult to determine where every wire should be connected. The new engineer may spend hours trying to discover this information, and then he or she must teach it to all the new interns. A way to prevent this hassle for future station members is to mark both ends of all the wires with identification labels.

The BradyMarker XC Plus Printer makes the mass production of these small labels easy. The portable computer can create labels with widths as tiny as 1/16". The dot matrix printer generates three character sizes: 16, 12, and 8 characters per inch. The unit's 8K memory allows storage of up to 26 different lists. The stored lists can be categorized alphabetically, numerically, or randomly. The rechargeable battery pack allows about 500 labels to be printed on a single charge. Once printed, the labels can be inserted into Brady's Wire Marking Sleeves and then slipped onto the wires. For more information, call Brady at 414/332-8100.

Car Rigging System

Student filmmakers who want to shoot a scene taking place in a moving vehicle no longer have to risk their lives by lying on the front hood. A much safer (but less exciting) way to get this shot is to mount the camera on the front of the car with a special rigging device.

Alan Gordon's VCM F189 can rigidly attach a camera to a car, truck,



Alan Gordon's VCM F189 Camera car rigging

motorcycle, or boat. The system is unique in that it allows rapid radical adjustment in camera placement and orientation after the initial rig orientation has been set up. The system consists of a set of machined, articulated couplings, suction cups, camera mounting plate, chassis plate, and eight pipes of assorted lengths. At \$4000, the system is probably too expensive to be worth becoming a permanent possession, but it is available for rental at approximately \$50 per day. For more information, call Alan Gordon Enterprises at 213/466-3561.

Bi-Directional Microwave System

If a local cable company has offered to pick up your station as a public access channel but their headquar-

ters are far away from campus, it's still possible to broadcast live. A microwave system will carry your signal directly to the cable company. A relatively affordable line of radio and television broadcast transfer systems is being produced by E&M Development Inc.

As transceivers, simplex broadcast video and audio is offered as well as a full duplex audio control channel. This channel features ring-down and a selectable alignment tone for easy set up. Another broadcast audio channel can be laid in either direction for stereo or increased control. In addition, the video can be reversed. If you are interested in teleconferencing, a two-way system featuring conference grade or broadcast duplex video and two duplex audio channels is available. For more information, call Diversified Marketing at 509/735-6812.

MIC-MAZE Microphone Processor



Applications: Microphones...plus

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

hnat hinders inc

42 Elaine Street • R.R. 1 • Thompson, Connecticut 06277
(203) 935-9066 • (203) 935-9242

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.

Underwriting Violations

Q: What was the outcome of the recent FCC investigation of a non-commercial radio station in Mississippi for broadcasting prohibited advertisements?

A: On November 29, 1990, the FCC released its findings regarding donor and underwriting announcements

broadcast by WJTA-FM/Kosciusko, MS. Early last year, WJTA broadcast several overly-descriptive announcements, such as the following:

(1) Want to know what the best kept secret in Ottawa County is? That's [name of business]...Stop by and see their beautiful selection of living room suites...

(2) Has the cold winter weather got your car down? In the market for a new or late model car or truck? [Name of car dealer] has a complete line of new and late model cars and pickup trucks...They don't use high-pressure sales tactics or gimmicks. They just give you honest, down-to-earth prices...

In view of the above, the station was found to have violated Section 399B of the Communications Act of 1934, as amended ("no public broadcast station may make its facilities available to any person for the broadcasting of any advertisement"), as well as Section 73.503(d) of the FCC Rules and Regulations ("no promotional announcement on behalf of for-profit entities shall be broadcast

at any time in exchange for...consideration to the licensee.").

Since the FCC concluded that WJTA ceased airing such commercial announcements immediately upon receipt of the FCC's initial Letter of Inquiry, no fines were levied. However, should the station be found to violate these rules again, the FCC warned that fines would be immediately imposed.

REMINDER: Only use neutral, non-descriptive language in your underwriting announcements. The most popular formula is: "the following program is made possible by (underwriter name and location) offering (product X, Y...)." For example, it is legal to announce: "The following program is made possible by ABC Corp. of Gotham City, dealer and service center for Pluto cars and trucks." However, it is *illegal* to announce: "The following program is made possible by your friendly ABC Corp. dealer of Gotham City, your reliable sales and service center for the sleek new line of 1991 Pluto cars and trucks."

FM Translators

Q: Did the FCC's recent rules revisions concerning FM translator stations implicate non-commercial educational FM (NCE-FM) translators?

A: No. However, a brief review of the FCC's rules concerning NCE-FM translators might be useful at this time.

The FCC recently restructured the FM translator rules so that they would be consistent with the intended purpose of translators—namely, to provide supplementary service to areas in which direct reception of radio broadcast stations is unsatisfactory due to distance or intervening terrain barriers. Due, in part, to the growing desire of many FM translator operators to operate as low power, local broadcasters with distinct programming, the FCC re-examined its rules. The FCC concluded that FM translators should "translate" (re-broadcast) rather than originate programming of their own.

Although the rules and regulations concerning NCE-FM transla-

tors are less stringent than those which apply to commercial translators, all operators are urged to comply with the following guidelines:

1. Allocated Frequencies and Power: All FM translators may operate on any of the 80 non-reserved commercial channels (frequencies). In addition, NCE-FM translators may operate on any of the 20 reserved non-commercial educational channels. The proposed maximum power standard has been reduced to 250 watts at low HAATs (antenna heights), with the provision that additional antenna height must be traded for reduced power to limit signal coverage area.

2. Ownership Restrictions: An NCE-FM licensee is not subject to any restrictions regarding the service area range covered by translators it owns and operates as long as the signal is transmitted over the air from the primary station to its translators. Independent parties are also eligible to become FM translator licensees for stations that are intended to re-broadcast NCE-FM stations.

3. Fundraising by Translators: The FCC retained its rules which restrict on-air fundraising activities. In addition to normal solicitations done by the primary station, FM Translators may run up to 30 seconds of donor solicitations or acknowledgements per hour of their own. Announcements may be split during the hour.

4. Local Program Origination: FM translators may only rebroadcast the signal of an FM broadcast station. Program origination by any commercial or NCE-FM translator is prohibited with the exception of #3 above or to provide emergency warnings of imminent danger, though translators have no local service obligations.

5. Signal Delivery: An NCE-FM translator operating on a reserved channel, and owned and operated by the primary station's licensee, may use alternative signal delivery means (other than over-the-air), such as satellite and microwave, under certain conditions.

6. Use of Auxiliary Frequencies: NCE-FM translators owned and operated by their primary station may use auxiliary broadcast frequencies for program reception.

Electronic Media Book of the Year Finalists Announced

Seven book authors are finalists for the 1990 Electronic Media Book of the Year Award. The National Association of Broadcasters (NAB) and the Broadcast Education Association (BEA) give the award to the author of the book judged to be the best published about electronic media during the previous year.

The finalists are: Joe Foote, author of *Television Access And Political Power: The Networks, The Presidency, and The "Loyal Opposition"* (Praeger Publishers); Robert Goldberg and Gerald Jay Goldberg, *Anchor: Brokaw, Jennings, Rather and The Evening News* (Carol Publishing Group); Heather Hudson, *Communication Satellites: Their Development and Impact* (Free Press); Robert Kubey & Mihaly Csikszentmihalyi, *Television and The Quality Of Life: How Viewing Shapes Everyday Experience* (Lawrence Erlbaum Associates).

