

# COLLEGE BROADCASTER

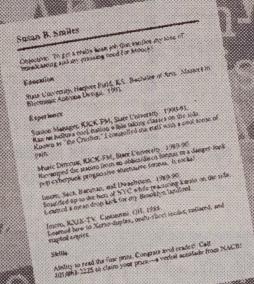
**April/May 1991**

## Volume 3, No. 7/8

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# Media Career Trends in the '90s

# Getting that First Job

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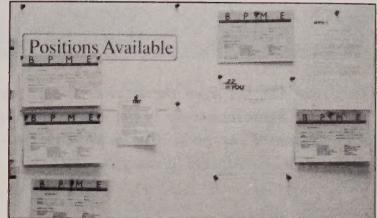
# C-O-L-L-E-G-E BROADCASTER

April/May 1991

Volume 3, Number 7/8

**Careers in the Media**

This special double issue focuses on media careers and the future of the industry to help you in your search for jobs and internships.

**4 Media Career Trends**

*The hot career areas may not be where you think.*

**8 How to Get That First Job**

*Practical tips from an expert on how to get your start in broadcast TV or radio today.*

**13 Marketing Your Future**

*In promotion and marketing, networking is the path to a successful career.*

**29 Entry-level Jobs**

*A veteran advises: the "big three" networks are not where to break in.*

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*This was adapted from the keynote speech by NACB's Glenn Guttmacher at the Alpha Epsilon Rho Regional Conference at Winona State University, Winona, MN on January 26, 1991.*

**I** was asked to come speak today about a subject that I know is very much on your minds as we get deeper into the spring semester—jobs. Now I'm not going to talk about how to package a resume tape, what to wear for an interview, or how to make contacts in the industry. Instead, I want to cover the topic of media jobs from a perspective you may not have heard before—by looking at industry trends. I believe that's the best way to figure out what the best job opportunities are, and where they are.

#### Cable, New Hybrids

So where are the job opportunities? Cable is certainly still growing. Despite the threat of re-regulation in Congress and the possibility of telephone companies being allowed to offer cable TV, there are more cable systems and programming than ever. Networks such as the Sci-Fi Channel, Courtroom Channel, Cowboy Channel, and Golden America Network are just a few of the new cable programmers debuting this year. They all need their own staff in production, promotion, sales, and even on-air talent. Regional sports cable networks are also growing.

Cable systems themselves are also adding more staff and managers in customer service, promotion and sales to help retain customers and to take advantage of new advertising opportunities. And they're starting to produce more of their own local programming, creating new production and on-air opportunities.

Fox has become a new major player, too. Its program lineup has created many new jobs at the network—including jobs to come from a Fox nightly newscast scheduled to debut later this year—but because all of Fox's affiliates were formerly independent stations, it hasn't really affected jobs much at the station level.

Because of the greater number of players, the overall pie is getting divvied up into smaller pieces. The result is a trend you're probably already aware of: market segmentation and niche

programming. Radio is quite familiar with that concept, with some 50 formats in existence. There are about as many cable networks, and they keep adding new ones, as I mentioned. The same is true for radio. New formats are especially evident on the AM dial. Since FM has es-

tablished itself as the home for music, AM stations must now program a unique non-music format. All-business radio, kids' radio, and all-sports radio are joining news/talk as hot formats for the '90s. Ethnic radio formats such as Hispanic are growing, too.

There's also Hispanic TV, with the Telemundo, Univision, and Galavision networks. All three are growing. Which proves if you discover an unserve or underserved niche and can figure out a way to help fill it, there's big money and a career to be made.

This shrinking pie has also forced some very interesting alliances between competitive media. Largely as a cost-cutting measure, the three major networks and CNN have pooled their funds into one service that provides the same election data to all of them. NBC is selling some Olympic programming to cable. Late last year the Fox network and TCI, America's largest cable system operator, agreed to turn a number of TCI cable systems into full Fox affiliates in areas where no broadcast affiliate exists. These kinds of deals were unthinkable as recently as a year ago, but tough times have made for strange bedfellows.

We're seeing these team-ups particularly in areas that are expensive to program, like news. TCI and Fox's WFLD-TV in Chicago agreed to create the first 24-hour regional news cable network between a local broadcaster and cable operator. Debuting later this year, "Chicago Cable News" will

use extra raw footage from WFLD's News Department to supplement its own news staff. Other cable operators in the re-

*"These new areas in telecommunications, while not quite broadcasting as we know it, are related closely enough that your skills could transfer well."*

gion are expected to join in carrying the channel. Another major cable operator, Continental Cablevision, announced soon after that it and WCVB-TV in Boston would start the New England News Channel—the exact same concept.

"Infomercials," those obnoxious late-night and weekend programs that try to sell you things like fruit juicers that cure depression and raise your IQ

# Media Career

30 points in the guise of a legitimate TV show, are also growing. Infomercials made about \$450 million in revenues in 1989 and should gross about \$1 billion over the next two years. It's a great deal for the station or cable network that airs them, too, because they get about half that money. Though there are only about 20 infomercial producers today, a trade association for the infomercial industry has just been formed which should help increase the number of companies.

Certain kinds of TV programming will become more popular because they're cheaper to produce. Reality-based shows are a perfect example: "Rescue 911," "Cops," "Unsolved Mysteries," and "America's Most Wanted" are very inexpensive to make. No, they don't always get the highest ratings, but what's important is they do well enough for what they cost—the ratio of ratings to cost is high.

So be ready to jump on jobs based on any of these cost-cutting alliances, because it's one of the media trends of the future. You're also more likely to still have the job next year, versus the layoffs happening all around you.

#### Wireless Cable, DBS, Home Dishes

Relatively new is DBS—Direct Broadcast by Satellite. That's how backyard dish owners get their programming. Today's one million home dish owners in the U.S. will soon jump dramatically in number. Last November, K Prime Partners, a consortium of NBC's parent General Electric and seven cable system operator giants, launched "Primestar," a DBS program package that provides several cable signals to a home dish for the same monthly fee as a normal cable bill. K Prime subsidizes the cost of the dish, removing a major financial obstacle to consumers. Two other DBS services are planned for the next few years, so we can expect a greater number of channels to be offered at even lower prices. (For more on this topic, see the article "DBS in America" elsewhere in this issue.)

Another form of "wireless cable" is called MMDS, or multichannel

multipoint distribution service. Simply stated, it transports network signals by microwave. Like DBS, it is a cheaper way to distribute a large variety of programming than cable systems do. The FCC has started to give wireless cable the regulatory advantages needed to make it competitive. Since there is a potential 22 million homes here that will never be reached by cable, not to

# Trends in the '90s

by Glenn Gutmacher

mention the millions of others in apartment buildings and homes who are still holding out against cable TV, you can expect major growth of the wireless cable industry—and jobs—in the coming decade.

There's also DBS for radio. Several companies offer up to 90 channels of audio programming including imported radio stations, uninterrupted music of every imaginable format, and specialty channels such as an all-Capitol Records channel previewing their new releases. DBS audio is sometimes called "cable radio" because these services are often distributed through local cable systems to customers without dishes. Its future looks good.

## LPTV, Home Video Growth

Another form of TV expected to grow dramatically in the '90s is low-power television, or LPTV. LPTV stations are popping up in places where major station signals aren't received well or in suburbs where residents feel that their local programming needs aren't being served by the big city stations.

LPTV stations usually feature local high school and college sports, community event coverage, and profiles of local government actions that the bigger area city stations tend to ignore. LPTV stations can also attract the advertising dollars from smaller businesses that the bigger TV stations can't because their rates are too high and they cover too large an area.

LPTV viewership in 1990 was double the year before, according to the Arbitron ratings company. There are about 800 LPTV stations today, representing over 10,000 jobs. But those numbers are expected to rise to 2,000 stations and 30,000

percentage of the programs, there will be opportunities in the '90s for independent TV production companies to produce programs targeted for home videocassette and videodisc, as well as jobs in marketing and sales at the distribution companies.

dia capabilities at home will soon allow the TV to combine with the computer, allowing for bill-paying, home shopping (shopping networks are another fast-growing area, but it's going to be taken several levels up in the future), and even finding a job.

Interactive media will be a watchword for the '90s. It's still on a small scale right now, with leaders such as the Video Jukebox Network using 900 phone lines to take viewer requests to air music videos for a fee.

*"I know just from statistics that the vast majority of you will live and die in the United States...but if you want to significantly increase your chances of succeeding in a media career, I...urge you to do the closest thing to a sure bet: learn a foreign language and move to Europe."*

## Non-Traditional Media Technology

The FCC is encouraging the development of new technologies. There are big opportunities for those who turn them into media products and services. These new areas in telecommunications, while not quite broadcasting as we know it, are related closely enough that your skills could transfer well. For example, car and airplane phones now boast over five million users. Cordless devices that use radio waves are another: With the right equipment, you can listen in on other people's cordless phone calls, car phones, and mobile radios in government and private offices.

Bob Grove, a former science teacher in Brasstown, North Carolina, grosses millions of dollars selling scanners, antennas, and directories of cordless-device frequencies by mail order. Ac-

cording to Mr. Grove, "People call me and say, 'Bob, my neighbor is having an affair, I need a better antenna.' It's better than soap operas, and there's no commercials." Another guy in Kennebunkport, Maine, has compiled a list of 35 unscrambled frequencies used by White House personnel when President Bush comes to his vacation home. Whether this hobby is moral is another question, but the business is growing.

You can't be in the media anymore without a basic understanding of computers. Even the simplest radio stations use them now for everything from billing to music library cataloging. Multime-

dia Jukebox recently started a second service, JOBNET, which lists job openings in the viewers' geographic area. They can call a 900 number for a fee to get more details about particular jobs. The service will be carried on cable systems. But interactive media is still largely experimental, so the field is wide open to entrepreneurs with a media and computer background like yourselves.

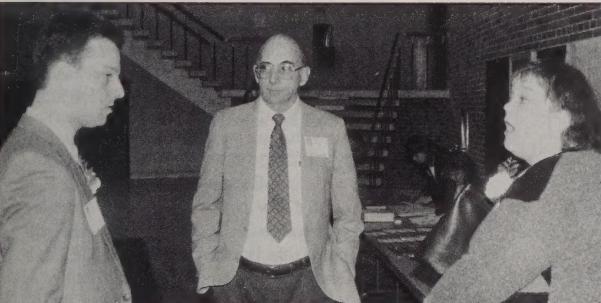
The major buzz right now in the broadcasting industry is digital—radio and TV. You know how radio stations sometimes fade when you drive through mountains or between tall city buildings? Or how the signal's sound sometimes isn't clear, especially on AM? Well, welcome to CD-quality radio. In fact, it's so good that a major communications lawyer predicted that AM and FM will disappear within the next 20 years. It's called digital audio broadcasting, or DAB, and it exists, and will soon be implemented.

How about TV pictures that are sometimes grainy or with the double-image "ghosting" that can pop up? In 1993, we'll enter the age of digital high-definition television, or HDTV. That's when the FCC will choose a standard for the U.S. By then, new TV sets will be available for consumers. An increasing amount of TV programming is already being filmed in HDTV to take advantage of the changeover when it happens. I've seen an HDTV demonstration. It's truly like looking out a window with that kind of clarity and three-dimensionality, instead of watching today's grainy, flat image.

Digital broadcasting will bring tremendous job opportunities in program production, equipment manufacturing, special effects enhancement, and countless other areas still unexplored, because of the revolution in program quality that this new technology represents.

## CAREER TRENDS

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Opposite, top: Glenn Gutmacher participates in the "Broadcast Voice Performance" session following his keynote speech at the AERho Conference; Above: Gutmacher (l.) chats with Winona State University's Mass Communications Department chair Dennis Pack and AERho Midwest Region coordinator Dianna Kirby-Clark (r.)

jobs by 1995. LPTV stations need the same types of personnel as larger stations, so the hard-to-find TV production and on-air jobs may well be here.

Home video is also growing. Though the movie studios will continue to produce a large

## The Demise of NCTV and the Future of College Television

by Jeff Southard, U•NET Director

College television is on the verge of a new era. Long plagued by inconsistent programming, poor audience feedback, and scarce promotions, college television has not developed a clear identity in the television universe. We have begun to share shows through U•NET, but further steps must be taken before college television is widely recognized and watched.

With on-campus and local cable channels, college stations have access to millions of viewers—an audience of students and others looking for programming representing them. In the last decade a few companies made attempts to develop this audience and demographic. Most prominent was NCTV. Since 1984, the now-defunct college television programmer sent college TV stations a slick package of shows and advertisements via satellite. Although too commercial for many stations (and viewers), NCTV first developed the idea of a national college network and sold millions of dollars in commercial time to U.S. corporations. But those great revenues were not enough to support a Madison Avenue address and expensive marketing strategies. Now all that remains of NCTV is one man to answer the phone and take messages for a staff on extended leave.

### U•NET Arrives

In 1989, NACB launched U•NET (TV) which, like NCTV, has yet to turn a profit and never will; U•NET is non-profit, 100% student-produced and affiliate-run. In its second year, U•NET has become a grassroots success with over 100 affiliates

and a potential audience over 6 million. As a consistent supplier of quality programming for college television, the network is popular among stations needing free access to 5 hours of informational and entertainment programming to fill up and round out their weekly broadcast schedule.

The added excitement of national programming enhances their image in the community—viewers, college administrations, and cable company carriers are all impressed by affiliation with a national network. As a showcase for top student productions, U•NET inspires and fosters a community of young producers. Competing for air time on the national network, students are challenged to perfect their ideas and technique. Similar to the Fox and PBS networks, U•NET has organized a cooperative of affiliates and producers for the benefit of both.

We have come far in two years and now we are going to quicken our pace of progress:

1) In the fall of 1989, we began to share programming; top shows from across the nation were collected and beamed out to local stations to help fill their broadcast day. Programming was haphazard and changed week-to-week.

2) In the spring of 1991, we began to coordinate and develop programming. Now stations expect certain shows each week well in advance of and can print program guides. The addition of new shows formerly aired on NCTV has increased competition between shows; we have seen a jump in program quality and consistency.

3) Beginning in the fall of 1991, we will standardize the U•NET schedule; shows will have



Jeff Southard

a set time slot nationwide (e.g., *Take One* airs on Thursdays at 9:30pm *everywhere*). U•NET will promote shows and showtimes on-air. Viewers will know when to catch their favorite shows and learn how the schedule works.

4) Also beginning in the fall of 1991, we will coordinate promotions nationwide. Soon we will be able to publicize local affiliates and the network with posters, newspaper ads, and other promotions. A simple first step will be a U•NET program guide that can be printed and distributed as-is by affiliates or inserted into their existing program guides.

5) By January 1992, we should have launched projects to put student productions on other networks. *Videoscan*, the weekly showcase of student works, is expected to air on *The Learning Channel* beginning in January (or before). We are also developing a national student film/video competition and a college comedy show. These projects will bring college television the attention it has long deserved.

It has become obvious that in order for college television to prosper locally, it must coordinate nationally. By pooling our resources, we have the potential to form an important network of stations and students that will change television forever.

### You Can Get Involved

We invite you to get involved—as an affiliate or producer. The network needs stations to become active affiliates and get involved in production. If a local show of yours is not right for the network, consider producing segments for one of the national shows. *On Campus* wants medium length (5-10 minute) news magazine stories. *Campus Response News* airs regional news packages (2-4 minutes). *The Final Cut* needs student films and videos. We also need short segments (comedy, music, editorial, etc.) to use as breaks from the regular programming. The network is only as strong as its affiliates and producers; we need your help to make it grow. More than an educational exercise, U•NET is the real-world solution to the woes of college television.

### Corrections

We regret a few errors made in the February *College Broadcaster*: In the "Radio Ratings" column (pg. 11), the University of Dayton's WVUD-FM/Kettering, OH should have been identified as a college station...In the article "Learning by Trades" (pg. 14), *Billboard* magazine's phone number should have been 212/764-7300, the yearly subscription rate \$199, and a magazine focus not mentioned was musician news. Also, the magazine covers videos but not TV programming. In the same article, we did not list *Communications Daily*, a publication popular in communications law and industry circles. For more information or a subscription, call 202/872-9200.

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

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## Success with U-NET

Dear NACB:

The University of Colorado Channel 27 began broadcasting U-NET programming this spring semester. We broadcast it on Boulder city cable five times each week. We have been able to sell advertising during the programming but are having trouble finding sufficient time for the :60 avails. We would appreciate it if you could work the programming so there was one minute for avails at the end of each half hour...

I realize U-NET is still young in the video broadcasting business, but because many of your affiliates are re-broadcasting on cable channels...attention to timing is essential...:60 breaks at consistent times and programming beginning and ending on the hour or half hour will help your members to have a professional on-air look.

We at Channel 27 appreciate the programs U-NET provides and hope that the students in the University of Colorado's Journalism, Film Studies and Fine Arts video programs will be able to submit programming in the future. By working together, we hope all NACB members can make U-NET a great video network. Thank you for your interest in this matter.

Kate Albers  
Station Manager, Ch. 27  
Univ. of Colorado at Boulder  
Boulder, CO

*Jeff Southard, U-NET Director, responds: Kate, your comments and those of other affiliates are being addressed. Check my editorial on pg. 6 about U-NET's upcoming changes. For one thing, we will have one minute of PSAs at the end of every half-hour. Stations that want to replace them with full-fledged commercials may do so. Though our next steps towards becoming a true national network will make some demands on our affiliates, we will accommodate as many individual affiliates' needs as possible. Affiliates recently received a survey to express their opinions on these issues and others. We urge you to return it to us.*

## FCC \$35 Survey

Dear NACB:

Thank you for your persistence and insistence that this situation be changed [eliminating the FCC radio operator \$35 permit fee]. I only had one comment that I will make but that would not be good for the FCC to see. That is, knowing college students as I do, many will try to continue operation or working on air in violation of FCC statutes. This puts a serious "policing" load on advisors and

administration and it also jeopardizes the stations' licenses. It is in all ways a fee that is without a doubt depriving many college students from the experience of being on the radio.

Keep up the pressure, and thanks again!