Also, J. Fred MacDonald, *One Nation Under Television: The Rise and Decline Of Network TV* (Pantheon Books); David T. MacFarland, *Contemporary Radio Programming Strategies* (Lawrence Erlbaum Associates); and Sally Bedell Smith, *In All His Glory: The Life Of William S. Paley, The Legendary Tycoon and His Brilliant Circle* (Simon and Schuster).

To be eligible for the award, the book should emphasize electronic media; be a new title, not a revision of new edition; offer a fresh concept or a fresh approach to a familiar concept; be written in English; and be published during the calendar year under consideration.

Given since 1986, the award carries a plaque and \$1,000 prize. Jurors for the award include broadcasters and broadcast educators.

(Reprinted from the 12/17/90 edition of *Radio Week*, courtesy NAB.)

Regional Conferences

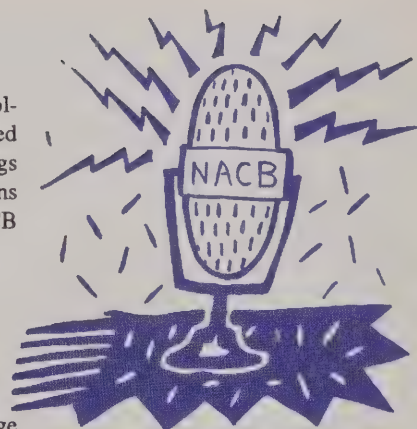
NACB's Regional Conferences of College Broadcasters are underway! Offering a broad array of seminars, panels and workshops for college radio and TV and fun events, the

Accept Commercials?

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

New Members

NACB wishes to recognize the following stations that have joined NACB in the past month. This brings our total over 350 member stations and departments, with some NACB



NACB member station and U•NET affiliate counts reach new highs

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.

By the time most of you read this, the third annual West Coast conference at USC in Los Angeles will have already occurred. However, there's still time to register for NACB's first Southern Regional Conference on the weekend of April 19-21 at Georgia State University in Atlanta and the 2nd annual Pennsylvania area Regional Conference at Luzerne County Community College in Nanticoke, PA on Saturday, April 6. Stations in those areas should have received a more detailed promotional conference flyer. If you haven't, but would like to register or get more information, please call Carolyne Allen at 401/863-2225.

U•NET Affiliates at New High

University Network (U•NET), NACB's college TV and radio satellite network featuring the best of student-produced and selected independently-produced programs, has passed the 150 affiliate mark "and still growing," according to U•NET Director, Jeff Southard.

U•NET affiliation is free to NACB member stations. The radio network is also available on cassettes for stations without a satellite dish at a small extra charge to cover duplication and shipping costs.

For a program schedule, information on becoming a U•NET affiliate, or submitting your programming for possible national syndication on the network, call Jeff at 401/863-2225.

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.

Back Issues

Many people call NACB asking for information on various college broadcasting topics. Often they are answered through articles in back issues of *College Broadcaster* magazine. The lasting value of past issues makes them worth keeping as a reference source. NACB members can order back issues at \$3 each (\$4 non-members), shipping included. For a free index of articles in each issue of *College Broadcaster* from September, 1989 to present, call Glenn Gutmacher at 401/863-2225.

Internships


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

projects reaching all 2,000 college and school stations and 1,200 communication departments. We thank you for your support of NACB and encourage you to take advantage of all member benefits:

Ch. 27, U. of Colorado-Boulder
ECTV, Elon College (NC)
KSDT-FMca, U. of Calif.-San Diego
KSUN Radio, Sonoma State U. (CA)
KUCA-FM, U. of Central Arkansas
KUWS-FM, U. of Wisconsin-Superior
KYOU-TV, Rancho Santiago College (CA)

Montgomery Community Television (MD)
SVO Ch. 29, U. of Wisconsin-Stevens Pt.
WITC-FM, Cazenovia College (NY)
WPLT-FM, State U. of NY-Plattsburgh
WRST-FM, U. of Wisconsin-Oshkosh
WSJU-AM, St. John's U. (NY)
WVCS-FM, Calif. U. of Pennsylvania

If your station has not received the *NACB Station Handbook* and other membership materials, call us at 401/863-2225 to check your membership status.



Longhorn Radio Network

Longhorn Radio Network offers programs that can have a unique fit in your program schedule: politics, science, society, world affairs, the arts, entertainment, and more.

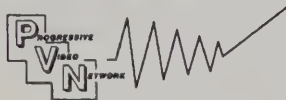
Order Deadline
Summer 1991 — May 13, 1991

Clip this ad and return it with your order. If you do, there will be no charge for your Summer 1991 Network Affiliation Fee (\$20.00).

For a free catalogue, write or call Bill Grimes
LRN Distribution Manager
Communication Building B
The University of Texas at Austin
Austin, Texas 78712-1090.
Telephone (512) 471-8704.
FAX (512) 471-8500.

Music Charts and Playlists

PROGRESSIVE VIDEO NETWORK



- 1 Cocteau Twins, "Heaven," 4AD
- 2 Moev, "Head Down," Nettwerk
- 3 Cause & Effect, "Think," Exile
- 4 Scatter Brains, "Ship," In-Effect
- 5 Buck Pets, "Libertine," Island
- 6 Pop Will Eat Itself, "XYZ," BMG
- 7 Mission UK, "Hands," Polygram
- 8 Chickasaw Mudd Puppies, "Remember," Polygram
- 9 Beautiful South, "Book," Elektra
- 10 David Byrne, "Fence," Chrysalis
- 11 Jellyfish "That Is Why," Charisma
- 12 Jesus Jones, "Right Here," SBK
- 13 Dharma Bums, "Far From Gone," Frontier

Week of February 15.

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
Pop Will Eat Itself, *Cure For Sanity*, RCA
Happy Mondays, *Pills 'N' Thrills And Bellyaches*, Elektra
Lush, *Gala*, 4AD/Reprise

Sisters of Mercy, *Vision Thing*, Elektra
Meat Beat Manifesto, *99%*, Mute/Elektra
Trash Can Sinatras, *Cake*, Go! Discs/Polygram
Daniel Ash, *Coming Down*, Beggars Banquet/RCA
KMFDM, *Naive*, Wax Trax

Sting, *The Soul Cages*, A&M

Drivin' N' Cryin', *Fly Me Courageous*, Island
Ride, *Nowhere*, Reprise/Sire

Buffalo Tom, *Birdbrain*, Beggars Banquet/RCA

Week of February 11. Courtesy of CMJ.

ROCKPOOL: College Radio

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

Meat Beat Manifesto, *99%*, Mute/Elektra
Lush, *Gala*, 4AD/Reprise

KMFDM, *Naive*, Wax Trax

Ride, *Nowhere*, Reprise/Sire

Buffalo Tom, *Birdbrain*, Beggars Banquet/RCA
Sisters of Mercy, *Vision Thing*, Elektra

Happy Mondays, *Pills 'N' Thrills And Bellyaches*, Elektra
Charlatans UK, *Some Friendly*, Beggars Banquet/RCA

Butthole Surfers, "Hurdy Gurdy Man", Rough Trade
Pop Will Eat Itself, *Cure For Sanity*, RCA

Daniel Ash, *Coming Down*, Beggars Banquet/RCA
Pogues, *Hell's Ditch*, Island

Nine Inch Nails, "Sin", TVT

Week of February 1. Courtesy of Rockpool.

U•NET

WORK THE NETWORK.

• Become an affiliate.

Weekly, 5 hours of radio and television are in the air waiting for your station. Great programming - Free!

Radio network shows also available on cassette!

• Submit a show.

Join the ranks of the nation's top student producers.

Call 401/863-2225 for details.

We rotate in college radio and TV music video show playlists from stations all over the U.S. Expose your station's music in this nationally-distributed section. Send your top 13 (artist, album & label) to: NACB Music Charts, Box 1955-B.U. Providence, RI 02912. Playlists lacking any of this info cannot be published.

CJIV-FMca • Simon Fraser University
Burnaby, BC CANADA • 604/291-5940
Month of 1/91 (albums)

1. Tankhog, *House of Beauty*, Zulu
2. Jr. Gone Wild, *Too Dumb to Quit*, Stony Plain
3. Hard Rock Miners, *Play City Billy*, Indy
4. L7, *Smell the Magic (EP)*, Sub Pop
5. Replacements, *All Shook Down*, Sire/WEA
6. Butcher Shop, *Pump Action*, Black Eye
7. Girl Trouble, *Thrillsphere*, Poplana
8. Barracudas, *The Complete EMI Recordings*, EMI/Capitol
9. New Model Army, *Impurity*, EMI/Capitol
10. Chris Houston/Evil Twang, *Freak Wipeout*, Indy
11. Sex Museum, *Independence*, Romilar-D
12. Fastbacks, *Very, Very Powerful Motor*, Poplana
13. Squirrels, *15 Big Ones...*, Poplana

ICB-TV • Ithaca College
"Frequency" (music video)
Ithaca, NY • Jay Frank: 607/274-1040
Weeks of 2/6-2/13/91 (songs)

1. Connells, *Stone Cold Yesterday*, TVT
2. Mary's Danish, *Foxy Lady*, Chameleon
3. Beautiful South, *A Little Time & My Book*, Elektra
4. Mano Negra, *King Kong Five*, Virgin
5. Tackhead, *Dangerous Sex*, SBK
6. Pylon, *Look Alive*, Sky
7. Soup Dragons, *Mother Universe*, Big Life/Mercury
8. Galaxie 500, *Fourth of July*, Rough Trade
9. Chickawaw Mudd Puppies, *Do You Remember*, Wing/Polygram
10. Danielle Dax, *Tomorrow Never Knows*, Reprise
11. Living Colour, *Cult of Personality*, Epic
12. Hindu Love Gods, *Raspberry Beret*, Reprise
13. Ride, *Like a Daydream*, Sire/Reprise

KMSA-FM • Mesa College
Grand Junction, CO • 303/245-1240
Week of 1/27/91 (songs)

1. Spanks, *You're Gonna Miss Me*, Skylad
2. Children, *Every Single Day*, Sky
3. Psychotic Youth, *Another Stupid Jerk*, Skylad
4. Instead, *Voice Your Opinion*, Revelation
5. Roger McGuinn, *Someone to Love*, Arista
6. Skinny Puppy, *Shoreline Poison*, Nettwerk/Capitol
7. Bad Religion, *Against the Grain*, Epitaph
8. Mouth Music, *Bratichana*, Rykodisc
9. Godflesh, *Christ Bait Rising*, Earache/Combat
10. Bedlam Rovers, *Business Suit Hoedown*, Heyday
11. Killing Joke, *Money Is Not Our God*, Noise Int'l.
12. Christy McCool, *Peace Rock*, Dr. Dream
13. Allen Sex Plend, *I'm Feeling Zombified*, Sinclair

KUSF-FM • Univ. of San Francisco
San Francisco, CA • 415/386-5873
Weeks of 1/1-1/15/91 (Urban show; songs)

1. Gangstarr, *Step*, Chrysalis
2. Yo Yo, *Stompin' Into '90s*, Atlantic
3. Gelo Boys, *G.O.*, Def Jam
4. Paris, *Devil*, Tommy Boy
5. 2 Black 2 Strong, *Burn*, In Effect
6. Anntex, *Back to the Limit*, Tuff City
7. Face Down, *The V*, Big Beat
8. Lighter Shade of Brown, *Brown and Proud*, Coolin'
9. Kings of Swing, *Nod*, Virgin
10. Afros, *Kickin' Afrosilistics*, JML
11. Run DMC, *The Ave*, Profile
12. Lakim Shabazz, *Lost Tribe*, Tuff City
13. King Sun, *Be Black*, Profile

WLWU-FM • Loyola University
Chicago, IL • 312/915-6558
Week of 1/23/91 (songs)

1. Smiths, *How Soon Is Now*, Warner Bros.
2. Erasure, *Oh L'amour*, Mute/Sire/Reprise
3. Dee-Lite, *Groove Is in the Heart*, Elektra
4. Depeche Mode, *World in My Eyes*, Sire/Reprise
5. Cure, *Pictures of You*, Elektra
6. Information Society, *Think*, Tommy Boy/Reprise
7. Cure, *Never Enough*, Elektra
8. Book of Love, *Tubular Bells*, Sire/Warner Bros.
9. 808 State, *Cubik*, ZTT (UK)
10. New Order, *Bizarre Love Triangle*, Quest
11. Front 242, *Tragedy*, Epic
12. Suzanne Vega/DNA, *Tom's Diner*, A&M
13. Front 242, *Headhunter*, Epic

WNAA-FM • N. Carolina A&T Univ.
Greensboro, NC • 919/334-7936
Week of 1/14/91 (songs)

1. Loose Ends, *Don't Be A Fool*, MCA
2. C&C Music Factory, *Gonna Make You Sweat*, Columbia
3. Pebbles, *Love Makes Things Happen*, MCA
4. Father M.C., *I'll Do 4 U*, MCA
5. Jeffrey Osborne, *Only Human*, Arista
6. En Vogue, *You Don't Have to Worry*, Atlantic
7. L.L. Cool J., *Round the Way Girl*, Columbia
8. Keith Sweat, *I'll Give All My Love to You*, Elektra
9. The Boys, *This Thing Called Love*, Motown
10. Guy, *I Wanna Get With You*, MCA
11. Surface, *The First Time*, Columbia
12. Michel'le, *Something in My Heart*, Atlantic
13. Tracy Spencer, *This House*, Capitol

WRTV-AM • George Washington U.
Washington, DC • 202/994-0027
Week of 1/17/91 (albums)

1. Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
2. Neil Young and Crazy Horse, *Ragged Glory*, Reprise
3. Fugazi, *Repeater*, Dischord
4. Cavedogs, *Joy-Rides for Shu-In*, Enigma
5. Hindu Love Gods, *Hindu Love Gods*, Warner Bros.
6. Chickasaw Mudd Puppies, *8 Track Stomp*, Polygram
7. Soul Asylum, *And the Horse They Rode in on*, A&M
8. Buck Pets, *Mercurotones*, Island
9. Boogie Down Productions, *Edutainment*, Jive
10. Sonic Youth, *Goo*, Geffen
11. Pixies, *Bossanova*, 4AD/Elektra
12. Obviously Five Believers, *Wednesday Eve of Tuesday*, Iron Kurtin
13. Happy Mondays, *Thrills 'N' Pills and Bellyaches*, Elektra

WSWI-AM • U. of Southern Indiana
Evansville, IN • 812/464-1836
Week of 1/21/91 (albums)

1. Heretix, *Gods and Gangsters*, Island
2. Dramarama, *Live at the China Club*, Chameleon
3. Boom Crash Opera, *These Here are Crazy Times*, Giant/Warner Bros.
4. Naked Raygun, *Raygun*, Caroline
5. Soup Dragons, *Lovegod*, Big Life
6. Hearthrobs, *Cleopatra Grip*, Elektra
7. Redd Kross, *Third Eye*, Atlantic
8. Rave-Ups, *Chance*, Epic
9. Pogues, *Hell's Ditch*, Island
10. Concrete Blonde, *Bloodletting*, IRS
11. Sisters of Mercy, *Vision Thing*, Elektra
12. Jane's Addiction, *Ritual De Lo Habitual*, Warner Bros.
13. Replacements, *All Shook Down*, Sire/Reprise

by Sandy Masuo

MAJOR: The Blessing, The Blessing, MCA: 212/841-8000

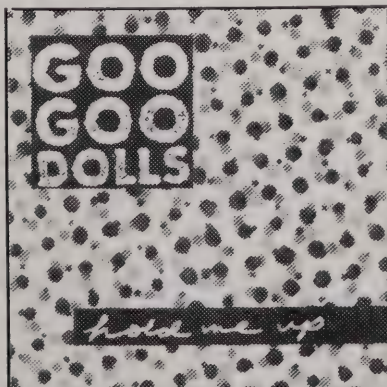
There's a stunning variety of bad music in the world. There's music that's bad because it's simply inept in conception and/or execution; there's music that's bad because the musicians passively avoid challenging themselves for the sake of maintaining a flawless commercial exterior; and there's music that really isn't bad at all, but intentionally "bad" in order to underscore a statement.