Ben Haskell  
Station Mgr., WHSN-FM  
Husson College  
Bangor, ME

*Ben, we agree with you and hope that the FCC and Congress realize that this biased fee—disproportionately burdening new student broadcasters—may drive some students to desperate measures. NACB urges stations to keep unlicensed people off the air or they may risk receiving fines and other actions by the FCC. We hope the government responds by waiving or eliminating the fee. Radio stations which have not yet returned the \$35 Fee Survey in the back of the February 1991 College Broadcaster to NACB are still urged to do so. It will make a difference.*

Dear NACB:

The [\$35 fee] survey does not really contain any description of the impact on WREK. The impact has been deferred by our efforts to obtain a special allocation from the Student Government Association, which disburses student activity fees. These fees are the primary source of WREK's funding. In the interim, until we can obtain the necessary funding we have been sitting on license applications, using the temporary license as a figleaf in the hope that a quick resolution to this issue is in the offing. However, we anticipate that we will be forced to send in some license applications in the near term as those temporary licenses begin to expire. The impact of the anticipated costs of those expenditures has not yet been completely determined...

Patrick W. Foster  
General Manager, WREK-FM  
Georgia Tech Student Radio  
Atlanta, GA

## Magazine &amp; NACB Praise

Dear NACB:

I enjoy your magazine and our station has joined your organization for the many benefits you offer. The students wait for each edition of your magazine. Keep up the good work. IBS [Intercollegiate Broadcasting System] used to provide a valuable publication like yours and I am glad to see you filling this void.

Mark Norman  
Director, KCCU-FM

Cameron University  
Lawton, OK

*Editor's Note: After 2-1/2 years dormant, IBS resumed publishing The Journal of College Radio last fall. The 24-page quarterly publication is sent to its members.*

Dear NACB:

Congratulations! Your services and publication continue to improve monthly. We have found that the majority of the articles you publish in College Broadcaster have useful information for many stations like our non-commercial WISU-FM.

A case in point is your extremely timely article on automation in your February issue. It is good to see that NACB has succeeded where similar organizations have failed: relating to college FM stations while not ignoring carrier current stations.

Consequently, please find enclosed an application for [NACB] station membership. We look forward to enjoying the full range of benefits that membership provides. Keep up the good work!

Dave Sabaini  
Station Manager, WISU-FM  
Indiana State University  
Terre Haute, IN

*We appreciate the comments, although we'd like to think NACB helps college TV just as much as radio. The March issue, focusing on Video Technology, should have helped to prove our commitment to that.*

## Interns' Experience

Dear NACB:

Thank you so much for acting as intern advisor to Heidi Pina and Holly Ann Beretto this past fall semester. You were instrumental in providing an experience for Heidi and Holly Ann that simply cannot be duplicated in our classrooms.

Our internship program is an important part of our communications curriculum and we greatly appreciate you taking the time with our students. They do value the opportunity to observe and partake in the daily activities of agencies such as yours.

Lawrence Budner  
Communications Internship Coordinator  
Rhode Island College  
Providence, RI

*College broadcasters from any state wishing to spend a semester or summer as a NACB intern at*

# How to Get That First Job in

Don Fitzpatrick operates a TV personnel search company based in San Francisco. He got his start in broadcasting twenty years ago at KZAG Radio, the carrier current station at Gonzaga University in Spokane, WA, where he was general manager and a DJ. He can be reached at 415/928-2626.

**I**n my commercial radio days I listened to over 500 airchecks a year. Now my staff and I view more than 12,000 videotapes a year. And one thing we notice is that most people applying for broadcast jobs—either right out of college or after 15 years in the business—do a horrible job of marketing themselves.

Over the past couple of years, I have interviewed maybe 300 TV news directors and 150 radio program directors. I asked them to tell me what they liked and didn't like about job seekers; who got hired and why, and what advice they had for a person looking for that first job. Here's what they said:

### Get Your Feet Wet

College radio or TV experience is invaluable. Get in as many hours as you can, learn station operations from A to Z, including engineering, and get as much on-air experience as possible.

Explore paid or unpaid internships with local radio or TV stations. That will give you a clearer insight as to what really happens in broadcasting and start you on your networking career. Professional friendships are an important part of moving up the ladder.

### The Resume

Your first resume isn't going to have a lot on it, so keep it short—a page will do. Don't lie! If you got fired, say why. It isn't a crime. If you made a mistake, explain what happened and what you learned from it. Believe me, they'll be impressed with your honesty and will know you are older and wiser for the experience.

Don't give unnecessary information. They don't care that you were

the high school drum major. Put down broadcast-related experience such as "knowledge of Beta camera operation and editing."

Be creative on your resume. Ninety-two percent are typewritten and photocopied on white paper. Invest a few bucks to have it laid out on a computer or typeset; put it on a



better grade of paper or one of a different color (but don't go too wild!).

If you are of a minority group, list affiliations such as the National Association of Black Journalists.

Finally, list two or three references. Forget the "References Available On Request" nonsense. NDs and PDs don't have time to wait. The applicant who gives me all the information I need NOW has the best chance at the job.

### The Cover Letter

Who is it you're sending your resume to? CHECK!! Don't rely on *Broadcasting Yearbook* for names of program or news directors. People move around broadcasting so fast the yearbook is out of date the day it arrives. Phone stations to get the name, spelling and proper title of your potential boss. Never send a cover letter to just "Program Director" or "News Director."

Tell them what you want to do. "I want to be a working professional in a broadcast station" doesn't mean zip. If you want to be a DJ or news reporter, say so. Statements like "I'll do anything" will get you nowhere.

Pick a return address where you want mail and phone calls to go. Don't confuse your potential employer. If you are working, a home phone number does you no good unless there is someone there to answer the phone. Invest in an answering machine and check in on it frequently.

addresses and phone numbers. Likewise, their name and phone was secured to the cassette itself in case it got separated from the rest of the package. Nothing is more frustrating to a PD or ND than to review a great tape and not have a way to contact the person.

For you TV types, 3/4" tape is still standard for the industry. Don't send Beta or 1/2" VHS. Most NDs only have 3/4" machines in their offices, so don't make it inconvenient to look at your tape. As with audio cassettes, presentation is important and neatness count. Spend a few dollars to get a nice, clean label with your name, address and phone number and insert it into the clear plastic holder or affix it to the tape box. Do the same with the tape. Also be aware that most stations won't return your tape, so you'll need a source of cheap material. (Or make sure you include a self-addressed return envelope with postage included.)

Have your name PROMINENTLY DISPLAYED on the top, bottom and side of the tape box. NDs are wonderful people but most of them are sloppy. They don't take audition tapes and neatly file them on a shelf. They STACK them, putting your tape on top of the other tapes that have been stacking up in their offices over several weeks. Remember, you want to stand out.

### Tape Content

Though there is room for some flexibility regarding tape content, there are general rules to follow. For radio news, executives want two or three anchor sets and two or three reporting segments. The tape shouldn't run longer than 15 minutes. For DJs, telescope two or three shows (just your breaks with a little music before and after to illustrate your segueway skills) and include some of your best production or other voice work. For play-by-play, try to show some varied telescoped games (e.g., two minutes of football, two minutes of basketball and a couple of stories). Watch out for coach or jock interviews—most beginners wind up in cliché hell.

*"I have interviewed maybe 300 TV news directors and 150 radio program directors. I asked them to tell me what they liked and didn't like about job seekers; who got hired and why, and what advice they had for a person looking for that first job. Here's what they said..."*

### Tape Prep

Your audio- or videotape will be the most important piece of your future employment package. It will be the entree to a live interview with a PD or ND and a possible audition. You have to be good, and it has to be good. In a recent poll, broadcasters estimated that for every entry-level job, there will be at least 15 applicants.

The outward appearance of the tape box and the tape itself should be neat, and clever in its presentation. I've seen several radio job seekers who did a wonderful job using cassette inserts with vivid colors on which they printed their names, ad-

# BROADCASTING

by Don Fitzpatrick, President  
Don Fitzpatrick Associates

TV news candidates should put reporting on first, with any anchoring at the end. I saw several recent student tapes in which applicants introduced their own packages. The effect was quite good. More and more audition tapes are arriving with a montage of standups and live shots at the beginning of the tape. I kind of like them. They let the ND see and hear you in action right away. Four or five examples are enough, followed by the complete story those bites came from—with the strongest hard news package first.

A former ND who is now a consultant says it's very helpful to see quickly how well a reporter thinks on his or her feet; how well they "produce" their own standups and show their ability to advance the story on camera, rather than merely grabbing some "face time."

Again, tapes should run no longer than 15 minutes. Don't put in bars and tone, and don't put countdowns

in between stories. All you need is second of "black" or a font of what the story is. And don't waste time showing your station's prepackaged news opening: they're considering you for the job, not your old station's music or graphics production team.

One smart way to open a videotape is with a graphic with your name, address and phone. As I said, NDs aren't the neatest people in the world and it's possible your tape may become separated from your resume and tape box.

## Here's the Wrap

Here are some final inside tips for job seekers:

- DON'T send out tapes or other material by overnight mail unless requested. Many job seekers believe a "FedEx" mailer buys them a closer look. Uh-uh. The boss's secretary doesn't even look at your \$24 envelope as she pulls out your tape and slaps it on "THE STACK."

- DON'T show up at a station unannounced with tape and resume in hand. Period.

- DO, if you are in a city where you want to work, try to make as many appointments as you can—but make appointments. Best times to see a busy broadcasting executive: 10 a.m. to noon, and 1 to 2:30 p.m.

- DON'T mail a tape Monday and then call the station Wednesday "to see if my tape got there." Sorry...PDs and NDs don't stop everything to take your calls or view your tape. Eventually they'll get to it. But let me assure you, the job process is a long and slow one.

- DO dress well for your interview. Remember that you want this exec to give you a job. Some say, who cares what you look like at a radio station, no one sees you. Who cares what a cameraperson wears? Well, the boss sees you—and like it or not, in this life, you are judged by your appearance. Get the job—then

wear the \$50 pants with the holes in the knees.

- DO show up on time for the interview. Leave early to allow for traffic snarls, getting a little lost, etc.

Even if you follow all these hints and tips, I can't promise you that you will get a great job or even any job in broadcasting. The market is very tight thanks to the recession, the expenses of covering the Persian Gulf war and the general downsizing of the industry. But there always will be jobs for some young people who love the business.

No one is going to offer you Peter Jennings' or Connie Chung's job. You'll have to plan your career carefully. You must approach the job search in a mature, professional manner. And you can't give up if you don't get "the call" in two weeks. Good hunting. ▶

## Affordable Music Software

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

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

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

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

No lease charges, and free support.

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

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

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

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

## RESULTS/Plus just released!

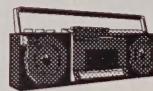
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*"HOW TO GET A JOB IN RADIO is EXCELLENT! Just like a great radio station, it is crisp, concise, and hard hitting. A MUST READ for anyone pondering a career in radio."* Chuck Finney, Corporate Operations Manager, Goodrich Broadcasting, Lansing.

*"This book would've saved me five years of hit and miss mistakes...should be required reading at every radio station and broadcast school in America."* Marbles In the Morning, KRAV-FM, Tulsa

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30 DAY MONEY-BACK GUARANTEE!

## Free Music and Videos Are a Call Away

Music servicing list compiled by David Waller

*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.*

### Charisma

1790 Broadway, 20th floor, New York, NY 10019 • Dawn Hood, 212/586-7700 • *Audio and Video*



Charisma does not discriminate on wattage or audience size, and does not even require stations to report their playlists to any trade publications. They just ask that stations send in playlists to Charisma at least once a month. Despite the fact that the firm is only a year old, representative Dawn Hood says that stations can expect dance, pop, blues, metal, reggae, and rock releases from Charisma. The only music Charisma does not offer is classical. Sample bands include the Irish group Something Happens, Christie McCall, and Jellyfish. Charisma also offers music videos for nearly all their bands, and there is no required minimum number of programming hours devoted

to music videos for stations to acquire them.

### Dog Gone

c/o Sky, 6400 Atlantic Blvd. #220, Norcross, GA 30071 • Abbe Myers, 404/263-7888 • *Audio and Video*



Dog Gone, now affiliated with Sky, provides a wide variety of music including rockabilly (Flat Duo Jets), hard rock (Snatches of Pink), and '60s pop (Dangtrippers). The company does not require a minimum station audience or wattage, and while it encourages all stations to send their playlists to trade publications, it does not require them to. Dog Gone only asks that stations send their playlists to them on a regular basis. Dog Gone is particularly interested in attracting college stations. It also provides music videos upon request. Like radio, the only requirement for the music videos is that college TV stations send their playlists to Dog Gone as often as possible.

### DB Records

432 Moreland Av., NE, Atlanta, GA 30307 • Steve Pilon, 404/521-3008 • *Audio and Video*



While DB requires no minimum wattage, audience size, trade reporting or minimum hours programming the music genre(s) desired for servicing, they require all stations fill out a questionnaire with this and other information before they'll be added to the mailing list. "It's a painless thing to do but it must be done," said a DB rep. While playlists are not required, "it really helps us to see that." To start the records coming, call DB to get the questionnaire. In rock, they service The Jody Grind, The Windbreakers, Anne Richmond Boston, Uncle Green, The Reivers and Right as Rain. They also have some heavy-hitting acts in their back catalog, including early releases by the B-52s, Fetchin' Bones and Guadacanal Diary. DB prefers to service all radio with CDs. For videos, only 3/4" format is supplied. Two 1990 Jody Grind singles and selected others, includ-

ing back catalog videos from Love Tractor and Pylon, are available. Call in to answer questions about your station similar to the radio questionnaire for servicing.

### DMT

11714 113th Ave, Edmonton, Alberta, CANADA T5G 0J8 • Marylou Sonmor, 403/454-9291 • *Audio only*



DMT specializes in Canadian country music (e.g., Kidd Country). According to representative Danny Makarus, "DMT is fairly open" when it comes to minimum wattage and audience requirements. Stations don't necessarily have to air a minimum number of hours of the music genre desired for servicing. They do not require that stations send playlists to trade publications, but insist that DMT be on the station's regular mailing list. In addition to country music, DMT offers Canadian soft rock (Jenson Interceptor) and middle of the road music (Haven). It does not offer any rap or heavy metal, and has no video capabilities.

### Fantasy Records

Tenth and Parker, Berkeley, CA 94710 • John Rogers, 800/227-0466 • *Audio only*



According to John Rogers, "95% of our products are straight away, traditional jazz." Fantasy Records requires that stations be full-time jazz stations with at least 30 hours of original broadcasting per week. It offers no videos. Also, Fantasy Records is interested only in larger stations with a wattage of at least 1,000 watts. Says John, "we don't want anything with a limited range" such as a small local college station or a carrier-current radio station. Fantasy Records does not insist stations send their playlists to trade journals, but John says that "they require some contact such as a telephone call every so often." Fantasy Record musicians include Carol Sloane, and John Campbell as well as newcomers Vincent Herring and the Danish act, Niels Lan Doky.

## COLUMBIA COLLEGE-HOLLYWOOD

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

# Radio Ratings

As a regular feature exclusive to College Broadcasters, 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.

## Flint, MI-34 stations ranked

Station	AQH	Format
WDZZ-FM	15.4	Urban Contemporary
WCKW-FM	15.4	Contemporary
WCZ-FM	13.9	Adult Contemporary
WIOG-FM	11.5	Contemporary
WJR	5.7	News/Talk/Info
WKM-FM	4.5	Country
WHNN-FM	4.3	Oldies
WOWE-FM	4.2	Contemporary
WF-LT	3.0	Gospel
WKQ-FM	3.0	Country
WFDF	2.8	Nostalgia
WCSX-FM	1.5	Classic Rock
WTLZ-FM	1.5	Churban
WUGN-FM	1.5	Public-Inspirational
WRF-FM	1.2	Album Rock
WKQZ-FM	1.2	Album Rock
WTI-L-FM	1.0	Country
WFBE-FM*	0.8	Public-Classical
WLLZ-FM	0.8	Album Rock
WKAR-FM†	0.3	(24th) Public-Classical

\*Flint Board of Education; †Michigan State University

## Fort Myers/Naples, FL

### 22 stations ranked

Station	AQH	Format
WRXK-FM	15.6	Album Rock
WCKT-FM	11.6	Country
WINK-FM	9.0	Contemporary
WSRX-FM	8.2	Public-Contemporary
WCVU-FM	7.9	Easy Listening
WOLZ-FM	7.2	Oldies
WIXI-FM	5.6	Nostalgia
WAKS-FM	4.7	Adult Contemporary
WAVW-FM	4.5	Soft Adult Contemporary
WSOR-FM	3.2	Public-Religion
WNOG	3.0	News/Talk
WINK	2.9	News/Talk
WLAZ-FM	2.2	Contemporary
WHEW-FM	2.2	Country
WSEF-FM*	1.8	Public-Classical
WQEZ-FM	1.1	Soft Adult Contemporary
WAYI-FM	1.0	Public-Contemp. Christian
WSGC-FM	1.0	Adult Contemporary
WHWE-FM	0.8	Jazz
WRXK	0.5	Album Rock

\*U. of South Florida

## Grand Rapids, MI-38 stations

Station	AQH	Format
WKLQ-FM	11.8	Album Rock
WGRD-FM	11.2	Contemporary
WLHT-FM	7.4	Adult Contemporary
WCUZ-FM	7.3	Contemporary Country
WLAV-FM	6.9	Album Rock
WODJ-FM	6.5	Oldies
WOOD	6.4	Adult Contemporary
WOOD-FM	4.6	Easy Listening
WJFM-FM	4.2	Classical Rock
WCSG-FM*	4.1	Public-Inspirational
WMUS-FM	3.5	Contemporary Country
WSNX-FM	2.8	Contemporary
WCUZ	2.4	Country
WKWM	2.2	Urban Contemporary
WYGR-FM†	1.9	Public-Classical
WYXX-FM	1.8	Adult Contemporary
WFUR-FM	1.4	Religion
WJQK-FM	1.4	Contemporary Christian
WGVU-FM*	1.1	Public Jazz
WMUS	0.5	Contemporary Country
WBLV-FM	0.5	Public-Diversified
WYCE-FM	0.5	Public-Diversified

\*Grand Rapids Baptist College; †U. of Michigan; #Grand Valley State University

## Greensboro/Winston-Salem/ High Pt., NC-39 stations ranked

Station	AQH	Format
WTQR-FM	18.0	Country
WIMH-FM	11.5	Urban Contemporary
WKRR-FM	10.9	Album Rock
WQMG-FM	5.4	Contemporary
WWSB-FM	5.1	Adult Contemporary
WSJS	4.9	News/Talk
WKZL-FM	4.8	Contemporary
WMAG-FM	3.7	Adult Contemporary
WMQX-FM	3.6	Oldies
WPCM-FM	2.6	Contemporary Country
WHPF-FM	2.3	Religion
WFDD-FM*	1.7	Public-Classical
WWGL-FM	1.3	Gospel
WNAA-FM†	1.1	Public-Urban Contemp.
WFWM-FM	1.0	Country
WAAA	0.8	Black
WWFM-FM	0.8	Easy Listening
WRDX-FM	0.8	Urban Contemporary
WUNC-FM#	0.6	(21st) Public - News/Talk

\*Wake Forest University; †N. Carolina A&T University; #U. of NC at Chapel Hill

## Houston/Galveston, TX

### 38 stations ranked

Station	AQH	Format
KMIQ-FM	9.3	Urban Contemporary
KLOL-FM	8.4	Album Rock
KIKK-FM	8.2	Country
KILT-FM	8.0	Contemporary Country
KHMX-FM	6.3	Adult Contemporary
KKQB-FM	5.7	Contemporary
KLTR-FM	4.2	Adult Contemporary
KRBE-FM	4.1	Contemporary
KTRH	3.6	News/Talk
KZFX-FM	3.5	Classical Rock
KODA-FM	3.5	Easy Listening
KLDE-FM	3.4	Gold
KHYS-FM	3.4	Urban Contemporary
KQUE-FM	3.0	Nostalgia
KSBJ-FM	2.4	Public-Contemp. Christian
KTSU-FM*	2.3	Public-Jazz
KFMK-FM	2.2	Gold
KPRC	1.9	News/Talk
KLAT	1.6	Hispanic
KUHF-FM†	1.4	Public-Classical

\*Texas Southern U.; †U. of Houston

## Johnson City, TN

### 32 stations ranked

Station	AQH	Format
WBQZ-FM	23.1	Contemporary Country
WQVT-FM	21.6	Contemporary
WTFM-FM	12.3	Adult Contemporary
WIMZ-FM	7.4	Album Rock
WZXY-FM	4.3	Contemporary
WUSJ-FM	3.8	Contemporary Country
WETS-FM*	2.8	Public-Classical
WJCF	2.6	News/Talk
WIVK-FM	2.4	Country
WEBT	2.2	Gospel
WMEV-FM	1.7	Contemporary Country
WKPT	1.6	Easy Listening
WIKQ-FM	1.6	Adult Contemporary
WFHQ	1.0	Oldies
WHCB-FM	1.0	Public-Diversified
WIKN-FM	1.0	Country
WCKZ-FM	0.9	Contemporary
WMIT-FM	0.7	Inspirational
WBET	0.5	Country
WEMB	0.5	Country

\*East Tennessee U.