Any of these various kinds of bad music can actually be quite entertaining, either because the music is just plain funny, or there's a valid point being made with it, or because it's artfully vapid. Unfortunately, the Blessing don't fall into any of these categories. They represent another breed of bad music—the hopelessly vague.

Though there is some decent playing at work, and an apparent British-style soul/pop pull at the heart of it all, it's difficult to figure out what the band is trying to accomplish. At times they resemble the Christians, but they lack the lyrical imperatives that fuel the Christians. Sometimes they veer toward a Fine Young Cannibals-type of pressurized pop, but they fail to generate the strong emotional undercurrents that flow around Roland Gift's vocals. There are even some alarming moments that resurrect the melodramatic angst of George Michael's "Careless Whispers" ("Hurricane Room") and, even worse, the pseudo-sensitive posturing of Don Henley ("Delta Rain"). Approach with care.

INDEPENDENT: Goo Goo Dolls, Hold Me Up, Metal Blade: 212/645-6208

For the most part, the Goo Goo Dolls take a basic garage thrash aesthetic, blend it with a touch of metal urchin appeal and a solid sense of pop melodicism to arrive at a sound that avoids the sometimes intimidating impact of heavier metal



sounds in favor of an affable, raspy enthusiasm.

The backbone of this album is built of grinding but tuneful numbers such as "There You Are" and "Hey" that recall other great power pop trios like the Neighborhoods. But the Goo Goo Dolls seem reluctant to leave it at that and gust through an oddly eclectic assortment of material, summed up in "Kevin's Song"—a kind of instrumental synopsis of the album that flows from a sparse and mellow intro into a hard rock groove which abruptly breaks into another mellow passage scattered with piano interjections, then shifts into thrash mode and finally ends on a bad-ass blues note.

None of the tracks on this album break the four-minute mark, and the shortest is under a minute. "22 Seconds," which is actually 41 seconds long, is a simple one-liner accompanied by some ambient bongo and guitar noise. "Out of the Red" is another brief outburst in which the Dolls put financial woes into a kind of metal-billy configuration. The album closes on a sketchy, subdued acoustic note with a break-up tune called "Two Days in February."

In addition to their own material, the Goo Goo Dolls have included a cover of Prince's "Never Take The Place Of Your Man," with guest vocals by the incredible Lance Diamond that brings out the heavy potential of the tune without mangling its melodicism, as well as a raucous rendition of the Plimsouls' classic "Million Miles Away."

UNSIGNED: Fat Man Waving, Fat Man Waving, 613/231-3656

No matter what this Canadian six-piece choose to tackle in their

songs, from love gone wrong to elusive sea-life, they do so with a frank optimism that is refreshing. Rebecca

Campbell's vocals are both supple and sprightly as she trips through the clear, crisp, country-inflected jazziness of "Reputation" and the reggae lilt of "Man In The Moon."

"Diamond Ring" starts off with a spacey sort of fusion feel that provides Campbell ample room to interact with wispy strains of saxophone, violin and guitar wafting through the lightly funky undercurrents that take shape as the song progresses.

"Darwinian Nightmare" displays a certain collegiate cleverness without waxing pretentious as fluid tenor sax passages pipe around periodic group exclamations of "WHY ARE WE ALWAYS EVOLVING?!"

The band's solid ensemble playing is accented by restrained solo interjections that never become disruptive. Slide guitar emerges trailing



Above: Fat Man Waving members (l. to r.) Danny Artuso, Fred Guignon, James Stephens, Rebecca Campbell, Peter Kiesewalter, Ross Murray

Campbell's vocals through the country-jazz contours of "Fat Man Waving," and exuberant organ sounds punctuate "Maintain The Groove." These songs are admirably self-produced, but it would be interesting to hear what might happen if Fat Man Waving hooked up with a producer who could really give them a work-

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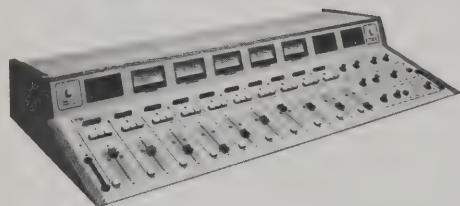
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NEWS SERVICES

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Contact: Scott Michaeloff, 1995 Broadway,
New York, NY 10023 • 212/362-4440

Visnews

Visnews is another international video news service and the first to distribute news daily by satellite. Controlled primarily by the major newswire service Reuters, Visnews has over 400 broadcasters using its service. In the United States, NBC is a major client and partial owner. Visnews is also the major contributor to Eurovision and Intervision, the consortiums of Western and Eastern European television stations, respectively.

With bureaus around the world, Visnews transmits edited stories with natural sound lasting about 90 seconds each. It also gathers features, international sports, stories on social and scientific developments, and light and amusing items. Rundowns, shot lists and commentary are also provided via data transmission on Reuters. It runs two to three feeds daily in addition to a Washington feed supplied by NBC. It is a C-band service.

Visnews has no experience working with universities so you must negotiate from scratch.

Contact: Lois Gosselin, Visnews, 630 Fifth Av., New York, NY 10011 • 212/698-4500

CONUS and AP Direct

Stanley Hubbard founded CONUS Communications in 1984 and triggered the deregulation of the satellite newsgathering industry. Starting with 35 local broadcast stations, CONUS now has 150 members, including network affiliates, independent stations, cable companies, syndication outlets, and international broadcasters.

CONUS has a strong Washington presence with a bureau covering the White House and Capitol Hill in cooperation with AP Direct. Their Washington reporters tailor stories specifically for clients so that they will have a local slant. AP Direct can also provide "interacts," allowing Q&A time for local news anchors. Besides these customized reporter packages, AP Direct also sends rough cuts, pictures with natural sound and sound on tape to its clients.

The main CONUS office in Minneapolis coordinates the six-to-ten daily feeds running 10-60 minutes each. The information in the feeds may be in the form of complete packages or B roll. Some of the same stories are repeated in the various feeds but new material is often added.

CONUS also has nine regional cooperatives that put local stations in direct editorial and logis-

tical control of newsgathering and an international desk that gets video from around the world. CONUS also has a separate headline news service for home dish owners and aired overnights by some local broadcast stations called "All News Channel."

*"AP Direct also offers AP Graphics,
an on-line database of graphics
elements including pictures of
newsmakers, maps, flags and logos
of governments and corporations."*

CONUS has market-exclusive agreements with its affiliates. Colleges may monitor the service at no cost for campus use only. However, if a college station is carried on cable, the school must get an agreement from the CONUS affiliate in its market to use the CONUS service. Depending on the reach of the college station, the school may have to pay a fee. Any college using the service must get a letter of agreement.

Rundowns and script information are sent through AP Express. CONUS transmits on Ku-band.

AP Direct also offers AP Graphics, an on-line database of graphics elements including pictures of newsmakers, maps, flags and logos of governments and corporations. Images are delivered via an IBM computer supplied by AP which you hook up to your RGB monitor and video recorder. You need a telephone line to plug in the computer modem. Note that the service is expensive and is geared to specialty uses.

CONUS Contact: Hugh West, General Sales Manager, CONUS, 3415 University Ave., Minneapolis, MN 55414 • 612/642-4645

AP Contact: Evelyn Cassidy, Director of Station Services, AP Direct, 1825 K St., NW, Suite 615, Washington, DC 20006-1253 • 800/821-4747 or 202/955-7243

C-SPAN

If you can't afford these video services, you might consider taping C-SPAN off cable TV for its superb Congressional coverage. C-SPAN is a 24-hour service offering gavel-to-gavel coverage of the House and Senate, the Supreme Court, public affairs issues, election campaigns, political conventions, interesting conferences on journalism, speakers at the National Press Club, and viewer call-in programs.

NEWS SERVICES
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WBCS-TV Berry College

Rome, GA



Berry College's on-campus cable TV station reaches the college community's 1,800 students, faculty and staff. Started about three years ago by a handful of students, WBCS today is one of the fastest growing organizations on campus, currently sporting 45 staffers. A sizable minority are not Broadcasting majors.

WBCS is only a part of Berry's cable system. It also delivers the four Atlanta network affiliates, PBS stations, ESPN, CNN, MTV, TNT, and three superstations. These choices were not random by any means. Student surveys, contacts with other university TV stations, budgets and personnel considerations all factored into the current program lineup. WBCS itself takes a fairly sophisticated approach, utilizing block- and counter-programming along with bridging practices.

U-NET and NCTV are timeshifted from satellite to run during the popular early evening slot. C-SPAN will run during classtimes when requested by faculty. Student-produced programs include the three-years-running biweekly "WBCS News Report" covering city and campus news, sports and features, and a biweekly talk show, "The Viking Voice," which features faculty, administrators and students discussing topics of national

and campus interest. WBCS also offers student video-films, a game show ("The Mating Game"), the drama "Twin Lakes," and teleplays in cooperation with the Theatre Department.

Rounding out the programming are segments called "TVRADIO." On TVRADIO, students program music while graphics display the program schedule and campus announcements. Gaining experience as air personalities, students on TVRADIO read campus announcements, ads from city businesses, and WBCS promotional spots. Last year, in conjunction with the student activities board, TVRADIO programmed a treasure hunt with clues given over the air. The station plans to sponsor a trivia contest this year.

Organizationally, WBCS attempts to assimilate the hierarchical structure of commercial broadcast TV stations. The station manager is ultimately responsible for everyday operations. Each department has a supervisor and assistant supervisor who are paid based on their skills and experience. The stipended positions act as a great incentive for student involvement and recruitment, according to advisor Dr. Daniel Panici.

The News Department currently has 10 reporters who investigate, gather information and report stories important to the Berry campus. The Production Department coordinates the field and studio units, trains new students and handle equipment checkout and maintenance. Programming staff conduct audience research in addition to

handling both satellite and student-produced programming. Public Relations promote WBCS and its programming and handle community communications and fundraising. Finally, the Research and Development Department assist students in the pre-production process for shows, led by the station advisor.

Each department supervisor conducts a weekly meeting and workshops. These are vital for student motivation, training and problem-solving, according to Panici and station manager Spencer Herron. Past workshops have focused on: lighting for field production, studio production team coordination, news writing, formatting the news, programming policies and practices, and editing reporter packages. WBCS offers weekly achievement awards and holds an Annual Awards night including other divisions with the college, such as Theatre and Forensics.

The annual WBCS Administrative Staff Retreat gives the station management a chance to look at long-term issues, problem-solve, and develop new methods and systems that they cannot in the day-to-day hectic station environment.

"We believe that we have an obligation to serve the Berry community to the best of our abilities," wrote Panici and Herron in their Top Station Search application. With the positive response WBCS gets from its appreciative student, faculty and staff audience, that effort seems to have paid off.

KDNS-AMcc U. of San Francisco

San Francisco, CA



Though still considered by many to be struggling in the shadow of their big sister station, KUSF-FM, the University of San Francisco's KDNS-AM picked up some fame in their own right by garnering an Honorable Mention in the Community Service category of NACB's national "Top Station Search" competition earlier this year.

The all-student station—which reinforces that fact with their slogan "Totally Student Radio"—has a very open format, allowing a lot of musical freedom to DJs. The variety can be seen through such examples as "The Best of Hawaiian Music with Rosela—'da one from Maui'" and a music show led by characters Brad and Spike infused with just the right amount of college radio humor. One of the best parts of the latter program, according to columnist Mychael Urban of the *Foghorn* campus newspaper, "is the weekly segment with 'Big Dave' Barrera who offers workout tips for the underdeveloped. 'Big Dave' is the self-proclaimed biggest man in the universe, and his twisted advice ('If you hear something tear...keep going') is the height of hilarity."

However, one of the station's most popular programs is a weekly talk show for students to

express their views on hot issues. They also run live remote broadcasts from student government meetings. KDNS also broadcasts live from a different residence hall every Thursday night. The goal is to get the station out of the studio and on location in order to truly reach their listening community.

KDNS is the driving force behind spirit on campus, according to program director Kevin Mullin. This comes in part from live broadcasts of basketball and baseball games and other events not covered by outside media.

The station works closely with the student newspaper and the university's graphics center to promote programming. KDNS DJs create their own flyers to promote the station and specific shows which boosts staff morale. By involving the staff in promotional ideas, they feel that they have a hand in the direction of the station. Listenership is up sharply this school year because of the promotional blitz, increased contact with the audience, and the new spirit created by the station's positive philosophy.

KDNS raises funds by providing a mobile music unit for campus events, headed by their mixmaster, Brad Coleman. They run a variety of on-air giveaways and 10-second carts to promote shows and upcoming remote broadcasts to boost listenership. The station is in the process of planning a major fundraising concert/remote

broadcast event this spring. The Haight St. Homeless Children's Shelter will receive all proceeds.

This is just one of many activities that helped the station win its Community Service award in the Top Station Search. KDNS is the only broadcast medium to forwarded pertinent campus information to the USF community, according to promotions director Paul Stone. "We provide free music and air personality appearances at charity fundraisers. We work hand-in-hand with Campus Ministry, promoting their programs through PSAs and [direct] support." As previously mentioned, the Kevin Mullin talk show addresses current campus and world issues, as well as highlighting community events to promote student involvement in the off-campus community.

KDNS's management structure is unusually stable for a carrier current college station. General manager Jill Azevedo has a hands-on approach to staff management and station operations. Potential on-air staff go through two 2-hour workshop sessions with the production director and head engineer. The directors (program, promotions, sales, music, production, PSA, mobile music) motivate their staffs by delegating real responsibility and soliciting input. "Above all, our entire staff is dedicated to the advancement of KDNS's standing at USF," summarizes Stone. "All of this translates into a strong training base, invaluable experience, and a successful organization."

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 college graduate with college radio and/or TV experience. Plan national and regional conferences, coordinate member services, and handle association budgets. Start summer, 1991. Send resume to: Steve Klinenberg, NACB, Box 1955-B.U., Providence, RI 02912.