## Kansas City, MO-28 stns. ranked

Station	AQH	Format
KYVS-FM	11.3	Adult Rock
WDAF	10.3	Contemporary Country
KPKF-FM	10.2	Country
KPRS-FM	9.0	Urban Contemporary
KBEQ-FM	8.4	Contemporary
KQFX-FM	7.1	Classic Rock
KCMO	5.2	News/Talk
KUDL-FM	4.2	Adult Contemporary
KMBZ	4.2	News/Talk
KXXR-FM	3.7	Contemporary
KRVK-FM	3.4	Adult Rock
KCMO-FM	3.4	Oldies
KLSI-FM	3.1	Adult Contemporary
KMBR-FM	3.1	Soft Adult Contemporary
KCUR-FM*	1.5	Public-Diversified
WHB	1.4	Oldies
KBZB	1.3	Album Rock
KLCJ-FM	1.1	Public-Religion
KIDZ	1.1	Urban Contemporary
KXTR-FM	1.1	Classical

\*U. of MO at Kansas City

## Louisville, KY-24 stations ranked

Station	AQH	Format
WAMZ-FM	18.3	Contemporary Country
WHAS	13.9	Adult Contemporary
WGZB-FM	10.8	Urban Contemporary
WQMF-FM	9.3	Album Rock
WDIX-FM	7.4	Contemporary
WLRS-FM	7.4	Contemporary
WZKS-FM	5.7	Adult Contemporary
WRKA-FM	5.2	Oldies
WVEZ-FM	4.7	Black
WLOU	3.3	Public-Contemp. Christian
WFPL-FM	2.1	Public-News/Talk
WIEI-FM	1.8	Public-Contemp. Christian
WVXW	1.5	Country
WUOL-FM*	1.0	Public-Classical
WAVG	0.8	Oldies
WTPK-FM	0.8	Public-Classical
WLSY-FM	0.7	Easy Listening
WFIA	0.5	Gospel
WLLV	0.5	Gospel
WTMT	0.5	Country

\* U. of Louisville

## Little Rock, AR-23 stns. ranked

Station	AQH	Format
WIBA-FM	16.3	Album Rock
WTFX-FM	11.7	Contemporary
WZEE-FM	8.6	Contemporary
WOLX-FM	8.6	Oldies
WWQM-FM	8.1	Country
WTSO	6.3	Country
WMGN-FM	6.1	Adult Contemporary
WERN-FM*	5.6	Public-Classical
WTDY	5.0	News/Talk
WIBA	4.5	Middle of the Road
WMLI-FM	3.6	Soft Adult Contemporary
WMAD-FM	2.9	Album Rock
WJAT	2.5	Public-News/Talk
WNWC-FM*	2.0	Public-Inspirational
WIBU	1.6	Middle of the Road
WORT-FM	1.4	Public-Diversified
WSJY-FM	1.4	Easy Listening
WGN	0.7	News/Talk
WTMJ	0.2	News/Talk

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# GLOBAL RESPONSE

**C**ountering rainforest destruction...activism towards nuclear disarmament...saving wildlife and endangered species before extinction...preventing contamination of the ocean and atmosphere...protecting marine mammals and fisheries.

If these issues mean something to you, then Global Response is an organization you and your station should contact. Global Response's worldwide membership is linked with environmental organizations such as Greenpeace and the Rainforest Action Network to help facilitate activism on topics of concern to the earth's ecology.

### Countering Sinister Tactics

According to Global Response, pollution, extinction and environmental degradation have become our greatest unregulated exports. While pro-environmental forces have become a force in industrialized countries, the governments and multinational corporations of the United States and Western Europe have moved to "the path of least resistance"—moving their ecologically harmful activities into regions of the world where environmental advocacy is weak or non-existent. The chain of environmental degradation thus spreads into the most unprotected and usually most unspoiled ecosystems, says Global Response. Governments which are poor or easily corrupted can be seduced by the allure of short-term gains of large conglomerates' promises of increased jobs, economic development and debt reduction.

However, we have come to know all too well that environmental attack in any part of the world ultimately affects us all. Energy shortages, acid rain, deforestation, ozone depletion and numerous other problems—no matter where the problem originates—create dangerous risks for all life on earth. That is why Global Response has taken on the vital role of keeping people knowledgeable and vigilant when complex environmental issues surface in different regions of the world.

### Facing Issues

Global Response is initially addressing five key areas: rainforest destruction; atmospheric contamination and ocean dumping; protection of marine mammals and fisheries; wildlife and endangered species; and nuclear proliferation.

Each of these areas is vital to the health of everyone and everything on the planet. Rainforests control global climate and contain 70% of the world's species, yet thousands of acres of irreplaceable tropical and temperate rainforests are destroyed daily. The atmosphere and oceans have become vast, unregulated dumping grounds for toxins and waste. Global warming, acid rain, and poisoned seas are the result. The abundance of our world's oceans are being hunted to the brink of extinction. A lack of self-restraint, regulation, and international cooperation has allowed large areas of the seas to become lifeless aquatic wastelands. Also endangering the world's food chain is the fact that entire wildlife species face extinction under the onslaught of expanding human populations. Countless species face uncertain futures as their ecosystems are irreversibly altered, while others have been hunted to near-extinction to provide for "luxury items." Finally, atomic testing and nuclear technology—from Three Mile Island to Chernobyl—threatens all life on this planet.

### Taking Action

Global Response publishes "Action Alerts" which inform its membership about urgent environmental threats and explain the issues and options involved. The Alerts are well-researched concise reports that identify particular problems, what needs to be done about them, who should be targeted with public outcry and where to get more information. With the help of Global Response's letter-writing tips in each Alert, its members write well-informed letters to those with the power to stop the environmental degradation. "Very simply, we allow people to become educated activists without a huge investment of time or money," said Global Response spokesman Tom Grant.

Besides directing appeals to the traditional decision makers, Global Response focuses its policy-influencing strategy on: CEOs and division managers of major corporations, labor officials, university endowment managers, pension fund managers, international bank officials, government ministers for the interior, opposition "Green Party" leaders, and the mass media.

Global Response's does not duplicate the work of other organizations or maintain a large staff for

publications or fundraising. Its targeted mission is to influence policy by organized letter writing campaigns—which have historically proven to work for many other causes.

### Role for College Stations

Currently, Global Response is trying to expand its reach to such groups as minorities, senior citizens and college students. They already work with such college stations as WSRN, the "Green" radio station on the campus of Swarthmore College, which incorporates some of Global Response's material into its radio programs. Global Response is willing to provide its Action Alerts free to college stations, as well as advise stations about particular, timely projects they can promote and work with. In addition, Global Response seeks to work with environmentalist organizations on campuses, which they would appreciate college stations pointing them towards.

For more information or to get involved, contact: Global Response, P.O. Box 17280, Boulder, CO 80308-7280 • 303/444-0306.

In addition, the environmental talk radio show "Ecosphere," produced by San Jose State University's student station KSJS-FM, is looking for active reporters at college stations around the country to serve as environmental news bureaus. The program will go into national syndication this fall on the U•NET Radio network. Ecosphere can use feature stories (3-7 minutes), interviews (5-20 minutes) and sound gathered on site. Ecosphere's staff can produce the stories if you prefer to just send raw material. If you are interested in contributing or would like more information, contact Executive Producer Glen Evan at 408/924-4561 or write him at P.O. Box 1963, San Jose, CA 95109.

*Editor's Note: Numerous ecologically-oriented public affairs programs produced by college stations are available to your station. Contact Glenn Guttmacher at 401/863-2225 for a list. Also, the Radio-Television News Directors Foundation and The Media Institute recently founded the "Environmental Reporting Forum." The ERF will serve as a resource to help radio and TV reporters cover environmental issues. For more information, call 202/659-6510.*

## Marketing Your Future

The following was adapted from a seminar at the 1990 BPME & BDA Conference in Las Vegas, NV.

Perhaps the best session for students considering a career in the field was "Promoting and Marketing Your Future," where successful working professionals described their career paths to their current positions in the field. The session ended up being standing-room-only in an auditorium-sized hall, indicating that many non-students were just as eager to hear the panelists' stories and advice.

One place to start is with the resume. "Treat your resume like a direct mail campaign," said Meryl Cohen, Senior Vice President of Advertising and Promotion for Paramount Domestic TV. In other words, work with it creatively, making sure the content enhances you without excessive hype and clearly gets across the message you want to convey. That also means to target the mailings, making sure the right audience is getting your materials and that you follow up properly.

Of course, a successful career takes more than just a good resume. Scott Sassa, Executive Vice President of Turner Network Television, remembered some advice from Bob Pittman, founder of MTV and now head of Time Warner Enterprises. "It's important to be in the fray, [in] the core part of the business," Sassa recalled. "It's much more important than if you win or lose, because opportunities come from being in the center." Sassa recommended keeping up personal contacts around the industry and reading the trades so that you "know what's happening at the other hot companies."

Sassa also cited perseverance. He said the way that he moved into TNT was that he followed up every six months with a guy at Turner that he wanted to work for. Sassa had achieved top-of-mind awareness with the employer through perseverance, so that when an appropriate position became open, he was offered it.

Martha Stanville, NBC Vice President of Affiliate Services, discussed the advantages of small mar-

ket jobs and informational interviews. "If you don't have the qualifications for a job, don't apply. Get the skills in a small market where there are no unions," she said. That doesn't mean you shouldn't build contacts in the big markets or companies you ultimately want to join, however. "Informational interviews are great; do them." Though her schedule is quite busy, she said she never refuses a student asking for an informational interview. Stanville also emphasized the importance of a seemingly small touch: "The 'thank you' takes so little time and leaves a lasting impression," she said.

Sassa had relevant advice for moving up in any industry, but particularly so in such an image/identity-oriented business as promotions: "Excel in project areas where you'll be noticed," beyond the normal job requirements, he said.

Helene Blieberg, Director of Communications for CBS Radio, said she had "a very visible spot" in a previous job dealing with various divisions at CBS, so when the

network's notorious downsizing occurred in the late 1980s and she learned her job would be cut, people elsewhere at CBS had already noticed her work and found her another position in order to keep her in the company.

Jim Ellis, Vice President/Creative Services for Tribune Broadcasting, reminded the audience that steadily moving up is not always the best way to go career-wise. "Sometimes you have to take a step backward to move ahead," he said, using the example of taking a pay cut or demotion when moving to a different company. If it's a better type of job or the company has better growth potential, then it's a better opportunity, he felt.

A widely-regarded technique for career enhancement is finding a mentor in a position to guide, advise and promote you along in your career. The panel agreed it was highly relevant for the marketing field. However, Blieberg cautioned that it's difficult to find one mentor who will fulfill all your needs. "So find several," she advised. □

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## Radio Theatre is Alive and Well at WRHU

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by Sue Zizza, WRHU-FM, Hofstra University, Hempstead, New York

**T**here are some who believe that "Radio Theatre" is dead; others say that only recently has this art form begun to undergo a "renaissance." However, at WRHU (Radio Hofstra University, formerly WVHC—The Voice Of The Hofstra Community), we have said—and still say—that Radio Theatre is alive and well. In fact, WRHU has spent more than 30 years training students in the art of radio drama. Why? Because we've always believed teaching students these skills gives them a creative and

technical "edge" which will help them later in any related career.

"Radio Theatre," in long or short form, teaches a lot about music, sound and voice, and how they can, and should, work together to create illusions for the listener. We've always felt that understanding how to blend and bend these elements makes any producer a better producer. Many of our alumni, who are now making careers and "fortunes" in radio, TV and advertising tell us the same thing: all those nights they spent learning

how to use music and sound effects to create a mood or illusion developed the skills they still use now to create award-winning commercials, documentaries, etc.

Our station's archives' shelves are filled with examples of how these now-successful alumni learned their craft—programs that range from gems to junk. But they all share a com-

mon history and interest: the desire to learn more about what radio can be and can do. Even among the DJs we've graduated, we've found that those who are truly successful are those who took the time to learn the art of Radio Theatre.

Sometimes our work wins awards (like "The American Short Story" series or "Gift of the Yuppies," a parody of O. Henry's "Gift of the Magi") and sometimes, as with all educational stations, it's not so good. The point is that we motivate our students to keep trying. Unless we encourage the next generation, "Radio Theatre" might in fact become a lost art.

### How Training Works

We start simply. If they're in my basic radio production class (taught through the Communication Arts Department), they learn to do it "the old-fashioned way"—no glitz sound benders, no fancy multitrack machines. Just the basics.

Last spring I attended the Public Media Foundation's "Radio Theatre Directors Workshop" and found that the BBC is still doing it the "old-fashioned" way. It's economical and it works. Students

are glad to learn that there's a market for these basic skills. In addition, I bring in guest lecturers to discuss the current industry and to demonstrate some of the skills needed to produce "Radio Theatre."

Once students complete the basic radio production course they can continue to the multitrack class taught by WRHU's general manager, Jeff Kraus. (Kraus himself started working with radio theatre as a Hofstra student in 1959.) In his class he introduces students to current technology. However, even in the advanced class, students are still encouraged to learn how to create illusion without synthesizers, computers and the like.

For the many students and community volunteers who work at WRHU but are not Communication majors, the opportunity to learn Radio Theatre still exists. Four years ago, a group of students and I formed "The Hofstra Radio Theatre Players," which gives anyone the chance to audition and participate in a production.

As advisor to the "Players," I help my students pick projects which combine the talents of many different types of students. Then I try to find "pros" who are willing to help train the new and eager initiates.

Last Christmas the Players produced an original script, "A Christmas Trio," written for us by radio playwrights George Zarr and Andrew Joffe, who are probably best



Top: George (Keith Alexander) and Emma (Peggy Stimpson) getting married in Thornton Wilder's "Our Town"; Above: Composer/Conductor George Zarr rehearses the orchestra in "Our Town"; Right: Anita Szostak (l.) and Sara Sterling work sound effects at the Foley Table for "A Christmas Trio"; Opposite, left: Actors (l. to r.) Sue McLaughlin, Gregg Vetter, Allan Hoffman and Jeff Shapiro running lines for "A Christmas Trio"; Opposite, right: Engineer John Boodey rolls in sound effects for "A Christmas Trio"



known for the National Public Radio series "Visit New Grimston Anyway."

"A Christmas Trio" is about three homeless people living on the streets of a major city who find a few battered instruments and form a "Christmas Combo" to make some money. They don't stay together



long but each learns more about himself from the experience.

Once the script was complete, the group discussed how they would like to produce it. Their choices were: *live* before an audience, *live to tape* in the studio or on location, or *multitrack*. They decided they'd like to try it *live to tape*, just like the BBC.

Unlike the BBC, however, which uses little in the way of sound effects and music, the student director agreed that we should create a very realistic illusion in producing this piece. Under her supervision, a student production team was put together to create the montage ambiances needed to turn the studio into a city street. In addition, other students were given the opportunity to work "foley" (create live sound effects) in the studio to further add to the realism of the production. Our playwrights also volunteered to participate as studio musicians.

In the play, the three main characters find a drum, autoharp and clarinet on the streets. With the help of Hofstra's Music Department, a clarinetist was found and we were able to record everything at once. We stopped only between scenes to check our "takes." In addition to the foley people, there were six studio engineers working with the actors and musicians to create this "live" mix.

At WRHU we also encourage our students to try "live" performances. Last April, the Players broadcast all of Thornton Wilder's "Our Town" live from a campus theatre. We put together a portable mixing studio built for us by Tom Hurley, an alumnus who taught multitrack music recording at Hofstra and works as a CBS-TV audio engineer.

Because we had a theatre audience and had the show videotaped for the Hofstracable TV channel, there were three separate audio feeds. Tom showed the students what to do and then advised. The student crew did the different mixes for radio broadcast, the house audience and TV.

George Zarr also volunteered his time and talent for "Our Town." He wrote an original score and conducted a seven-piece student orchestra to provide live music for the performance and to add to the setting, "Grover's Corners." In addition, foley expert Al Schaffer (a 40-year veteran of the radio business) worked with two students to create the live sound effects on stage. They used an exercise bike, dishes, string beans, gravel bag and other elements needed to make the sounds "real." For his students, the real fun was in learning how to walk up and down stairs on a flat surface.