Development Director: The National Association of College Broadcasters, Providence, R.I., is seeking a full-time manager for a 2 year position. Ambitious college graduate with professional demeanor. Preferably has newspaper/magazine sales and grantwriting/fundraising experience. Knowledge of college radio and/or TV preferred. Some travel. Start summer, 1991. Send resume to: Steve Klinenberg, NACB, Box 1955-B.U., Providence, RI 02912.

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.

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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, Los Angeles, CA: 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. Send resume and two writing samples to: Steve Klinenberg, NACB, Box 1955-B.U., Providence, RI 02912.

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.

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: Seasonal internships run as follows: Summer: mid-Jun.

through mid-Aug., Winter: late Jan. through late March, in Los Angeles. Flexible daily work schedule; 20-40 hrs./wk. College junior or senior with broadcast-related background required. \$4.25/hour. Application forms and rules: 213/874-7700. Deadlines: Jun. 1 for summer, Jan. 18 for winter.

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

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

National Association of College Broadcasters: 8-10 positions are offered in the fall, spring and summer terms at the national headquarters in Providence, R.I. Interns are exposed to all areas of mass media operations including satellite network programming and production, research and writing for magazine/publications, national and regional conference planning, promotions, and member/affiliate services. Transportation expenses paid. Applications accepted on an ongoing basis. Glenn Gutmacher: 401/863-2225.

The New York Review of Records: This quarterly publication covers all genres of music and maintains a library of 35,000 records. Learn about the record business, programming, Macintosh desktop publishing, etc. 2-5 unpaid internships (hours flexible) are available in each of the following departments: editorial, advertising and production. Applications accepted on an ongoing basis. Brad Balfour: 212/722-6177.

Radio Sales Internship: KBIG-FM/Los Angeles. Communications, marketing or business degree or equivalent sales-related work experience preferred. Must be 21 years old, reliable, dependable, and have own car. Minimum one year commitment. 213/874-7700.

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

List your upcoming job and internship openings, products or services in College Classifieds for as little as 25 cents per word. Call 401/863-2225 for details.

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.

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.

4/5/91: Awards for the Advancement of Learning Through Broadcasting are sponsored by the National Education Association. Programs broadcast between last April 1 and this March 31 are eligible. Entry criteria include: motivational techniques; adaptability to classroom instruction; fairness; socio-political, cultural or technical significance; and high artistic and technical standards. 202/833-4000.

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.

4/7/91: The Media Market (held in May) is a premier showcase of educational, cultural and special interest films, videos and interactive videodisks. Student and professional single works or series of any length, including works-in-progress, accepted. Sponsored by the National Educational Film & Video Festival. 415/465-6885.

4/8/91: Brooklyn Lager Bandsearch '91 is looking for the best original, unsigned jazz, rock and worldbeat bands. \$1,000 to winning band in each category and will open for a headline act during the Celebrate Brooklyn (New York) summer season. Patricia Marcus: 718/855-7882.

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: 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.

4/19/91: 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 to further their broadcast education.

Contact Ms. Kit Hunter-Frank at Paul Kagan & Associates: 408/624-1536.

5/1/91: Armstrong Awards are given to radio stations and independent producers for excellence and originality in several programming, technical and other categories. 212/854-8703.

5/1/91: The Douglas Edwards Award from St. Bonaventure University is for high ethics in broadcasting. Dr. Russ Jandoli, Mark Hellinger Award Committee: 716/375-2400.

5/25/91: Center for New Television Regional Fellowship Program. Open to individual filmmakers living in IL, IN, MI and OH. 312/427-5446.

5/25/91: C-SPAN Seminar for Professors is a two-day conference (Aug. 6-7) learning effective methods of integrating C-SPAN programming into coursework. Registration, hotel and meals are provided free; winners cover transportation to Washington, DC only. Info: 800/523-7586.

5/31/91: The Crystal Radio Awards of the National Association of Broadcasters honors outstanding ongoing achievement in community service. 202/429-5420.

unique perspectives. Submission guidelines: Llew Smith, Series Editor at 617/492-2777, x4313.

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AIR/LIFT is a radio industry campaign to raise money to buy radio receivers with batteries (cost approximately \$13) for U.S. troops stationed in the Persian Gulf. For PSAs, etc., to promote the campaign, contact AIR/LIFT, 212/307-3126.

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All About Video

by Michael J. Havice, Ed.D.

Dr. Havice is an assistant professor of broadcast communication at Marquette University. He is a specialist in video production and interactive video technologies.

third of the picture frame. In this case, a portion of the Camera 1 picture replaces a portion of the Camera 2 picture while the title of each person is "keyed" over his or her image.

Types of Switchers

A switcher allows instant cuts and "seamless" transitions. To achieve this seamlessness, any switcher that will be used in a broadcast facility must meet certain minimal standards. It must meet

or exceed the quality specifications required for a composite NTSC output signal. (Modern switchers can accept either composite or component video signals.) It must also be easy to

used when on-line editing is required. For example, when you produce a commercial, a production switcher allows you to produce it from beginning to end, with effects and transitions performed, in real time, while the commercial is taped. In effect, the commercial is edited on line.

In contrast, in post-production editing, selected shots and effects are recorded on one tape (often out of order) and then put together, with transitions and effects, during a post-production editing session. The transitions and effects are carried out by an edit controller which can talk to a production switcher. Here, a post-production switcher is needed to integrate the sources so a video edit controller can work with the switcher to put dissolves, keys, effects, and cuts, for example, into the finished video product.

In general, during a post-production session, the specific special effects (such as digital video and paintbox effects) are more precisely applied than during a typical production session because more time can be spent making every element of the production just right.

Selecting Your Switcher

A switcher purchase should be based upon your production needs, the switcher's ability to work with the video sources you are already using, and its ability to accept new sources as your production needs grow. If you do not have a production facility, you will need a good master control switcher to integrate materials that are already produced. A typical master control switcher would be equipped with modest wipe and key effects; you won't need anything fancier. The JVC-2500u and Grass Valley Group's MASTER-21 are examples of quality master control switchers. Both meet or exceed the technical requirements for an NTSC broadcast quality signal.

You will need a production switcher if you are going to produce telethons, interview programs,

A video switcher is an important part of any television production system because it makes a continuous television picture possible. A switcher connects video sources—cameras, videotape machines, character generators, paint boxes, and so on—as they are played to the viewing public.

Without a video switcher, the programming elements (programs, promotions and commercials) would look like a passing freight train. The transitions from one program element to another would be visible—just like the spaces between a series of passing box cars. A video switcher, however, integrates video sources smoothly.

The simplest switcher allows an operator to substitute one video source for another by pressing a button. Figure 1, "Simple Cut Switcher," shows three sources—Black, Camera 1, and Camera 2—continuously sending output to the switcher box. The operator presses a button to instantly select the source to be sent to the transmitter or VTR.

A somewhat more complicated switcher is shown in Figure 2, "Simple Cut/Mix/Wipe Switcher." This device has the same inputs as the switcher in Figure 1. However, it is also able to perform mixes and wipes because it has two rows of identical sources as well as wipe and mix generators and a fader bar. The wipe and mix generators make it possible to integrate two sources, and the fader bar controls the rate of integration.