The "town" was composed mostly of Drama and Dance Department students. Except for four older male roles, the cast were all undergraduates. John Cray, a dialog coach who played the Stage Manager, spent time teaching the students how to sound like New Hampshire natives.

As with all our projects, having students make the decisions gives them an opportunity to learn and have input into the final production. One assistant producer spent a good deal of time working with a choir while an assistant director tracked down milk bottles and other materials for sound effects. Jeff Kraus'

multitrack students provided the recorded sound effects, who learned that wind can take hours to create.

WRHU was founded in 1959 by a group of Hofstra students who believed they should have a voice on the air. Now more than 30 years later, that voice is still here serving the community. Aside from being an effective radio station, WRHU is one of the finest training grounds in New York for those interested in radio, and more specifically, those interested in Radio Theatre. More student/professional projects are planned for the 1991-92 season and with a little luck, the tradition will continue another 30 years.



*Editor's Note: "New Works," an audio drama series featuring independent and student sketches from across the nation is being coordinated by Sue Zizza. It debuted February 1 on U-NET Radio, available on satellite and cassette to NACB member stations. Call Jeff Southard at 401/863-2225 for more information.*



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## Broadcasting Directories

Some books you read, and when done, hope your mind retains what's important and the rest doesn't matter. Directories are something else. You refer to them over and over, and usually for different things each time. Their sheer size and comprehensiveness of the data is meant to compensate for the human mind's inability to absorb it all.

When it comes to the huge and ever-growing media industry, you need all the directories you can get. Here are some directories that, even if your station can't afford them, your school or mass comm department would be well advised to acquire. All directories below are updated annually unless stated otherwise.

### Station Directories

When you can only have one, the *Broadcasting/Cable Yearbook*, published by the folks who put out *Broadcasting* magazine, is a popular choice. In it you'll find full blurbs for each FCC-licensed TV and radio station from 10 watts and up, including address, phone, power, antenna height, first day on air, key staff with job titles and advertising rates (when supplied). It's sorted by state and city of license, but if you don't know either of those, you can find stations using either the call letters or channel/frequency index. Program format (radio) and network affiliation (radio and TV) are also given in the main listings.

Also nice are other indices such as "Stations Broadcasting in Stereo," "Independent TV Stations," "Spanish-Language TV Stations" and "College, University and School-Owned" radio and TV stations. (The radio index existed in past editions, but it was NACB that got them to add school TV starting with the 1990 edition.)

Other listings of station group owners, LPTV stations, crossown-ership, media markets ranked by population, etc., are truly useful as well. But that's only half the book. There's another section providing comparable data for cable systems. Then come sections with listings for equipment manufacturers and distributors, programming networks, producers, distributors, ad agencies, brokers, lists of media trade associations and colleges involved in broadcasting—even a brief history of broadcasting, FCC facts and other governmental tidbits.

Though it's selling around \$120 (1991 prices not available at press time), this directory is worth it. For more information or to order, contact David Seyler at 202/659-2340.

The *Television & Cable Factbook*, put out by another major media magazine publisher, has quickly gained acceptance during its relatively short history as the comprehensive source of TV information. It has many of the same TV sections

as the *Yearbook*, but because it doesn't cover radio, TV receives additional attention. In fact, the *Factbook* is actually three volumes.

The "Stations" volume is about the same as the *Yearbook*'s coverage of TV, with the various listings and indices to help you find things in the main station section. The program sources and services, brokers, equipment manufacturers and other sections of use to stations are as comprehensive as the *Yearbook*'s. The *Factbook* does throw in a couple of interesting extras, however, such as listings of instructional TV stations (2500 MHz band) and a count of world TV stations and sets by country.

But then comes the next volume, "Cable"—just data on cable TV systems and owners. The spacing and type size make it somewhat easier to read than in the *Yearbook*, but it also makes the *Factbook* bulkier. However, that bulk also contains data on channel capacity, equipment used, programming offered (and at what price to subscribers), miles of cable laid, etc., that the *Yearbook* doesn't touch.

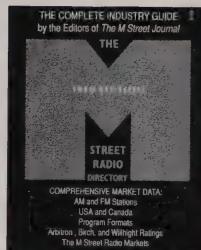
Finally, the "Services" volume lists equipment for stations and systems (with a handy product category index not offered by the *Yearbook*), attorneys, engineers, and media publications. There's even a list of wireless cable MDS and MMDS systems.

At \$360 plus shipping, the *Factbook* is probably something only your library can afford, but you can be sure these three comprehensive volumes will not just be used by people at the college TV station, which should be a selling point to convince your school to get it. For more information or to order, contact Gary Madderom at 202/872-9200.

While the *Factbook* is just for TV, *M Street* is just radio. Though smaller than even one volume of the *Factbook* (and actually no larger than the radio portion of the *Yearbook*), it packs a lot—and at \$29.95—is a lot cheaper than the others. A "guide to use" starts the book, which takes you through the maze of abbreviations that the directory employs. Of course, those many abbreviations help keep the book down to its comfortable handling size.

Like the *Yearbook*, *M Street* provides station address, phone, power, antenna height and program format. It also has indices by call letters and frequency.

But despite its small size, *M Street* even has some things the *Yearbook* doesn't, such as dates of changes in call letters, frequency, city of license,



station sale, format or facilities within the last decade. It also lists Arbitron and Birch ratings beside each station for the most recent period available, and a separate market-by-market ratings comparison by both ratings companies for each station. Its list of satellite programming networks (mostly syndicated suppliers) is pretty good, but you'll get that and much more in the *Yearbook* or the *R&R* directory. Unfortunately, *M Street* doesn't list station contact names, whereas the *Yearbook* lists all major positions from general manager to chief engineer. Of course, given the industry's notoriously high staff turnover, many of those names are obsolete by the time the directory comes out.

For what it seeks to provide at its size and price, however, *M Street* is a good deal. For more information or to order, contact Robert Uhnacht at 703/684-3622.

### Trade Association Directories

Also note that many trade associations such as the National Association of Broadcasters (NAB, 202/429-5376) and Broadcast Promotion & Marketing Executives (BPME, 213/465-3777) publish their own directories which list valuable resources within the industry. While there is usually a charge for such directories, sometimes they come free with a student rate membership. In addition, they may be willing to give college stations a back issue (i.e., last year's) for free or at a reduced rate.

For a list of other media industry trade associations which may offer directories, check out the *Factbook* or *Yearbook* (reviewed above).

### Music Directories

There are also numerous music-oriented directories that should be of interest to college radio stations and college TV music video shows (e.g., see the "Book Review" on *R&R Program Supplier Guide '90* in the October 1990 *College Broadcaster*). Primary among these are the *The Yellow Pages of Rock!* and the *Recording Industry Sourcebook*.

The *Yellow Pages* is kind of a bible for the music industry, including radio station group owners and many syndicated program suppliers. It does particularly well in covering record labels and distributors.



DIRECTORIES  
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# Music Licensing--An Insider's View

by Robert W. Warner, Jr.

*Mr. Warner, a former BMI executive, now operates a music licensing consulting service. He can be reached at 914/634-6630.*

Most broadcasters are the first to admit that they know very little about music licensing. Yet 80% of all radio stations, and an even higher percentage of TV stations and cable systems, have music on their programs.

This condition sets in motion a requirement for licensing the public performance of federally-copyrighted music. ASCAP, BMI and SESAC are the three recognized performing rights organizations mentioned in the copyright law, and act as "music police" for their affiliated songwriters, composers and publishers. Ninety percent of all music heard in America is controlled by these three organizations!

Cable is considered the last frontier of music licensing. Some major cable program networks have been licensed on an experimental basis since 1978. After years of haggling and lawsuits, a recent court decision between BMI and HBO should set the precedent for effective licensing of cable programmers. However, local cable operators have remained unlicensed over the years of infrequent and unfruitful talks between the licensing organizations and the NCTA (National Cable Television Association).

## What Licensing Organizations Do

BMI represents upwards of 100,000 songwriters, composers and publishers. The organization carries about 1.5 million music titles in its database. ASCAP doesn't represent quite as many writers and publishers, but it holds more than 3,000,000 titles in its files. SESAC largely focuses on country, gospel and other specialty music genres.

A songwriter can join one of these organizations fairly easily, which insures royalty compensation when a song is publicly performed in a venue which is logged. The methods and venues for logging public performance varies with the three organizations. They primarily use radio and TV airplay as the basis for their royalty distribution systems. However, classical and pop music concerts and campus radio are also logged for payment purposes. Statistical samples of the broadcast universe generally serve as the basis for these payment systems, which is judged to be reasonably accurate.

ASCAP and BMI distribute more than \$350 million in royalty payments to their writers and publishers. The vast majority of this money comes from the broadcast industry.

## Station Payments

Ordinarily there are two licenses available to a broadcaster—*blanket* or *per program* agreements.

The blanket license allows the music user (e.g., station) unlimited play of the licensing organization's repertoire of artists. For commercial broadcasters, the fee is based on annual station revenue after certain allowable deductions. In round numbers, commercial radio and TV stations pay a combined total of 3% of their adjusted gross revenue to BMI and ASCAP. They mail their checks in monthly.

The per program license is normally used for limited music-use stations with news/talk, financial/business formats, etc. That fee is based on a two-tier pay schedule. The rule of thumb to determine whether a station format qualifies for the per program rate is if the station airs music less than 20% of the time.

*"College broadcast radio stations can operate under the college/university music licensing agreement, provided their gross income from the sale of air time does not exceed \$10,000 annually...Carrier current radio stations and college cable TV stations currently pay no fee..."*

Although the blanket fee percentage has been declining over the years (from 10% to 3%), licensing revenues to BMI and ASCAP have risen sharply due to growth in the total number of stations and increased music usage overall.

College broadcast radio stations can operate under the college/university music licensing agreement, provided their gross income from the sale of air time does not exceed \$10,000 annually. The Copyright Royalty Tribunal sets rates for college stations and others every five years. Non-commercial, non-CPB college stations pay a flat annual fee which goes up by small increments each year. (This does not include National Public Radio stations, which pay a higher rate under a separate agreement.) Carrier current radio stations and college cable TV stations currently pay no fee, as they fall under the college/university licensing fee covering college band concerts and other campus-only music performances.

## Other Income

All venues where music is publicly played require licenses. This includes colleges, hotels, motels, restaurants, stores, shopping malls, circuses, aerobics studios, hospitals, doctor and dentist offices, music on telephone hold, concert halls, airline flights, banks, etc. These uses of music provide royalty payments for songwriters from licensing organizations.

ASCAP and BMI actively seek out those venues which should be licensed, but aren't. Some businesses are reluctant to pay, either rightly or wrongly. For example, most businesses that: 1) use equipment commonly used in private homes; 2) do not charge for the performance; 3) do not retransmit the performance; and 4) play the music in a small public area (generally less than 620 square feet), are exempt from music licensing fees. However, many other venues don't pay fees that should, often out of ignorance. And even when they do get, say, an ASCAP license, they don't understand why they need a BMI one as well. The licensing organizations have sued and taken many companies to court over non-payment. Still, it is estimated that probably less than half the number of non-broadcast users are licensed.

Another area of income for U.S. performing rights organizations is their association with more

than 40 international licensing organizations in Europe, South America and the Far East. This arrangement allows payments for the use of American music played worldwide. BMI and ASCAP also remit payments for the use of foreign writers' music in the U.S. to the appropriate performing rights society overseas.

Currently, American performing rights organizations receive considerable revenue from their counterparts abroad each year. This money will undoubtedly increase as the Eastern Bloc countries are democratized and more American music gets played. With the changes resulting from the imminent European Common Market of 1992, American broadcasters are establishing their own stations or partnerships with European broadcasters. This should also lead to an increase in American music usage and royalties for songwriters. ▀

**Are you graduating? Stay in touch with college broadcasting through *College Broadcaster*. Subscriptions come free with NACB Individual membership. Call 401/863-2225 for details.**

## Notes on EBS

The FCC requires licensed radio and TV stations to participate in its Emergency Broadcast System: all licensees must be able to monitor a control station responsible for the local area. All stations except 10-watt FMs and low-power TV operations must have tone generators to produce the EBS alerting signal (853-

73.901 to 73.962 and 73.1250 of the Commission's rules.

The FCC is serious about reliability of EBS equipment. The tone generator is "type accepted" like a transmitter. In theory, one can home-build this equipment, but the FCC type-acceptance process is still required.

*"The FCC is serious about reliability of EBS equipment."*

and 960-Hz tones). On receipt of an alert, the stations must interrupt programming and repeat any (non-test) alerts coming from the control station. If a "participating" station, it may stay on the air; otherwise it must shut down. Naturally, regular tests of the alerting receiver and transmitting tone generator are required: the equipment must be tested weekly. EBS rules are contained in Sections

defective or missing equipment whose failure is not entered correctly in the station log.

One maintenance hint may save some embarrassment: many stations in rural areas monitor an FM station, using a Yagi or other directional antenna to capture its signal. It can happen that a windstorm will turn the antenna the wrong way, picking up another station on the same frequency.

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.*

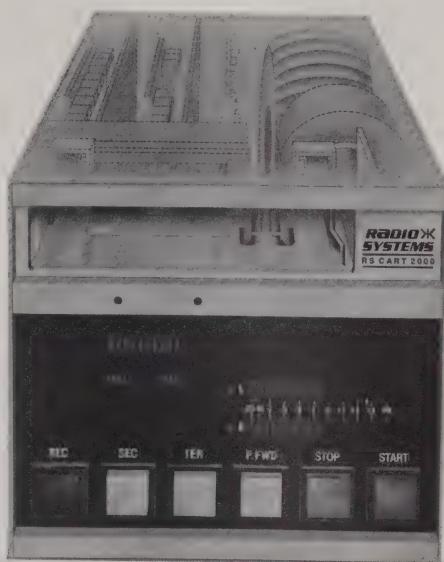
The EBS receiver/decoder will then receive test alerts just fine, but from the wrong station and probably the wrong EBS Operational Area. The same goes for non-crystal-controlled receivers that may drift to an adjacent channel. The point: be sure that the receiver is not just working, but working on the right station.

The station may operate without EBS gear for up to 60 days, with proper logging, but it is dangerous to rely on the manufacturer for spare parts or service. The receiver that drives the EBS decoder (and forms the program source for repeating emergency broadcast on the air) needn't be anything special, and thus can be swapped out readily when failure occurs. The decoder and tone generator are not so easy: it is highly

unusual to keep a spare unit around, and there is no easy (or legal) way to substitute something else pending repairs. As a result, it would be good policy to keep a few critical spare parts around: crystals and any unusual integrated circuits, for example. I had the tone generator fail once, but fortunately the chip that failed was only a humble 7400, replaceable from the local Radio Shack. Trying to test the decoder with a pair of ordinary audio generators is likely not to be workable: common generators are typically not precise enough frequency-wise to fit the 10-Hz bandwidth of the filters in the decoder. At least the station has a precise test source in the form of its EBS generator!

To some degree, having the EBS decoder forms a source of news: alerts (to quote the FCC rules—tornadoes, hurricanes, floods, tidal waves, toxic gases, industrial explosions, and civil disorders) are newsworthy. Since local control stations have the authority to initiate alerts, an EBS warning may have sizable local value. Thus even a carrier-current, cable FM or cable TV station might want to install a receiver and EBS decoder. However, anything can be overdone: one FM station in the Midwest got a certain amount of notoriety a couple of years ago for initiating something like 140 alerts in one year. ▶

## RS CART 2000. A great *new* cart machine.



Call 800/523-2133.  
**RADIO SYSTEMS INC.**  
Manufacturers of Professional Broadcast Equipment

### LETTERS

#### ◀ Page 7

our Providence, RI headquarters are welcome to contact Glenn Guttmacher at 401/863-2225 for more information.

### High School TV Facility Expands



Dear NACB:

In reading a recent issue of *College Broadcaster*, I happened across your advertisement for...qualifications of becoming a member station of NACB.

At this time, we operate a Local Origination television station on our local cable company, programming for a 43 school system during school hours and special productions and advanced educational programming

"after hours." We are also looking at beginning a student-oriented and student-originated news program, to be broadcast to all of our schools and to all subscribers in the community. We are also beginning an internship program and a cooperative education program with Mercer University's Communication and Theatre Arts Department.

I believe that the preceding two factors would qualify us to join the NACB, due to the fact that we will be working with collegiate broadcasters, and can help steer our current high school students towards colleges and universities that would help them in their quest to become broadcasting professionals.

I would like to request more information about your organization,

LETTERS  
Page 27 ▶

**Remote Broadcasting**

Ever go out on a remote only to have adjacent channel interference cloud your telecast? If so, fear no more. The new Moseley Remote Programming Link 4000 (RPL 4000) solves this and other problems. Composed of a receiver and a transmitter, the RPL 4000 system eliminates virtually all adjacent channel interference by operating in high RF environments. In addition to the cleaner sound produced by the RPL 4020 Receiver, the RPL 4010 Transmitter delivers up to 20 watts in a package that's lightweight, portable, and field programmable.

Once in the field, the system features a built-in 3-channel audio mixer for microphones and line inputs that allow users to involve listeners directly in their programming, a 2:1 internal noise reduction, operation on two frequencies, and extensive metering and diagnostics.

The receiver and transmitter cost \$2425.00 for each unit. For more information, call Moseley Associates Inc., at 805/968-9621.

**Microphone**

A mic is not just a mic...so says Bradley Broadcast. Their new Electro-Voice RE27N/D microphone uses a neodymium alloy magnet and reinforced diaphragm dome under its satin nickel finish to increase sensitivity, making the microphone more responsive to the user's voice, and reducing interference from lighting and other sources.

The RE27N/D features two bass roll-off switches, a high frequency boost reduction switch, and an integral shock mount and blast filter. Although the manufacturer's list price is \$625.00, Bradley offers special introductory pricing. For more information, contact Bradley toll-free at 800/732-7665.

**Television Post Production**

From Ensemble Designs comes Studio Controller (\$125.00), a Macintosh application that provides graphic interface to the TC400D Four Channel TBC/D2 Controller (\$3000.00). The goal is to bring greater systemization and functionality to the video editing and graphics environment.

Studio Controller gives the user not only control over video and chroma levels, setups and hue, but system timing is directly accessible. The program also allows numeric entry for precise adjustment and is also MultiFinder® compatible. It can be used simultaneously with direct

**Amiga Computers**

Commodore has announced Amiga® CPU price reductions ranging from 6% to 26%. Included in these discounts are the Amiga 2000 and Amiga 3000 series personal computers as well as the company's AT & XTMS-DOS® compatible Amiga Bridgeboard™ products. These systems are popular at college TV stations for their on-air graphics and character generating equipment capabilities and compatibility.

In addition to the computers, Commodore provides a free CommodoreExpress™ Gold Service. The program provides 24-hour toll-



Panasonic's Selectra AG-1960/RS VCR

editor interface, either serial or GPI contact closure, to the TC400D.

Together with the TC400D, Studio Controller provides access to all the VTR Time Base Correctors in a facility. Any TBC can be controlled from any operating positions regardless of the machine's physical location. Saving TBC settings to a Macintosh disk file makes it easy to archive important work. Subsequent editing and revisions are made with the assurance that the precise adjustment of levels, hue, and timing will reappear.

As access to additional devices becomes available, they will be added to Studio Controller. For more information, call Ensemble Designs at 916/477-1830.

brings advanced editing features under computer control to allow users to carry out vital multimedia functions. Supplementing the superb picture and sound quality are several automated functions. The VCR automatically records computer graphics and animation sequences on videotape for presentation and distribution and displays the exact time and frame number locations with VCR as well as hours, minutes, and seconds status. It also brings motion video to the computer platform to combine with other multimedia elements. Both video and computer graphics can be recorded. The VCR is controllable from any personal computer through an RS-232 port, and its Jog and Shuttle search functions make accessing video easy.

Selectra offers users not only demonstration software but also has Hypercard/Super Card and Windows 3.0 tool kits available. It is in the process of developing editing and other applications software for the PS/2 and Amiga computers. For more information, contact Selectra at 415/284-3320.

**Demo-Tapes by Satellite**

Washington, D.C.-based Satellite Profiles has established a new service that uplinks video resumes, news demo-tapes, etc., for student job-seekers in the TV, video and film industries. Media firms looking for hires can downlink the videos free. The company also offers employers a database job matching service, compiling a videotape of candidates who fit the given criteria. Satellite Profiles claims the service's \$300 base price is comparable to a student preparing and mailing a half-dozen videotapes oneself (estimating the cost of tapestock, duplication, packaging and postage), yet the service has the potential of reaching hundreds of employers. For more information, call Satellite Profiles at 202/638-0125.

**Computer-controlled VCR**

The Panasonic AG-1960 videocassette recorder (\$2195) by Selectra

**Join NACB. Call**

**401/863-2225.**

# Cue-Calling Exercise Helps Novice TV Directors

by LuEtt Hanson

School of Journalism and Mass  
Communications  
Kent State University

Learning to direct a TV production is a little like learning to read. Once you know how, it's hard to remember what the learning process was like—how did you learn to do that anyway? Like reading, directing is a process made up of individual perceptions and decisions. The goal for students learning how to do either is to be able to perform the necessary steps confidently and continuously in the proper order. But before they can do that, students must learn the steps individually first.

Some of the steps in directing are:

- deciding on the best shot;
- calling for that shot to be framed;
- deciding when the shot is framed acceptably;
- deciding when to take the shot;
- giving a "ready" cue;
- giving a "take" or "go" cue

That's a lot of decisions to make and actions to perform in a short time—and a few seconds later it all must be repeated. And I haven't even mentioned the audio. No wonder beginning directors (and some experienced ones, too) get stressed out.

To make it easier for beginning directors in my TV Studio Production class to get started on a more positive, less pressured note, I give them a first exercise which has most of the decisions made for them. The directors get a short script which already has the camera and talent blocking, and the video and audio cues specified. They take it home several days in advance of the lab session to mark it and practice calling the cues by themselves. Then when they come to the studio lab, they can concentrate exclusively on working with a crew, calling ready and go cues correctly. Other directorial decisions are practiced later in the semester.

This practice script has several other advantages. It requires a small crew and only one talent, so it can be used in small lab groups. Its content deals with the community where the college is located, so most of the students are already familiar with the facts in it. The familiarity of the

subject matter, coupled with the practice of using it over and over in the lab session with several different directors, means that the students become comfortable enough with the script to lose their fear of losing their place. They become less tied to the script and more comfortable with the idea of watching the monitors as well as the printed page.

This script was written for use at Kent State University, but can easily be adapted for other communities with information from a state almanac, local historical society documents, or general knowledge.

## Directing Practice Project

Program Concept: Ohio Almanac is a two-minute program which may be used in one of the local cut-in spots during the network morning news shows. The program is designed to give those national programs a section of local interest and to keep the local cut-ins from becoming repetitive superficial coverage of last night's news stories. Ohio Almanac is informative and interesting, so it fits well with the blend of entertainment and news provided by such programs as "Today" and "Good Morning America."

### Production Personnel:

Director  
Switcher  
Audio  
Talent  
Camera Operator/Floor Director  
Camera Operator

Production Notes: Camera One should be set up on a straight-on shot of the weather map. Camera Two should be set up on a straight-on shot of talent standing beside the map.

One mike needed for talent—either lav or hand-held. Use standard news set lighting. Use any theme music cart available.

Character generator should be set up in advance with the name of the program centered on screen.

Reprinted by permission from the Summer, 1989 issue of EMEX, Educator's Electronic Media Exchange newsletter. To subscribe to this non-profit publication, call Dick James or Fred Owens at 216/742-3631.

## TV II Directing Practice Project: Ohio Almanac

### VIDEO

CU (Close Up) MAP, SUPER:  
OHIO ALMANAC

### AUDIO

Theme music in and up for 15 seconds, then out.

### LOSE SUPER

CU (Close Up) MAP, SUPER:  
OHIO ALMANAC

### HOST:

Welcome to Ohio Almanac. Today our focus is on Portage County, in the northeast corner of Ohio, thirty miles south of Cleveland.

### CUT TO CU HOST

CU (Close Up) MAP, SUPER:  
OHIO ALMANAC

The county seat of Portage County is Ravenna, named for an Italian City. Ravenna began as a settlement established by Benjamin Tappan in 1799. Tappan offered a town lot as a prize for the first child born in the new village.

### CU HOST CONTINUES

CUT TO FS (Far Shot)  
HOST AND MAP

Mormons Joseph Smith and Sidney Rigdon held meetings in Hiram until 1832, when a mob tarred and feathered them.

CUT TO FS (Far Shot)  
HOST AND MAP

The largest city in Portage County is Kent, formerly called Franklin Mills because of flour and woolen mills on the Cuyahoga River. The present name came from railroad investor Marvin Kent. Kent is the site of Kent State University, which was founded in 1910. Sometimes known as the Tree City, Kent was the home of John Davey, who founded tree surgery as a science in 1880. In 1909, his firm incorporated the first forestry school to give scientific training in the care and preservation of trees.

### CUE TO CU HOST

CUT TO CU MAP  
SUPER: OHIO ALMANAC

That's Ohio Almanac for today. Tomorrow morning we'll focus on Ohio's winter festivals. Thanks for joining us.

### FADE TO BLACK

FADE OUT TO MUSIC

Fade out to music.

# TV Academy's College TV Awards Announced



A total of \$26,800 in prize money was awarded in March to the student winners of the Academy of Television Arts and Sciences' (ATAS) 12th Annual College Television Awards, held in Beverly Hills, CA.

ATAS is also known for running the prestigious Emmy awards, and a sizable share of Hollywood media industry figures came out for their college version as well. ATAS held the college TV awards gala to coincide with NACB's West Coast Regional Conference of College Broadcasters in Los Angeles for the second consecutive year. NACB was formally recognized during the awards ceremony for its role in supporting college broadcasting.

## Entertainment Division

### First Place (\$2,000 prizes)

Drama category: Denise McKenna and Mark Squier, American Film Institute, "The Blue Men"

Comedy category: Rod Cohen, Loyola Marymount University, "The Howie Rubin Story"

### CAREER TRENDS

◀ Page 5

## Educational Media

For some of the best opportunities for media jobs in the '90s, you may not want to leave school. I'm talking about A/V centers, instructional television, and closed-circuit TV at colleges, high schools, and even grade schools. The pervasive nature of the media in our lives has finally convinced educators that TV has to become one of the tools of instruction. Indeed, children watch an average of seven hours of television per day—more time than they spend in classes. Educators hope that they can convert some of that TV time into educational time as well.

One example are the cable stations running homework call-in shows, where real teachers answer students' homework questions.

So these are areas where you can teach, produce, and do virtually any-

Music category: Peter Palmer, Pratt Institute, "West Side Waiter"

### Second Place (\$1,000 prizes)

Drama category: Kevin Rolly, Molly Rodriguez, Charles Homyak and Michelle Perone, Pennsylvania State University, "An Early October"

Comedy category: Richard Hankin and Tim Philo, Columbia University, "This Is A Stand Up"

Music category: Patricia Lok, San Diego State University, "Charlie"

### Regional Winners (\$400 prizes)

Drama category: T. Bird/San Francisco State University; Mark Gilmer/University of North Carolina-Greensboro; Marc Mahoney/New York University

Comedy category: Joe Teboe/University of Miami; Max Merlin/Northwestern University; Scott Hallock/Washington State University (U-NET TV's "Live at Eight" producer)

Music category: Marla Leech/San Francisco State University; Jo Ellen Ruvoli/Northwestern University; Terri Shimer Buckson/Regent University; Edward Filomia, Pierre Dwyer and Jose Gaston/Florida International University

## Information Division

### First place (\$2,000 prizes)

Documentary category: Kyle Boyd, New York University, "Side Tracks"

News and Public Affairs category: Cathryn Garland, Carolyn Grifel, Chris Riback, Leigh Marcus-Devine and Pamela Grant Goldman, Columbia University Graduate School of Journalism, "Who's Going to Care For These Children"

Educational category: Tara Belkin, University of Southern California, "The Potters of Buur Heybe, Somalia"

### Second Place (\$1,000 prizes)

Documentary category: Elise Fried, University of Southern California, "Do You Take This Man: Pakistani Arranged Marriages"

News and Public Affairs category: Shoreen Maghame and David Shafie, California State University-Northridge, "Between the Cracks"

Educational category: Stephanie De Montvalon, New York University, "The New York Academy of Art: A Renaissance in Art Education"

### Regional Winners (\$400 prizes)

Documentary category: Kelly Clement and Ellen Osborne/San Francisco State University; Laura

Frank/University of Illinois-Urbana; Daniel Levitt/Temple University; Ralph B. Braseth, Jr./University of Mississippi

News and Public Affairs category: Brett Barry/University of Washington; Lisa Jessen/Columbia College; Art Forrest/Norwich University; Lara Smolev/University of North Carolina

Educational category: Jason Labatt and Aaron Litwin/California State University-Hayward; Robert Wilder and Andy Froemke/Montana State University; Alan Dorantes/Southern Methodist University; Thomas Mahoney and Christopher Spindler/Emerson College (Spindler is former producer of U-NET TV's "Inside Out")

Entries in this year's competition totalled a record-high 384 from students at 160 colleges and universities in 36 states. Some 180 ATAS members, many of whom are notable Hollywood media figures, served on this year's judging panels. All entries must have been produced for college course credit between December 1, 1989 and December 14, 1990. For more information about the program or to enter in next year's competition, contact Muriel Cahn at 818/953-7575. ▀

thing else that commercial broadcasting jobs would offer, only on a smaller scale. But the hands-on experience would be excellent resume material that could put you light-years ahead of other candidates who are on the bottom rungs of the networks.

Two other areas in educational media are telecourses and teleconferencing. Telecourses, or pre-taped instruction, have been transmitted by PBS stations for part-time college students for years. But now it's finally catching on. While only 55,000 students participated in PBS's telecourses in 1982, it is now four times that and rising. Two national cable networks have formed, Learning Channel and Mind Extension University, offering much programming of this type. Teleconferencing, or "distance learning," uses satellite time to transmit live seminars, college courses, or workshops to people at particular sites at pre-arranged times.

And "CNN Newsroom" and "Channel One" are two services offered to elementary, middle and high schools.

## Corporate Video

Many of these same opportunities extend to private companies. Business television (BTV) and corporate video, two exploding areas in the '80s, will continue to be big in the '90s. Firms need to conduct telecourses and teleconferences to keep their employees up to date, especially in high-tech fields where information progresses rapidly and knowledge can quickly fall behind. The larger corporations operate their own teleconference networks with full TV studios to send programming to all their branch offices around the country—requiring full-time video staff.

Even at smaller companies that don't employ full timers, production needs exist. There are jobs for freelancers and teleconference coordinators. The National University

Teleconference Network is one of several players in the latter field, but there's room for many more.

Corporate video work also includes periodic company video newsletters, a "video memo" from the boss, on-the-job safety programs, new employee orientations, a supplement to annual stockholder meetings and reports, or public and community relations videos. Without much imagination, you can see how this could extend to government agencies, medicine and health care as well, among other areas. The potential is just starting to be exploited.

## Advertising, Law

There are a couple of other job areas closely aligned with media but often overlooked. First is advertising—a field notorious for paying poorly at

entry levels, but many people in it make the transition to broadcasting and vice-versa, with the knowledge of one field being very useful in the other. Media buyers and market researchers are the easiest job routes in.

Second is law. As the media continues to become more diverse and complex, communications law will continue to grow. This legal specialty is lucrative. In addition, communications lawyers are often hired by media companies at relatively high levels. For example, HBO's chairman Michael Fuchs came from a legal background. Since most of the large communications law firms are based in Washington, DC, New York City or Los Angeles, you'd need to relocate. But that's standard for anyone who wants to keep moving up in media.

#### Foreign Media

I know just from statistics that the vast majority of you will live and die in the United States without ever going overseas, except perhaps for a brief vacation. And that's fine. As we've discussed, there are opportunities here if you look carefully and work hard. But if you want to significantly increase your chances of succeeding in a media career, I'm now going to urge you to do the closest thing to a sure bet: learn a foreign language and move to Europe.

Even though we keep hearing in the news about the Japanese buying heavily into American media—Sony taking Columbia and Matsushita acquiring MCA/Universal Studios as two prime examples—and even though TV and film programming is probably the U.S. industry with the highest international trade surplus, the fact is that media have largely matured here. The real growth is in Europe and countries even further east that are finally waking up to the potentials of broadcasting as a revenue-producer and as a way to pre-

serve their cultures against American values, as transmitted through films and TV, media which have greatly affected the way other peoples think.

The reason that things are starting to move in Europe now is the formation of the European Common Market, set for 1992. In effect, the countries of Western Europe are going to become like states in the U.S. as far as business and trade. Regulations and paperwork will be drastically reduced to allow for: simplified international transportation of goods; banks chartered in one country

*"...You have big advantages over the communications students of 20 years ago...other countries don't have academic communications programs and hands-on college broadcasting to speak of, so there's an acute shortage of trained people over there. That means now is a ripe time to move in and practically take your pick of jobs..."*

being allowed to open branches elsewhere—which will drive down lending rates through competition and stimulate deal-making; uniform technical standards for video and audio so one product works everywhere; and ultimately, one currency for all of Europe. With the barriers to business removed, no field will prosper more from the changes than the commercial media industry.

Countries are already passing ground-breaking laws encouraging broadcasting growth, often for the first time. Here are just a few examples: Portugal is starting two national private TV channels. France and Germany are jointly forming an arts-oriented broadcast network, available in multiple languages. Poland's first cable system—perhaps the world's largest—is now being built, offering MTV, ESPN and many other previously-unavailable ser-

vices. Britain is creating new national private TV networks and is allowing foreign ownership of cable systems—which have also just been authorized to offer local telephone service. And DBS—direct broadcast by satellite to home dishes—is even bigger there than here.

Some Americans are already responding. Media giant Time Warner is developing entire programming networks for cable TV in Hungary and is building cinemas in the Soviet Union. A Los Angeles company is installing an HDTV multiscreen cinema this fall in Beijing, China.

CNN has moved into 60 countries, including Pakistan, where even the country's top military leaders watch for news they can't get otherwise. HBO and TNT have created Spanish-language versions of their networks for Latin America. A spinoff of United Artists is buying cable systems throughout Scandinavia. MTV has launched "MTV Europe," doing incredibly well, and will begin going 24 hours in some areas of the USSR. Advertising time has been sold easily to major consumer product companies eager to break into the Soviet market, such as Pepsi, Levi's and Benetton, proving there's a strong future there.

Radio is also strong. Britain's broadcasting bill has authorized the creation of hundreds of new stations, with licenses to be auctioned off. Major U.S. radio programming consultants are establishing London offices to bring the market sophistication of our highly-segmented, narrowcasting strategies to bear on the looser formats predominant in England today. These consultants have also announced plans to expand into cable music video channels. And Radio Moscow is trading its shows for National Public Radio programming.

So what does all this mean to you? It means a lot of countries that never had commercial media to speak of suddenly will—soon. The job opportunities are as varied, open and exciting as in the U.S. back in the early '70s

when FM and cable TV were still relatively small.

But you have two big advantages over the communications students of 20 years ago: First, many more media technologies exist today. You can see which ones were marketed successfully here, determine what media are most likely to succeed overseas, and apply your skills to them. Second, other countries don't have academic communications programs and hands-on college broadcasting to speak of, so there's an acute shortage of trained people over there. That means now is a ripe time to move in and practically take your pick of jobs—especially if you know the native language. But even if you don't, latch onto an American media company with interests abroad. If your media skills are good, you can learn the language on the job.

#### Where to Start

So where's the best place to find out about all these growing media career opportunities? Read the trade publications. Every segment of the industry discussed above has its own publication (or several). Then schedule informational interviews with people mentioned in the articles you read who work in the businesses that interest you. Don't be shy: "informational" interviews mean just that; you're picking their brains, trying to learn about opportunities, but there's no pressure because you're not actually asking them for a job. However, you'll get referred to other companies that have positions, or—even better—the person you're talking to may be so impressed by your insightful questions and eagerness to learn about the business that the informational interview will turn into a real one, with a job offer by the end of it!

**Plan your budgets and mark your calendars:**

**NACB 4th Annual National Conference of College Broadcasters**  
**Nov. 22-24, 1991**  
**Brown University**  
**Providence, RI**  
**Info: 401/863-2225**

## DIRECTORIES

◀ Page 16

They list about 50 staffers, with titles and phone numbers, for each one! The only negative on these very handy sections is that the record business is notorious for staff turnover, so by the time the directory is published, some folks have already moved up or out.