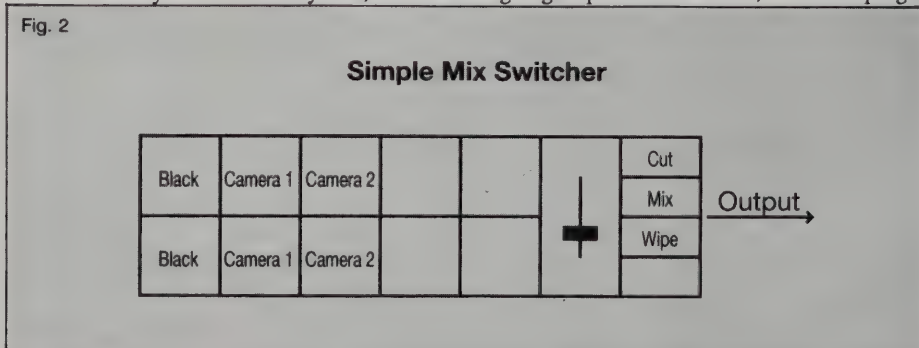
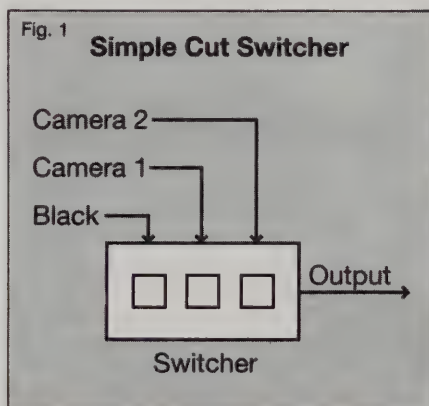
For example, a mix from Camera 1 to Camera 2 would be achieved by first pressing the Camera 1 button in the bottom row and then pressing the Camera 2 button in the top row. At this point, Camera 1 is on the air because the fader bar is positioned at the bottom row. To perform the mix, the switcher operator presses the mix button and then pushes the fader bar up to the top row. As the fader bar moves up, the switcher electronically superimposes Camera 2 over Camera 1 until Camera 2 replaces Camera 1. The mix is completed when the fader bar is in the top row and Camera 2 output is being sent to the recorder or transmitter.

Switcher operation becomes more complex as the number of sources increases. For example, a switcher may wipe from a single camera shot of one person to a shot of a split screen showing two people with their names and titles in the bottom

operate. Basic switcher operations are fairly simple and can be performed by almost anyone. But some more advanced switcher concepts require a trained operator if they are to be performed smoothly.

For all practical purposes, there are three types of switchers generally found in a broadcast studio: master control, production, and post-production switchers. Switcher types are determined by the job they will perform.

A master control switcher, for example, is the switcher used to determine what video information is transmitted to the audience. A master control switcher must be able to switch from local camera and tape sources to a network video feed and at the same time key weather or news information as necessary. In almost every case, the master



control switcher is used to change from one source to another as programs or commercials change.

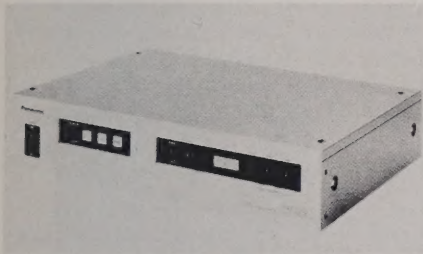
Production and post-production switchers are used in the creation of program materials. The essential difference between a production switcher and a post-production switcher is that the former is

and fancy local commercials. A production switcher will allow for efficient cuts and transitions during the taping or broadcast of live presentations. The Grass Valley Group model 200 series, the Sony BVS 3000 series, the Panasonic AG-SW800 series, and the JVC KM-3000U series are

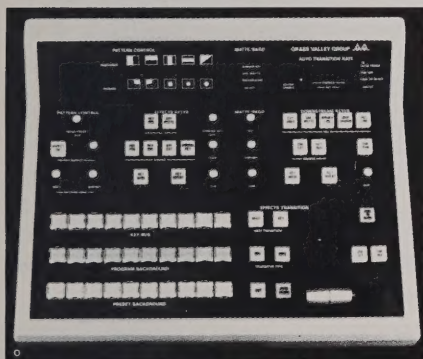
Switchers

fine production switchers. Your choice here should be based upon the types of options you require for producing live video material.

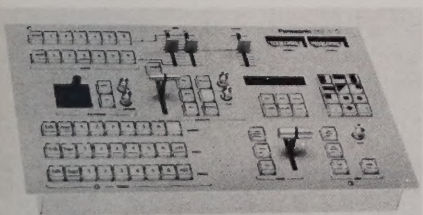
A post-production switcher is necessary if you will be offering A/B video source editing with



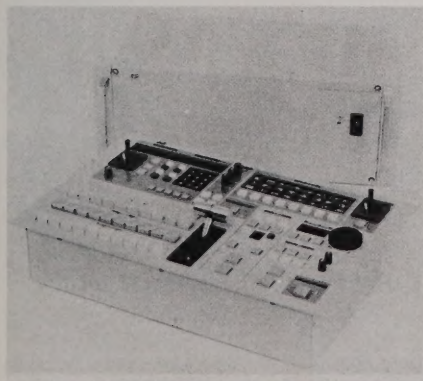
The AG-SW800 S-VHS switcher from Panasonic.



The Grass Valley Model 100CV component color video switcher.



Panasonic's Model EGP-7 post-production switcher.



The JVC KM-3000U production switcher.

other special effects. Because a post-production editing session is not live, transitions and effects can be added to previously recorded tape by con-

necting a switcher to an edit controller. The edit controller will control the switcher as well as the VTR machines, manipulating the speed of transitions and the length of segments. The Grass Valley Group model 100 series, the Panasonic EGP-7, and the Sony BVS 3000 series are excellent post-production switchers and edit controllers. Decide which post-production switcher is best for your operation by determining how well it performs with your existing edit controller (if you have one) as well as with your other equipment.

Your decision to purchase a production or post-production switcher must be based on the types of special production and post-production effects you wish to achieve. The switchers you buy should be able to pay for themselves and their options by actually enhancing your productions. Try to avoid buying options you will not want or need.

Also consider the compatibility of any options with your current production equipment and any equipment you plan to purchase. For example, some switchers require a personal computer as a driver or command device. Simple examples are paint boxes and character generators.

As for installation, the sales person and your engineer should work together to ensure that your new switcher, edit controller, and other broadcast equipment operate smoothly together. It is also a good idea to get the advice of others who are using the switcher you intend to purchase. Ask them to help you identify potential problem areas.

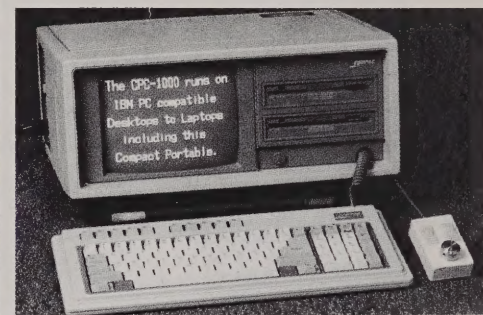
Before You Decide...

Here are some important questions to ask before you buy a video switcher:

- What type of switcher do you need?
- Is the switcher's output an NTSC output?
- Is most of your existing video equipment output composite or component?
- Do you want a composite or component video switcher? A mix?
- Do you dare consider digital video?
- How will the switcher improve your productions or the commercials you produce for clients?
- How will the switcher improve the technical quality of your transmitted signal?
- What type of repair contract can you work out with the video supplier?
- Will a switcher malfunction disable the whole switcher or only a portion of it?
- What "automatic features" like timed dissolves or timed fades will be most useful to your particular production needs?

Reprinted from the May, 1990 issue of *The LPTV Report*, courtesy of the author and *The LPTV Report*.

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NEWS SERVICES

◀ Page 24

This unedited coverage is available to degree-granting educational institutions at no cost to the schools. In fact, C-SPAN encourages educators to tape the programs and use them in classes.