The shortfall is the station lists, sorted by "rock," "hit," "urban" and "college" radio formats. The publishers don't print them all. *MStreet's* or the *Yearbook's* station lists by format are far more comprehensive. The lists of music wholesalers and retailers are also limited—are the publishers lazy or being selective?

Other sections of possible interest to stations are lists of: "promotion and marketing" firms, "artist management," "talent buyers" and "agents" (handy if, for example, you want to book a band for a benefit concert on campus). There's also "concert halls," "major clubs" and "press" (sorted by state), but again realize that these are just the names the publishers decided to print—though sizable, these are not complete lists. Rounding out the directory are "music publishers," "recording studios," "programs and pools" and "producers & directors."

For more information or to order the *Yellow Pages of Rock*, contact Michelle Gambardella at 800/222-4382. The cost is \$90, which includes the mini-version, *Yellow Pages of Rock Jr.*, focusing on programmers, clubs, and even restaurants in major cities.

The *Recording Industry Sourcebook* received a major update this year, finally making it a rival to *Yellow Pages*. It now features 8,400 listings covering over 70 categories, covering virtually all the same territory as *Yellow Pages* albeit under different category names. The music management, marketing and promotion categories are truly national databases this time around, while the music production categories have been expanded to cover the California, New York and Nashville music communities in greater depth.

Some nice features that stand out against *Yellow Pages* are its sections covering: equipment and manufacturing services, music/recording schools, songwriters associations (and another section for general media associations), industry trade shows and events, and quite a bit more. By focusing on the recording industry, the *Sourcebook* goes into greater depth in some areas, although you won't find the station listings that *Yellow Pages* has.

For more information or to order, contact Aaron Mendelsohn at 800/472-7472. The cost is \$49.95. It is also available in selected book stores and music stores.

If you're looking for a list of independent record labels, however, the best will be found in the *CMJ Directory 1991* (516/466-6000). Listing almost 1,000 labels with addresses and phones, this directory is produced by the organization that publishes the *CMJ New Music Report*, the weekly college radio-oriented music trade journal.

It is an impressive effort for a first edition. It lists CMJ's 400+ subscribing college stations, with indices sorting the list by music categories for which they report charts, call letters, and two other handy breakdowns—college stations market by markets and by size of campus enrollment. Independent music promoters (who are also listed) will want to refer to those. Finally, it includes charts recapping 1990's top college music in various categories and CMJ reader's poll results.

If you're from a college station serious about getting a foothold in concert sponsorship or promotion, it may well be worth investing in one of these guides. And in the process of contacting those referred to in these guides, you'll make some nice industry contacts in the process should you desire a career in the field down the road.

### Other Directories

There simply isn't space to mention every media directory, but a few others deserve at least a brief mention. *The UpLinker*, available for \$55 (202/

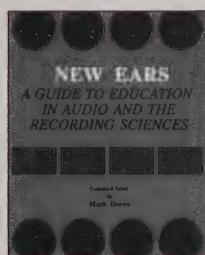
362-5700), is "a broadcaster's guide for international television." Indeed, it is a country-by-country listing of TV networks (international broadcasters, not programmers) available on satellite. Besides the basics, it lists numerous staff contacts by department. While I've never seen this information in one place before, it would be nice if some programming information was also provided in the next edition.

*The Business Television Directory*, put out by the *Factbook* people, is a guide to the corporate satellite TV industry. It lists the private corporations who run their own teleconferences (e.g., IBM, J.C. Penney), programming networks (from educational to pay TV), program services, production facilities (many are universities), publications and associations, private network vendors,

equipment manufacturers and suppliers (broken down nicely by product category). This is a handy, comprehensive yet compact volume.

If you're looking for music and recording schools, a solid list is available in *New Ears*, "a guide to education in audio and the recording sciences." This paperback lists data such as degrees offered, cost, number of studios, tracks per studio, average class size and types of classes offered. It's available from Mark Drews at 315/425-0048.

If it wasn't listed here, that doesn't mean it doesn't exist. For whatever segment of the media you're interested in, there's undoubtedly a directory resource for it. Check your library or call NACB if you can't find what you need. ▶



**Is your station interested in making  
\$ Hundreds \$ or  
\$\$\$ Thousands \$\$\$  
of dollars just for airing spots?**

In response to requests from several national advertising agencies, NACB is compiling a list of college radio and TV stations capable of running full-fledged commercial spots (not NPR/PBS-style underwriting announcements).

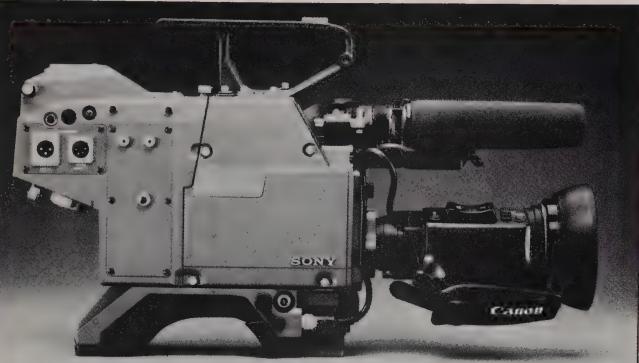
These agencies represent major national advertisers that want to reach the college market.

The more stations that participate, the more attractive a national college advertising buy will be.

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Call NACB at 401/863-2225 NOW to have your station added to the list.

***This may well be the easiest money your station ever makes.***



by Michael J. Havice, Ed.D.

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

**T**he camera is one of the single most important pieces of equipment affecting the technical quality of station image. The importance of camera quality cannot be understated. This article is designed to help non-technical personnel deal with some important considerations for camera selection, but does not cover all aspects. The purpose is to provide a basic understanding of camera needs, characteristics and electronics.

The camera—which consists of a lens, a pick-up device and electronics—changes the light reflecting from a physical object (physical energy) into electronic signals (electronic energy) for storage on a recording medium (videotape or laser disc) or for capturing physical images for “live” transmission. The lens gathers reflected light and focuses it on the pick-up device. The pick-up device transforms the physical image on its surface into electrical energy. The camera lens, pick-up device and camera electronics are responsible for the quality of the picture (image) which will be transmitted or recorded.

A decision as important as camera selection should be made by the general manager, production manager and engineering head. The GM may make or approve the final decision based on budget considerations; however, production and engineering input will dramatically affect how well the camera contributes to the production effort.

#### Consider Operating Environments

Proper camera selection is based upon production, recording and transmission needs. The station manager, producer and engineer must decide which camera characteristics fulfill these needs most efficiently and economically. There are three basic operating environments to consider: studio, field and reporting. Cameras are frequently used in one or more of these environments, even though

they may perform best in only one of the three. The camera's operating environment is important because it may affect the quality of the video and/or audio received by the audience.

There is a strong correlation between the technical quality of sound and picture and the audience's perception of “quality” television.

When defining your needs, begin by anticipating or identifying where production will actually take place. Each production area has advantages and disadvantages that affect the quality of the image that the viewer sees.

For example, the best picture quality can be achieved in the controlled environment of a TV studio, because lighting and sets can be manipulated to meet specific camera needs and production values. In addition, the easy availability of engineering support makes a TV studio the best possible production environment. The camera can perform at its best technical standard.

The field is the second most desirable area for TV production. Location shooting, or electronic field production (EFP), requires lots of planning so that lighting and set requirements can be met. Frequently, the location makes compromises necessary that affect the technical quality of the electronic signals created by a camera.

Field cameras must be more durable than studio cameras, yet smaller. At the same time, they must compensate for out-of-studio electronic control. For example, a studio camera's electronic performance is controlled by a camera control unit (CCU) located in the engineering area of the studio. During a field “shoot,” there may be a CCU located in a “remote” engineering truck or van. In most cases, however, any electronic adjustments to the camera are made at the camera head (camera body) itself. A field camera, therefore, must be easy to adjust in the field.

#### ENG Cameras in the Studio?

In contrast, an electronic news gathering (ENG) camera must be very compact and capable of reproducing news quality pictures under the worst imaginable conditions. ENG production is the least desirable technical environment for meeting

# Camera

technical needs and production values because an ENG crew—usually only one reporter and one camera operator—do not have the luxury of studio or field producers and directors. The two-person crew must serve as camera operators, directors, producers, writers, tape operators and audio/video engineers. Frequently, the camera operator is just that; engineering support is minimal. Consequently, technical picture quality may suffer in spite of overall camera quality.

The state of ENG camera technology is truly a modern-day achievement. The high overall quality and performance range of ENG/EFP cameras might lead one to believe that they are great for all-purpose applications. Not so! There is no all-purpose video camera, just as there is no all-purpose microphone. The ability of an ENG camera to shoot under low light conditions was developed because a reporter can't stop action in order to light for a particular camera. However, the “look” of ENG video, because of low light and poor camera positioning, may add to news credibility. But what adds to news credibility usually subtracts from studio or EFP production values.

What about using an ENG camera in a TV studio? Advances in camera technology have made the differences between studio, EFP and ENG cameras seem less important than they were a few years ago. Today, many production facilities purchase ENG cameras for both studio and news use. But those purchases are made with the knowledge that ENG performance is enhanced at the expense of studio performance.

*“ENG production is the least desirable technical environment for meeting technical needs and production values...”*

Studio cameras still provide the best picture quality in a studio. But limitations on actual in-studio production time and budget may influence the decision to go with ENG technology for studio use.

A decision to purchase a particular camera should be based upon a clearly defined set of needs. These needs will be different for different production facilities. Some facilities—those doing medical productions, for example—will need better picture resolution and a higher signal-to-noise (S/N) ratio because pictures must be sharp. Fine detail and sharpness may be less important at other facilities, however, and so lower S/N ratios are tolerable.

Broadcasters usually strive for very good resolution and signal-to-noise ratios because of the variety of clients seeking production. Defining the operating needs of the camera is a complicated, painful but necessary step in the camera selection process.

# Shopping Understood

## Physical Characteristics

Camera selection is based upon three elements: the lens, the pick-up device and the electronics.

The lens quality will determine the quality of the image focused upon the surface of the pick-up device. If you give the pick-up device and electronics a quality image, a quality image can be reproduced. However, the pick-up device and electronics cannot be expected to improve a poor image from a low-quality lens. Therefore, a quality pick-up device can, for example, be used to identify flaws in a lens.

Two types of pick-up devices are available for transferring physical energy into electronic energy: the pick-up tube and the charge-coupled device (CCD). The pick-up tube has been the standard device, while the CCD is only a few years old. Though each technology is different, both meet broadcast requirements. The tube meets National Television Systems Committee (NTSC) broadcast standards. The CCD, however, is an emerging technology. While the CCD meets or exceeds NTSC standards, the fact that it does not function like a tube (since it is a chip) makes comparison to pick-up tubes a bit tricky.

Pick-up tubes and CCDs are arranged in two types of color camera configurations for transferring physical energy into electronic energy: one or three. A one-tube or -chip camera uses one tube or chip to manage the transfer of energy. That is, one tube or chip handles the basic image transfer and the color separation. On the other hand, a three-

tube or -chip camera uses mirror-relay optics or a prism to send three simultaneous beams of light to the three pick-up devices—red, blue or green. Each pick-up device handles its respective color. In both devices the signals are combined to form a complete color frame of the original image.

In general, the three-tube or -chip technology is superior to one-tube or -chip technology because the three-color separation process is not compromised. When one tube or chip has to manage three colors and the video image, sacrifices in picture quality can result. In ENG production, the discrepancies may not be of concern because of the news value of the images provided. Where content is important, visual sharpness and clarity become important to the viewer. A three pick-up tube camera will usually give better sharpness and clarity than a single-tube one.

## Judging Resolution

The pick-up device is responsible for resolution, smear, lag and burn-in. It also contributes to the size of the camera because of the space it occupies: Three pick-up devices and a light-splitter require more space than one pick-up device.

Resolution is picture sharpness. We read resolution as horizontal and vertical lines—called scan lines. In a pick-up tube, an image is cast upon the pick-up tube surface, or "target." An electronic beam systematically scans the target area of the tube, electronically copying the picture and erasing it as it goes.

The following camera chart provides you with some camera models, prices and specifications you might want to consider as a first step towards a camera purchase. The camera models, pricing and specification information was provided by Swiderski Electronics of Chicago and Sony USA.

## BROADCAST QUALITY VIDEO CAMERAS

Manufacturer	Model	Lens	Price	Resolution (horizontal)	Signal-to-Noise
Hitachi ENG	#Z-One	No	\$14,250	750	60dB
Hitachi Studio	#Z-One*	No	\$17,390	750	60dB
Ikegami ENG	#HL-53	No	\$28,525	700	62dB
Ikegami Studio	#HL-53*	No	\$31,700	700	62dB
JVC ENG	#KYR-25U	No	\$8,434	700	68dB
JVC Studio	#KY-H25U*	No	\$10,075	700	60dB
PBSC†	#AK400	No	\$22,000	650	60dB
PBSC†	#AK400	Yes	\$23,900	650	60dB
PBSC†	#AK450	No	\$29,500	800	62dB
PBSC†	#AK450	Yes	\$31,400	800	62dB
Sony ENG	#BVP7A	No	\$26,000	700	62dB
Sony ENG	#BVP70IS	No	\$39,000	700	62dB
Sony ENG	#BVP7	No	\$26,000	700	62dB
Sony Studio	#BVP370*	No	\$94,250	700	62dB
Sony Studio	#BVP270*	No	\$80,250	700	62dB

#CCD; \*Prices include studio configuration; †Panasonic Broadcast System



Opposite top: SONY BVP-7 camera; Above (top to bottom): JVC Model KY-25U, Ikegami HL-53, Panasonic AK-450

The number of horizontal lines in an American broadcast system is 525. Forty of these lines are reserved for vertical blanking, leaving 485 for picture information. An NTSC television image is capable of resolving only about 340 lines.

Vertical resolution is the number of alternating black and white lines that can be seen clearly on a test pattern. It is a function of horizontal resolution. Thus, a picture having a resolution of 340 horizontal lines will have a vertical resolution of 452 lines (340 x 1.33) since the television aspect ratio is 4 by 3.

The difference in resolution between a pick-up tube and a CCD is the difference between *scan lines* made up of an electronic beam that changes cur-

# Video Yearbooks: What Everyone Needs to Know

by Robert Levitan

Mr. Levitan created the first video yearbook in 1982. He is president and founder of YearLook Enterprises, a video yearbook company based in Durham, NC. Levitan has spoken about video yearbooks at journalism conferences across the nation. He can be reached at 1-800/476-5658.

**T**here sure is a lot of hype out there about video yearbooks. Too much hype. What are the facts? How can an adviser or student group cut through all the promises and make an informed decision about producing a video yearbook?

The answer to these questions is really very simple and obvious: Do some homework. What follows is a list of questions that you should consider when a representative from some video yearbook company or student producers come knocking on your door promising the world. The questions are similar to those you would ask of any print yearbook company bidding on your book.

## 1. Have they produced many video yearbooks?

Obviously, you prefer to work with someone who has experience. So ask to see some sample tapes. Do not just look at corporate promotional tapes. Ask to see real video yearbooks and view segments from more than just one school. Do all the tapes look alike? Do they use the same music, titles and special effects? Color, motion and sound in a video yearbook should vividly capture the unique atmosphere at each school. Different schools should not look alike.

## 2. Do you receive "proofs" as you do with print yearbooks?

Throughout the year, you should receive edited sections of the video yearbook to review and approve. After receiving proofs, can you make changes? If so, are there additional charges? You would never produce a print yearbook without proofs and the ability to make changes; you should not produce a video yearbook any differently.

## 3. Do they provide a training workshop?

Video yearbooks are still relatively new to schools; many are just producing their first. Even those that have done it before have student staffs that change each year. Therefore, to do a video yearbook properly, a training session is a must. It should be conducted by a video professional that can teach students useful production techniques.

## 4. Is there a limit to the amount of footage you can submit?

Limiting footage only limits your possibilities. Is there a limit to how many photographs you can shoot for your print yearbook? More footage, however, does not necessarily produce better video yearbooks. The key factor, of course, is the quality

of the footage. It may take some practice to get good results so you should not be limited.

## 5. Can you submit footage on any video format?

The many video formats can be bewildering: VHS, S-VHS, 8mm, Betacam, 3/4", Hi8, M-II, etc. Your school may have a VHS camcorder but if the best homecoming footage was shot by a parent with an 8 mm camcorder, can you use it? The more formats you can submit, the more footage you will have to choose from.

*A student production group on campus might be able to physically complete the project. But if they're not experienced, will the video yearbook end up being: 1) a high enough quality product, and 2) marketed well enough on campus (and...off-campus), in order to make as much money as if it were handled by a company experienced in video yearbook sales and marketing as well as production?*

## 6. Can you write your own script and determine the video yearbook's final length?

Just as schools develop their own themes and determine the number of pages for their print yearbooks, you should be able to develop your own script and determine the length of your video yearbook. Do not accept "prepackaged" scripts that someone else wrote with a "fill-in-the-blanks" role left to you and your staff.

As for length, you need to determine what is really necessary. The deciding factor should be how much quality footage you have. Remember, longer is not always better. In our fast-paced world, people's attention spans are very limited.

What's more important than length is the packing of the video yearbook. Is it edited to the beat? Does it keep the viewer's interest? Is it logically organized? The final length of your video yearbook can be misleading: If a 30-minute yearbook has shots that average three seconds each and you

lengthen each shot to six seconds, then you've created a 60-minute yearbook. Does it cover more material than the 30-minute show? No. Is it a better yearbook? Probably not. In fact, it's probably less interesting to watch.

## 7. Can you design your own video cassette jacket?

Your print yearbook cover doesn't look like every other school's print yearbook cover. The video yearbook jacket is another place to customize your project. While it could match your school's print yearbook, there are many other possibilities. As a fundraising option, sponsor names could go on the back cover in addition to boosters within the video. Though the video yearbook is viewed on a TV set, the video yearbook cover is the first impression people will have of your tape. Consider the possibilities and make the most of them.

## 8. What's in it for me?

Admittedly, both sides must make an effort for the video yearbook to succeed. The producing group earns its money by editing the footage, creating the flow and feel that turns it into a viable product, and hopefully by advising and aiding sales and marketing. On your end, students do the bulk of the shooting, scriptwriting and campus sales, so you want payback for your efforts. Ask the company to show you realistic cost/income projections based on other actual yearbooks, but also take into account the unique factors in your school's particular situation.

Some companies offer you a percentage on each yearbook sold, the amount varying after reaching certain sales levels. Some companies let you set the retail price—thus giving you more flexibility—and you pay them a given fee per tape. Deals vary; the terms are negotiable. The question here is which gives you the most net profit.

A student production group on campus might be able to physically complete the project. But if they're not experienced, will the video yearbook end up being: 1) a high enough quality product, and 2) marketed well enough on campus (and students' families off-campus), in order to make as much money as if it were handled by a company experienced in video yearbook sales and marketing as well as production? Ask yourself this question when comparing the candidates bidding for your project.

Video yearbooks can be a meaningful complement to your traditional print yearbook. Students, parents and instructors deserve a quality project. You can insure they get it—and make money on the effort—if you do a little homework and ask some tough questions when talking to video yearbook companies and campus production groups.

# TV Lessons Start Today

by Craig  
Johnston

*Mr. Johnston is former Production Manager at KING-TV/Seattle and a monthly columnist for TV Technology.*

**T**wenty years ago I came rolling out of college prepared for life in the TV biz. I knew how to shoot film, run studio camera, handle audio, direct (sort of), read the news (kind of), and write. I took classes in communications law, communications management and a smattering of general university requirements in science, literature, PE, etc. With all due modesty, I was ready.

But what was TV then? Three networks dominated. Their well-heeled affiliates did news and some local programming. An independent or so in every market mainly ran movies.

And cable TV? It was truly CATV (community antenna television), a community sharing an antenna system.

Clearly we're looking at another world of change in 20 more years.

So what should colleges be doing today to prepare graduates to work in the television field 20 years from now?

## A Few Predictions

To answer that, we need to have some idea what the business will be like in the years ahead. While predicting exactly what TV will be in 2010 would be a foolish undertaking, some general observations can be made.

1. HDTV, interactive video and other inventions we've not yet thought of will make viewing more pleasant than it is today. Couple that with more crowded transportation systems, and I'll bet the average person watches more TV in 20 years than today.

2. With more distribution systems, more video programming will be needed.

3. Robotic studio and station operation systems will exist which will make our current versions pale by comparison. A few employees (a single employee?) will do what it takes at least a half dozen to do today.

4. It seems hard to believe there will be any greater penetration of homes using television in the United States. The nature of television will therefore become more global.

5. Going out on a limb, I'll venture that Max Headroom will *not* take over; there will still be the need for on-camera talent. (However, they may be operating the robotics with their feet!)

## On the Right Track

The first thing I'd tell colleges is that they need to keep doing a lot of the same things they did 20 years ago.

And I'll start with writing. With a predicted need for more product, it follows there will be need

for more writing. We may say this or that show is written from a formula, but it's still written. So teach writing and lots of it.

And continue to teach communications law. As fewer employees are responsible for more and more tasks, the need for all to know the law becomes more critical.

I can still remember the charge my communications law professor gave us the first day of class: "You're not going to need to know all of these laws by heart. What you do need to know is the flavor of the law...to develop a sense for the laws...to know when you're bordering on trouble and when to ask a communications lawyer for help."

## Don't Ignore Management

Though it may seem an unreasonable goal to someone in college who is just trying to get in the door somewhere, a job in management is in the future for at least some of those students.

And the leadership skills which should be taught in broadcast management classes likely would benefit anyone in the business. Some sort of management classes should continue to be required.

As I mentioned at the outset, where I went to school we got lots of hands-on experience in making television programs. This kind of experience gives graduates more marketable skills towards finding their first jobs. Even if the first job doesn't utilize those skills, it should help new employees better understand what's going on around them and how to work their own projects through the system. Twenty years down the road this will be no less important.

Since fewer of those hands-on television jobs in the future are likely to be inside a studio, colleges should move their emphasis more toward field videotape and live remote skills.

## Natural Talent

Some of the basic things people need to be on-camera talent may be traits they are born with. Still, I think it's important for all students to try their hand at talent work. They may discover they're natural anchors.

Most TV talent jobs in local stations come by way of journalism. A healthy dose of J-school should be mandatory for all broadcasting students.

I know a great debate was raging while I was in school which likely continues today: the university is not a vocational tech school, so how does it give students a broad education while imparting enough practical knowledge so graduates can land their first jobs?

My opinion on this has swung a bit since I graduated. Initially I felt the jobs skills were all-important, with the general university requirements merely "hamburger helper." Now I find I'd rather hire someone who is broadly educated and

has just a flavoring of the practical. The job skills may help them land the initial job, but the general university requirements will lead them to promotions. I'm for keeping a heavy emphasis on them.

In addition to writing, I would encourage general computer skills be included in the mandatory curriculum for communications students. There's little you can do in a TV station today that doesn't involve a computer.

Finally, keep it fun. Pop quizzes and pulling all-nighters is good training for life in the TV biz, but so is having fun. Students shouldn't get the impression it's otherwise. (Otherwise, why would we all be in it?)

*Reprinted by permission from the December 1990 issue of TV Technology.*

## LETTERS

◀ Page 18

and to request a NACB membership application.

Jerry C. Bridges, Jr.  
Television Production Manager  
Technical Instructional Support Services  
Bibb County Public Schools  
Macon, GA

*Editor's Note: Jerry, even if your high school TV program had no tie-in to Mercer University, you would be welcome to join NACB. Despite our association's name, we have many high school TV and radio station members. If you know of a high school that might benefit from NACB, have them call us at 401/863-2225.*

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Michele Rae  
co-Program Director, KNGX-FM  
Rogers State College  
Claremore, OK

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# Shortwave Aids War Coverage

by Patricia Johnson  
and Terry Harris  
KNLU-FM, Northeast  
Louisiana University

In an industry often marked by stiff competition, creativity is often the key to success for college radio stations that compete with their larger commercial counterparts. During the recent Persian Gulf War, Northeast Louisiana University's student-staffed news team at KNLU-FM met the challenge of covering the war with a creative plan designed to attract the largest possible number of listeners.

As the United Nations deadline for Iraq to vacate Kuwait approached, the KNLU newsteam started to prepare for the inevitable. Clearly, KNLU's slow-speed AP broadcast wire alone would not be sufficient. A solution emerged. Shortly before the deadline expired, staffers rigged an

antenna on top of the two-story station building to enhance reception on two shortwave radios. What better way to get the latest news than to hear the telecasts from the Middle East directly?

The first words of war came from AP at 5:41 p.m. central time. KNLU aired the story immediately. We followed the story up 35 minutes later when one of our shortwave radios picked up a Canadian Broadcasting Corporation report announcing that two waves of American and British planes were striking at Baghdad.

By 7:00 pm, KNLU picked up Jerusalem's shortwave station, Kol Israel, and aired the chilling words, "Here in Israel civil defense authorities have just instructed Israelis to open their gas mask kits and to be prepared to put them on when told to do so...Israeli pilots are sitting in their cockpits ready to scramble and intercept any attacking Iraqi jets..."

After obtaining permission, KNLU also monitored, taped and aired reports from the Pacifica Network's satellite feed: "...there's

been activated for duty, the most of any state. More than 300 students, staff and faculty at Northeast Louisiana University have been called up."

## Coverage Tips

Unfortunately it took war to discover the station's ability to cover such a situation, but KNLU now knows that it can compete with the best of them. Resourcefulness is the key. For international stories, here are a few tricks to remember:

1) Foreign shortwave broadcasts may be legally transmitted without the consent of the originating station. Although many college stations cannot afford shortwave equipment, check with amateur ("ham") radio



an ancient story told over and over again of children asking their parents, 'Father, mother, why are the people cheering for those troops going to die in war? Why are there so many parades? Why are the old men clapping?' And the father and the mother say to the kid, 'It's because these old men know that they're not going to go to war.'"

Shortly after 8:00 p.m., KNLU again turned to the CBC for President Bush's announcement: "Our objectives are clear. Saddam Hussein's forces will leave Kuwait. The legitimate government of Kuwait will be restored to its rightful place and Kuwait will once again be free."

In addition to the above services, KNLU's news staff also used BBC World Service, Radio Moscow, Radio Australia, Radio Baghdad and Radio Beijing via shortwave.

During lulls in the reporting there were many tears. Two KNLU announcers were reservists serving in Saudi Arabia and the brother of a third staffer was with the Marines in the Persian Gulf.

KNLU news director Terry Harris accurately portrayed the significance of this radio station's role in the news coverage of the war. "There is a more direct touch with the war for Louisiana residents than for those in any other state—more than 5,000 citizens of the Pelican State have



KNLU's Jennifer Creech (above) and Jeff Sanders (above left)

operators who might be willing to loan their equipment and expertise.

2) Many networks will authorize special use of their satellite transmissions, for limited events, to noncommercial stations.

3) Don't rely solely on outside feeds; add your own dimension to the story. As always, use local expertise from your college or university to localize the story.

College stations can, and need to, cover major events no matter where in the world they occur. KNLU added a local perspective to its international sources, making the station's coverage unique in its market. Many stations would leave this type of story to "the big boys," and lose audience and credibility in the process. □

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# Where To Get an Entry-Level Broadcasting Job in an Era of Downsizing

by Keith Mueller

**Keith Mueller** is president of **JOBPHONE**, the national job listing service for the communications industry. **JOBPHONE** can be reached at 1-900-726-JOBS, costing \$1.99 per minute. You can write to the author at **JOBPHONE**, P.O. Box 5048, Newport Beach, CA 92662. Mr. Mueller has been a producer/director for NBC, Showtime and WECA-TV.

**Y**ou read it everywhere: NBC laying off 8% of their workforce; ABC is in a hiring freeze; CBS lost millions on baseball and is instituting tremendous cutbacks; TV and radio stations are installing more cost-saving automation equipment and using cheaper, pre-packaged program material instead of live staff; TV stations'

## CAMERA SHOPPING

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rent as it encounters lighter and darker areas and pixels or picture elements that are read one at a time. If an electronic beam is like a flashlight beam scanning a picture surface, pixels are like pellets shot from a shotgun. Pixels allow the CCD to take in the whole picture at once instead of the tube's line-by-line approach. That is the basic difference in the two pick-up device technologies.

Smear, lag and burn-in result when the pick-up device is overcharged because of too little or too much electronic sensitivity. Essentially, the image remains on the target area for more than one scanning pass, or is imprinted on the target area. Pick-up tubes are susceptible to lag and burn-in, while CCDs are susceptible to smear.

Regardless of the technology, however, smear, lag and burn-in can be mediated by appropriate production technique. In most cases, the problem is caused by too much or too little light. Smear in CCDs can be corrected by using "optical low-pass filters" or CCD lenses like those made by Nikon.

CAMERA SHOPPING  
Page 33 ►

market share is way down; advertising sales are very soft; and AM radio is dead!

And you're looking for a job in this market.

You went to college with a dream of being in broadcasting, and now four years later, it's a nightmare job market. Can this be happening?

The answer is: it's sort of happening. Yes, it's a bad job market, and yes, jobs are very, very tight, but it is not as terrible as it might seem for the entry-level media job seeker.

What is happening in the broadcasting industry is that it is becoming deflated. The networks which once had a 98% audience share is now at about 63% and falling fast. Yet, there is more television and radio than ever. The big players are being hit from all sides, which creates the headlines. But actually, there are more media jobs than ever. But since

the audience is no longer at the networks, the jobs are no longer there either.

So follow the audience and you'll find jobs. Where there is audience, there is profit, and where there is profit, there are jobs. It's that simple. So where has the former network audience gone? To cable, and syndicated programming. For example, NBC is laying off 8% of their network workforce, yet CNBC, their new cable channel, has hired hundreds of new people in the last year.

The layoffs and "downsizing" one reads about does not usually affect entry-level positions. Lower to middle management (that's 3-5 years' experience) are really taking the hit, as are some overpriced, fancy-office vice presidents. But more entry-level jobs are available than ever before because there are more places

to work and more productions occurring. Therefore, more production assistants, grips, sound assistants, production coordinators, etc., are needed.

The downsizing in broadcasting is really a shakeout of the entire communications industry. The big players are cutting way back simply because tremendous competition has emerged from other sources. It is that competition which offers most of today's job openings. The days of starting as a page at one of the networks and moving up to VP are probably over. However, look at the big picture: who's making the TV shows? Small production companies. Where do they edit? At small production facilities. Where do the shows get aired? On small cable channels. So where are the new jobs? At those places. ▶

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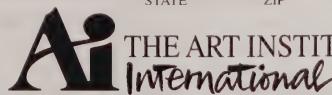
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SC56 CB

by Steve Klinenberg  
NACB Executive Director

The following article was adapted from a panel discussion at the Satellite 10 Conference sponsored by the Society for Satellite Professionals International held in Washington, DC on February 13-15, 1990.

### Background

Direct Broadcast Satellite or DBS as it is commonly called, has been a much-heralded new step in the satellite industry. The promise of DBS was a large number of networks, pay-per-view offerings, sports, and movies. In general, DBS may sound very similar to the cable television that many people already have, and it could be. But the difference is that with DBS, TV owners have their own satellite dishes receiving the programming directly from a satellite.

Since the inception of satellites, anyone could have a receiving dish at home and literally scan the skies for programming. But the original satellites were C-band, which require a relatively large dish to receive the satellite signals. A newer type of satellite, Ku-band, sends out a more powerful signal that can be picked up by a smaller dish.

The advent of Ku satellites brought about the hope for satellite receivers in every home, and programming via DBS. Technically speaking, among industry professionals DBS only refers to systems that utilize new high power Ku satellites, none of which yet operate in the U.S. The Ku satellites currently being used are referred to as medium power (which require slightly larger dishes than high power satellites), while C-band satellites are termed low power (and use even larger dishes).

### Today's Situation

There have been a number of high and medium power systems announced in recent years. Industry experts argue over the semantics of whether medium power systems are true DBS. For practical purposes, both high and medium power systems are targeting similar buyers, and aiming to provide the same type of services. So for the purposes of this article I will use the term DBS to describe both high and medium powered satellite to home systems.

Currently the major DBS players are:

**Primestar:** (formerly K-Prime) supported by nine cable multi-system operators (MSOs), and GE. Primestar is the only DBS system operating in the U.S.

**Skypix:** recently announced medium power entry which has claimed it will use video compression to put eight video signals into each satellite transponder. Skypix would feature mainly pay-per-view movies.

# DBS In America

**Sky Cable:** formed by Hughes, NBC, Cablevision Systems, and Rupert Murdoch-owned News Corp. Proposed a high power Ku-system which would deliver 108 channels to 18-inch dishes beginning in 1994. Both NBC and News Corp. have recently distanced themselves from the project, and Hughes is exploring other DBS ventures.

**British Sky Broadcasting:** new British DBS system which resulted from the merger of Murdoch's British Sky Cable with British Satellite Broadcasting. The two British systems are often discussed as examples for American DBS. Before their merger, both competed for DBS business in Britain.

### Panelists

The panel, moderated by Michael Alpert, included Mark Ellison from Primestar, Marvin Rosenberg from U.S. Satellite Broadcasting, Bill Pritchard from Pritchard Company, and Del Harris, a communications attorney. Each panelist discussed where they felt DBS was headed in the United States.

Mr. Alpert started the panel by expressing his dismay that representatives from Skypix and Sky Cable chose not to join the panel. Alpert laid out what he felt were the key issues for the panel to discuss: programming (specifically his feeling that DBS could be successful without being de-

power dishes and 8 to 1 video compression could be realized.

Mark Ellison from Primestar told the audience that DBS was no longer a futuristic concept in the United States: it exists. Primestar has already been launched in a few areas with a larger rollout coming in mid 1991. Primestar is on the air with seven superstations. Ellison felt it was unique because of its backing from cable MSOs, who are also acting as the distribution source for Primestar. Primestar plans to expand both in areas not currently serviced by cable and within cabled areas, said Ellison. He noted that Primestar's first customer already had cable, but wanted both. He also saw expansion into niche programming and expanding its digital audio services.

The second speaker, Mark Rosenberg of USSB, sees DBS's success as years away, because he feels it can only be successful using high power satellites, which will not be operational until 1994. He noted that U.S. government policy in the coming years could significantly favor DBS in America. While the government is currently considering how they can force competition upon the cable industry, DBS could be a natural competitor for cable to achieve this, argued Rosenberg. He also feels that any cable legislation that is passed will ensure equal access to programming for DBS.

Rosenberg argued that audience research done by USSB showed that DBS had great potential in niche programming. For example, he pointed out that commercially, there is no support of opera programming. But, as for pay-per-view across the country, an opera performance seen by just one million people could be very profitable. Furthermore, he noted that though broadcast television will take a long time to switch over to an

*"Harris noted there have been 12 years of what he called 'DBS wars.' Harris blames the DBS industry for its own problems, noting that the industry has been so busy fighting each other that they have lost the customer's perspective."*

pendent on programming from existing sources, video compression, HDTV and its effect on DBS), and whether Skypix's claims of smaller medium

one million people could be very profitable. Furthermore, he noted that though broadcast television will take a long time to switch over to an

HDTV system, DBS could almost immediately offer HDTV programming for those who had HDTV systems to view it. Finally, he said that a future DBS system could range beyond video to a number of other services, such as stock market prices and data transmission.

Bill Pritchard, the President of the Pritchard Company and a satellite industry pioneer, discussed the exciting prospects of DBS in America. Video compression technology, according to Pritchard, will grow in the future. The question is exactly how much compression the public will put up with. As the video image is compressed it usually suffers some loss of quality. Pritchard estimated compression technology will eventually achieve success somewhere between 4:1 and 10:1 (allowing between four and ten video signals to fit one one satellite transponder).

Pritchard's evaluation of DBS in America was enthusiastic. But he noted that DBS proponents should not fight among themselves, but rather focus on their mutual enemy—the cable industry. He was critical of Skypix's claims of small 24-inch dishes for their medium power service. He said that for good reception they would need at least three-foot dishes. On the other hand, Pritchard felt that *high power* DBS could bring 18-inch dishes into consumers' homes. He argued that 18-inch dishes would allow DBS to take over the television industry, with both the broadcast and cable industries joining in DBS ventures.

Del Harris, an attorney who works in the satellite industry, took a different view. He noted that 12 years ago, similar conventions were holding the same panel discussions with three different DBS groups claiming that DBS would be upon America quickly. Instead, Harris noted there have been 12 years of what he called "DBS wars." Harris blames the DBS industry for its own problems, noting that the industry has been so busy fighting each other that they have lost the customer's perspective. The users of DBS don't care about the systems or technology; they just want programming at a reasonable cost. If the cable industry provides better programming at a cheaper price, consumers will buy cable. If DBS can provide more programming options at a competitive price, DBS can succeed. The current DBS industry is designing a number of different incompatible systems, with each having access to different types of programming. Harris argued for a different path for the future of DBS in America.