If your school produces a campus newscast carried on cable or UHF, you can use up to three minutes of C-SPAN without prior permission from C-SPAN. It only asks that you give them a credit. Schools that would like the C-SPAN weekly schedule can subscribe to its newsletter for \$24/year by writing: C-SPAN Update, P.O. Box 75298, Washington, DC 20013.

Contact: Linda Heller, C-SPAN in the Classroom, 400 N. Capitol St., NW, Washington, DC 20001 • 202/737-3220

SCOLA

A satellite-delivered service with a unique slant is SCOLA (Satellite Communications for Learning), a non-profit consortium of colleges with the goal of "importing live news from the critical foreign language countries of the world," said Lubbers. It retrieves eight hours of news in different languages from 35 countries around the world including Argentina, France, Japan, Germany, Italy, Spain, USSR, and countries in the Middle East and Latin America. There is no translation. One of the highlights of the service is the "Molniya" live satellite series from the USSR. SCOLA has over 2,000 grade school, high school and college affiliates who use the service for training in foreign language, communications, history and journalism courses.

SCOLA also offers an OutWrite fax service that supplies SCOLA affiliates with a printout of the original foreign language text of its TV news plus an English translation, glossary of technical terms, and vocabularies of unusual words.

To receive SCOLA, you need a C-band dish which costs \$1,000-\$2,000. The charge for SCOLA is based on school size. The basic rate ranges from 10 cents to \$1.50 per student. SCOLA encourages groups of schools in a city or state to organize, thereby reducing the price per school.

SCOLA is a great way to get other departments at your college to help share the cost of buying a dish. You can use the news pictures from the international newscasts for broadcast journalism exercises, the language departments can use it to teach pronunciation and comprehension, etc. In addition, once the satellite dish is installed, you can use it to receive other C-band services like WTN, Visnews, Group W Newsfeed, and, of course, NACB's own U-NET programming.

Contact: Lee Lubbers, SCOLA, 2500 California St., Omaha, NE 68178-0778 • 402/280-4063

MediaLink

One last service that universities can receive is MediaLink. They produce video news releases, whereby companies with a message can distribute it as news. (The companies also cover much of MediaLink's costs.) Much discussion continues about the ethics of using VNRs in a newscast. I'm not advocating their use as a substitute for doing your own reporting, but MediaLink does provide some valuable interviews with corporation heads. I distributed an interview with Tony O'Reilly, CEO of Heinz Corporation (which owns Starkist), when the company decided to stop net fishing tuna to avoid catching dolphins. MediaLink also provides media tours for authors of new books that might be interesting for a campus program.

Its video is transmitted on C- and Ku-band. MediaLink has not worked with universities much, so the costs are negotiable. If you have or want an AP Express machine, MediaLink may help you with the installation if you take its data service. Remember that every service has a different code, so just having the machine does not allow you to receive the various services described above.

Contact: John Bailey, General Sales Manager, MediaLink, 708 Third Ave., New York, NY 10017 • 212/682-8300

AP Express

As you've read, AP Express is frequently mentioned as the means of data transmission of the news services' rundowns, scripts and picture descriptions. Outfitting your station with the AP Express equipment and feed will be coordinated

by whatever news service you sign up with. AP usually charges according to market size or educational agreement. That is a hard cost you won't be able to avoid. CNN negotiated \$1,200 a year, so don't forget that information if you want AP Express from one of the other news services. If you take more than one service, call AP Express and try to combine the costs somehow or maybe have the news services absorb some of the cost as a tax-deductible donation to your school. A lot of this is unexplored territory; good luck.

Contact: Rob Dalton, Marketing Mgr.-Technology, AP Express, 1825 K St., NW, Suite 615, Washington, DC 20006 • 800/821-4747 or 202/955-7243

I'd like to conclude with emphasis on one major concern most of the news services mentioned to me while compiling this information: respect for copyright restrictions. It is unethical and illegal to record the news feeds without permission. CNN solved the problem by scrambling its signal. The others do not. The generosity of the organizations to let us use their feeds at no cost is with the understanding that we are educational institutions and are not competing with any of their clients. If the material is used in any other way than intended, it is considered a theft of service and the university is liable for felony prosecution. Don't spoil their goodwill and our good reputation.

Editor's Note: Profiles of other satellite services for TV and radio offering various kinds of programming appeared in "The Age of Satellite Programming," an article published in the October, 1989 College Broadcaster. A free reprint of this article is available to NACB members by calling Glenn Gutmacher at 401/863-2225.

Winona AERho Holds Conference

The Alpha Epsilon Rho chapter of Winona State University in Winona, MN, sponsored a regional college broadcasting conference entitled "Voices and Images in the '90s," held on the campus January 26.

The varied sessions included "News Reporting," focusing on tips to cover the War in the Persian Gulf; "Voice Inflection," actually covering a broad range of topics in on-air performance; "Fundraising," which provided a detailed outline about how to start or expand an underwriting program and other creative fundraising ideas for college stations. "Sports Announcing," "Advertising" and "Camera Work" rounded out the seminar offerings.

The keynote speech, "Media Careers in the '90s," was delivered by NACB's Publications Director and editor of *College Broadcaster* magazine, Glenn Gutmacher. The luncheon

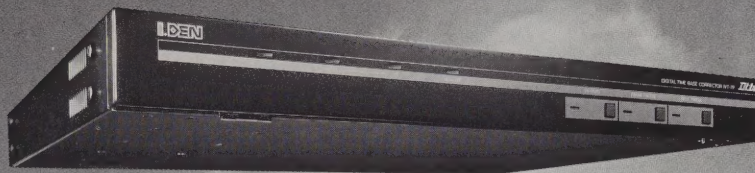
speaker was Dianna Kirby-Clark, midwest U.S. regional coordinator for AERho and general manager of St. Louis Community College's KCFV-FM/St. Louis, MO.

Other panelists included: Scott Trotman of WEAU-TV/Eau Claire, WI; Bill Hoel and Anne Paape of WKBT-TV/La Crosse, WI; Howard Joseph and Jeff Severson of WSPL-FM/La Crosse; Kevin Millard of WXOW-TV/La Crosse; Tom McGuinnis of WIZM-AM/La Crosse; Dan O'Hara, Tim Johnston, John Wade and Randy Winters, KTTC-TV/Rochester, MN; Dave Hoadly of KRCH-FM/Rochester; Bill Koutske, Patrick Marek and Dave Williams of KWNO-AM/Winona, MN; and Dick Dalecki of KQAL-FM/Winona. Several of these media professionals were alumni of KQAL-FM, Winona State University's radio station.



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CLASSIC 89.3

October 29, 1990

Mr. Steve Walker
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Dear Steve:

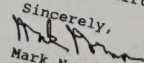
KCCU has utilized the Live Assistant for the last 14 months and it truly has been one of the most important pieces of equipment in our on air studio.

We utilize the Live Assistant to run a three hour lite jazz segment each morning, a three hour classical music segment each afternoon and from three to ten hours of classical music each evening. Not to mention the weekend hours we utilize the Live Assistant.

We currently have 20 to 25 students each semester working at the station but most have little radio experience. The Live Assistant allows KCCU to utilize these students to keep the station on the air while they are learning the station operations. The Live Assistant also gives us three hour walk-away time during jazz and six hour walk-away time during our classical segments. Students can write and record production work while the Live Assistant takes care of the station.

KCCU has maintained a very professional sound while utilizing students with limited experience by automating the station with the Live Assistant. Some station managers are reluctant to automate a station and feel they cannot afford to automate. The Live Assistant is cost effective, even for University stations, and believe me if you have trouble filling shifts **it can be a real lifesaver.**

Sincerely,


Mark Norman
Director of KCCU

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