#### **United DBS Plan**

He said it was doubtful that multiple, incompatible DBS systems could ever be successful. Instead he proposed that a consortium develop a single space

segment (either one satellite or multiple satellites at one spot in the sky) to deliver DBS on a standardized system. For his purposes, he called the consortium "U.S. DBS." Multiple licensed distributors could manufacture and sell the hardware to the consumer for this single DBS system (much like all TVs can receive the same signals). The competition in DBS, Harris argued, should be in programming. All programming channels would be available from this single system, with each consumer choosing which channels s/he was interested in, and buying channels individually or in packages. Since the consumer is not really interested in the technology, the DBS industry's insistence

DBS would need a encoding system just as any system does, and that they would have to control the licensing of the decoder to prevent piracy. He noted that the piracy problem would not be any worse for his proposed system than for any other DBS system.

In general, there seemed to be disagreement over whether individual DBS systems could become a challenge to the cable industry, but the U.S. DBS's proposed united system would most definitely be able to compete.

But will this ever happen? Currently, it seems doubtful. Too many interests have already poured money into DBS—investing in their own satel-

*"Too many interests have already poured money into DBS...to happily join under one standard. Yet, there is a deeper-rooted problem. The drive for DBS is being led by the satellite and hardware manufacturers... The true winner in a united DBS system would be the programmers, who would be able to sell their programming in a new way to a wider audience. However, this group is not involved in DBS's development."*

tence on multiple incompatible systems would only confuse the consumer, and thereby cause the failure of DBS in America.

Harris added that his plan could be implemented with a number of smaller, high power Ku-satellites rather than one large one. By using smaller satellites, the initial costs are lower, with new satellites only being launched when the demand for more channels arose. This would reduce the start-up capital needed. Harris noted that start-up capital was the failing point of most DBS ventures to date.

Harris' plan would allow a single DBS system to compete directly with cable as a programming distribution service. While laws would have to be enacted or changed to enable U.S. DBS to become a reality, Harris feels that a unified DBS industry could take advantage Congress' current willingness to create competition for the cable industry to encourage the necessary changes.

Other panelists pointed out that Harris' proposal was not at all new. USSB had applied for a common space segment years before. Ellison from Primestar felt the the common space segment was an excellent idea, but he was worried about piracy of the signal. Harris pointed out that U.S.

lites, encryption systems, and compression systems—to happily join under one standard. Yet, there is a deeper-rooted problem. The drive for DBS is being led by the satellite and hardware manufacturers. Only a few would stand to gain under a united system, and no one wants to let their competitor benefit. The true winner in a united DBS system would be the programmers, who would be able to sell their programming in a new way to a wider audience. However, this group is not involved in DBS's development.

Ironically, it may be the bitter infighting within the DBS industry that could ruin DBS's future in America. As long as DBS systems are forced to compete against a number of other DBS systems and standards, it is doubtful that DBS will become a wide success in the U.S. and be capable to taking on the better-established and -organized cable industry. In Britain, which has a much smaller potential audience, but also lacks a strong cable industry, two competing DBS systems were not profitable, and only began achieving success after merging. Considering cable's strong penetration in the U.S. already creating a successful DBS venture will likely need cooperation rather than competition within the DBS industry.

## 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.

### Ticket Giveaways



Q: Our radio station promotes ticket giveaways. The DJ announces that a ticket will be given away for a specific concert or event. The DJ then reads a trivia question for listeners to phone-in at the station. The promotion concludes with the DJ playing a cart that announces the following: "Tickets given away at this hour are provided by [name of business], which is located at [address]. You may be the next winner by calling the radio station at [telephone number]." Does this procedure comply with FCC rules?

A: Yes it does. In order for ticket giveaways such as this to comply with FCC rules, the following restrictions must be complied with:

(a) The DJ announces the concert or event using neutral language. The DJ should not promote the concert or event, but merely identify it, and its date and location.

(b) It is OK for the station to ask the listeners to answer a trivia question and call the station. It is not OK if the listener is required to travel to a store, business or other location to qualify for participation in the giveaway. Likewise, a listener cannot be required to purchase something in exchange for participating in the giveaway, or in exchange for receiving tickets. (However, the station may ask the listener to visit the station to pick up the tickets. The station may also ask the listener to

sign a "form" to acknowledge that the person picking up the tickets is the winner, or is authorized by the winner to pick up the tickets.)

(c) The text of the cart message is also OK since it merely identifies the business and its location, and simply requires the listener to call the station. If the announcement on the cart were to describe the business in advertising form, or require the listener to call a toll number or visit the promoter's business to pick up the tickets—this would be improper.

### Music Legal on College TV?



Q: Our college TV station is producing a show that might ultimately be broadcast on the local cable TV system or on a national college cable network, such as U-NET. The student producers plan to use copyrighted songs as background music

*"We recently found out that one of our volunteer community programmers has been receiving money from a particular religious federation to purchase religious music to be aired on his show. None of this money has been received by the station, nor has the purchased music become part of the station's music library..."*

in the plot of the show and/or during the rolling of the credits. Is the use of such music in this manner permissible?

A: Yes, as long as the production and distribution of the show is on an educational, non-profit basis. The 1976 Copyright Act, as amended, contains several applicable provisions relating to the limitations of copyright exclusivity. Although the holder of a copyrighted work maintains exclusive rights to the reproduction, derivation, distribution, performance and display of the copyrighted matter, other parties may use the copyrighted work, without

the risk of copyright infringement, under certain circumstances.

Section 110 of the Copyright Act provides an exemption where the performance relates to the systematic instructional activities of a non-profit educational institution. In the above scenario, if the students were required to produce the show as part of the curriculum of a specific class or general track of studies, the exemption would apply.

Another section of the Copyright Act that would apply is Section 107, relating to "Fair Use." In this instance, where the musical work is being used in an educational context and in a manner devoid of any profits, use of such material would be deemed fair and equitable and not subject to exclusivity.

**A word of caution:** The mere fact that the program is produced on college premises does not automatically trigger an exemption. The production must have a reasonable connection with the student producer's educational curriculum.

challenge the merits of the proposal (usually with the submission of a rebuttal engineering showing) or submit a counterproposal that would preserve the power increase but not require your station to change frequencies. However, in order for your comments or counterproposal to be credible, you must submit a statement from a qualified engineer.

If the FCC ultimately approves the upgrade, contrary to your comments or counterproposals, you will have to move. But cooperation early on can lead to a happy ending for all parties.

In New York state recently, commercial station WMNM-FM applied for a power upgrade. The FCC wanted to approve it. However, engineers determined that the higher power would interfere with WRMC-FM's signal, the existing station at Middlebury (VT) College, on a nearby frequency. Therefore, in its upgrade application, WMNM proposed that WRMC move further down into the noncommercial band to avoid interference. But the new proposed frequency would have conflicted with the previously-submitted application of St. Lawrence University for a new station on that frequency.

Instead of a fight, the engineers of the three stations worked out a compromise: another frequency was found for WRMC that would not cause interference with either the upgraded WMNM or the proposed St. Lawrence University station. In addition, WMNM promised to reimburse WRMC for the costs of switching frequencies. (This is a legally supported request, by the way, but some colleges may not realize they can get those expenses covered.)

### Fining Novices



Q: If a college radio station is staffed with "novices" who have not yet learned all applicable FCC rules and regulations, could the station be fined for a rules violation related to non-awareness or ignorance?

A: The premise of this question is troubling. Although some radio sta-

tions are licensed to colleges and universities, students should not use actual on-the-air time as basic training sessions. A federally licensed entity such as a radio station should not serve as a classroom. Non-commercial stations are licensed to promote alternative, educational programming. These stations must comply with all applicable federal and state regulations, just as their commercial counterparts do.

#### Bad Advice

Q: Recently we called the FCC about our station's use of an emergency antenna, and what steps we needed to take to comply with applicable rules and regulations. Later, we found out that the advice given to us over the telephone was incorrect. Could we have been cited or fined for relying on incorrect information told to us by an FCC staff member over the telephone?

A: Most definitely, yes. The FCC has ruled over and over again that telephone inquiries to its staff should not be relied upon. To begin with, callers often do not tell the "whole story," thereby jeopardizing a well-reasoned response. In addition, all FCC staff do not necessarily know

every new rule change and revision. And, if the situation presented is new or novel, the staff might have to meet and discuss the matter, regardless of the strong opinion of one of its members.

One way to avoid a problem such as this is to ask the staff member to confirm his/her advice in writing. The FCC will often agree to do this. Then, once you have something in writing, you will be protected if that written advice later turns out to be wrong.

#### Emergency Antenna

Q: What are the rules regarding use of an emergency antenna?

A: Erecting an emergency, temporary antenna is permitted only if the authorized main and/or auxiliary antenna(s) is (are) damaged and cannot be used.

You do not need prior FCC approval to erect and begin emergency antenna operations. However, within 24 hours after commencing use, a letter or telegram must be sent to the FCC notifying them of the facts and circumstances surrounding the incident causing the authorized antenna damage, and requesting authority to

continue using the emergency antenna for a certain specified time. The letter or telegram should include a description of the damage to the authorized antenna, a description of the emergency antenna, and the station's operating power with the emergency antenna.

#### Volunteer DJ Payola?

Q: We recently found out that one of our volunteer community programmers has been receiving money from a particular religious federation to purchase religious music to be aired on his show. None of this money has been received by the station, nor has the purchased music become part of the station's music library. Is there any problem with this arrangement?

A: No, since the programmer is a volunteer and not a station employee, and because the station is not enhancing its music library as a result of this arrangement. Please be ad-

vised, however, that the situation would be troublesome if the religious group forced the programmer to promote specific musicians or bands. Similarly, there would be a "payola" problem if the programmer received the music directly from the music companies to promote specific musicians or bands. But, in this instance, the religious federation is merely providing funds for the programmer to produce his show, without any editorial restrictions (other than the music must be relevant to that specific religious heritage).

*Editor's Note: If this volunteer programmer had been a student withies to the station because of academic course requirements, etc., the answer to the above could be different. As with any legal matter, the specifics of each case can lead to different decisions even in similar scenarios. Call NACB at 401/863-2225 if your station faces a sticky situation with legal ramifications.*

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► Page 29

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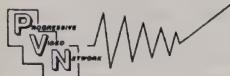
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- 5 Judybats, Native, Sire
- 6 Crunch-O-Matic, Antiplastic, Polygram
- 7 Trash Can Sinatras, Obscurity, Polygram
- 8 Real Life, Kiss, Curb
- 9 Kitchens of Distinction, Drive, A&M
- 10 Raw Youth, Tame, Rhino
- 11 Primus, Too Many Puppies, Caroline
- 12 Ohio Bang, Three, Mute
- 13 Dark Side, Angels, Beggars Banquet

Week of March 15

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Jesus Jones, *Doubt*, SBK

Kitchens of Distinction, *Strange Free World*, A&M  
Dinosaur Jr., *Green Mind*, Sire/Warner Bros.

Screaming Trees, *Uncle Anesthesia*, Epic

Daniel Ash, *Coming Down*, Beggars Banquet/RCA

Eleventh Dream Day, *Lived To Tell*, Atlantic

Material Issue, *International Pop Overthrow*, Mercury

Divinyls, *Divinyls*, Virgin

R.E.M., *Out Of Time*, Warner Bros.

Pop Will Eat Itself, *Cure For Sanity*, RCA

Front 242, *Tyranny For You*, Epic

Butthole Surfers, *Piouhgd*, Rough Trade

Feebles, *Time For A Witness*, A&M

Week of March 22. Courtesy of CMJ.

Screaming Trees, *Uncle Anesthesia*, Epic

Pop Will Eat Itself, *Cure For Sanity*, RCA

The Darkside, *All That Noise*, Beggars Banquet/RCA

Jesus Jones, *Doubt*, SBK

Daniel Ash, *Coming Down*, Beggars Banquet/RCA

Front 242, *Tyranny For You*, Epic

Meat Beat Manifesto, *99%*, Mute/Elektra

Ride, *Nowhere*, Reprise/Sire

KMFDM, *Naive*, Wax Trax

Eleventh Dream Day, *Lived To Tell*, Atlantic

The Hollow Men, *Cresta*, Arista

Lush, *Gala*, 4AD/Reprise

Naked City, *Torture Garden*, Shimmy Disc

Week of March 1. Courtesy of Rockpool.

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San Marcos, CA • 619/744-1150, x5576  
Week of 2/18/91 (songs)

1. Frazier Chorus, *Cloud 8*, Charisma
2. Divinyls, *I Touch Myself*, Virgin
3. Daniel Ash, *This Love*, Beggars Banquet
4. The Fixx, *How Much Is Enough*, Impact
5. Graham Parker, *They Murdered the Clown*, BMG
6. Susanna Hoffs, *Wishing on Tails*, Columbia
7. Hollow Men, *The Moon's a Balloon*, Arista
8. Material Issue, *Trouble*, Polygram
9. Blacksmith Union, *Liberation*, BSU
10. Steve Winwood, *Come On and Dance*, Virgin
11. Course of Empire, *God's Jig*, Carpedium
12. Rhythmic Tribe, *Goia See Your Eyes*, Zoo Entertainment
13. Pop Will Eat Itself, *X742*, RCA

**KMSC-FM • Morningside College**  
Sioux City, IA • 712/274-5684  
Week of 3/4/91 (songs)

1. Sting, *All This Time*, A&M
2. Mariah Carey, *Someday*, Columbia
3. Tesla, *Signs*, Geffen
4. Madonna, *Rescue Me*, Warner Bros.
5. Alias, *Waiting For Love*, EMI
6. Wilson Phillips, *You're In Love*, SBK
7. Trade Spencer, *This House*, Capitol
8. Chicago, *Chasing The Wind*, Reprise
9. Janet Jackson, *Saints of the World*, A&M
10. Poison, *Ride The Wind*, Capitol
11. Tevin Campbell, *Round and Round*, Warner Bros.
12. LL Cool J., *Around The Way Girl*, Columbia
13. Styx, *Show Me The Way*, A&M

**KNLU-FM • Northeast Louisiana U.**  
Monroe, LA • 318/342-4073  
Week of 2/25/91 (songs)

1. Jesus Jones, *Right Here, Right Now*, SBK
2. Daniel Ash, *This Love*, Beggars
3. Book Of Love, *Alice Every Day*, Sire
4. Indigo Girls, *Watershed*, Epic
5. The Fixx, *All Is Fair*, Impact
6. Chagall Guevara, *Violent Blue*, MCA
7. Blake Babies, *Out There*, Manhatt
8. Divinyls, *I Touch Myself*, Virgin
9. Soup Dragons, *Mother Universe*, Big Life
10. Lush, *Sweetness and Light*, 4AD/Reprise
11. Falling Joys, *Shot In The Europe*, Netwerk
12. Van Morrison, *She's My Baby*, Mercury
13. Will & The Bushmen, *Book Of Love*, SBK

**WDBK-FM • Camden County Coll.**  
Blackwood, NJ • 609/227-7200 x 441  
Week of 3/3/91 (albums)

1. London Beat, *In the Blood*, Radioactive
2. Elvin Bishop, *Don't Let the Bossman... Alligator*
3. Little Charlie & The Nightcats, *Captured Live*, Alligator
4. Modern Logic, *Rain Dance*, Greentrick
5. (Various Artists), *Brooklyn Beat Vol. III*
6. Big Joe Maher, *Good Rockin' Daddy*, Powerhouse
7. John Mooney, *Telephone King*, Powerhouse
8. Travis Haddix, *Winners Never Cry*, Ichiban
9. Legendary Blues Band, *UB Da Judge*, Ichiban
10. Smokehouse, *Let's A Swamp While*, Ichiban
11. Sonny Rhodes, *Disciples of the Blues*, Ichiban
12. Joe Lour Walker, *Live at Slims*, Hightone
13. John Wesley Harding, *The Name Above The Title*, Ichiban

**WEMC-FM • Eastern Mennonite Coll.**  
Harrisonburg, VA • 703/432-4288  
Week of 3/3/91 (songs)

1. Bob Hardy, *Runaway*, Regency
2. Whiteheart, *Powerhouse*, Star Song
3. The Alarm, *Unsafe Building*, IRS
4. Idle Cure, *Talk It Out*, Frontline
5. Stephen Wile, *Teenage Mutant Youth Member*, Star Song
6. The Throes, *Tell*, REX
7. Mastedon, *Run To The Water*, Pakadem
8. Jacob's Trouble, *Look At You Now*, Frontline
9. Mad At The World, *Narrow Road*, Alarma/Frontline
10. The Stand, *Heartbreak Town*, Wonderland
11. Hailo, *Sing (Of His Glory)*, Pakadem
12. Edin Adahl, *This Fire*, Frontline
13. The Reign, *Running Out Of Time*, Image

**WFAL-AM • Bowling Green State U.**  
Bowling Green, OH • 419/372-2195  
Week of 3/4/91 (songs)

1. The Knack, *Rockets O' Love*, Charisma
2. The Black Crowes, *She Talks To Angels*, Def American
3. Drivin' N Cryin', *Fly Me Courageous*, Island
4. Firehouse, *Don't Treat Me Bad*, Epic
5. The Fixx, *How Much Is Enough*, Impact/RCA
6. Rie Emmett, *Saved By Love*, Charisma
7. King's X, *We Are Finding Who We Are*, Megaflores/Atlantic
8. George Thorogood, *If We Don't Start Drinking...*, EMI
9. Blue Rodeo, *Till I Am Myself Again*, East/West
10. Queenseyre, *Silent Lucidity*, EMI
11. Saljon Kick, *What You Say*, Atlantic
12. Roger McGuinn, *King Of The Hill*, Arista
13. Nils Lofgren, *Valentine*, Rykodisc

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1. Pop Will Eat Itself, *Cure For Sanity*, RCA
2. Front 242, *Tyranny for you*, Epic
3. Ice T, *New Jack Hustler*, Sire/Giant
4. Material Issue, *International Pop Overthrow*, Polygram
5. Chris Connely, *Slowaway*, Wax Trax
6. Mouth Music, *Mouth Music*, Rykodisc
7. Eleventh Dream Day, *Lived To Tell*, Atlantic
8. Nova Mob, *The Last Days of Pompeii*, Rough Trade
9. Godflesh, *Street Cleaner*, Combat/Inflect
10. Funeral Party, *Funeral Party*, SoundBox
11. The Darkside, *All That Noise*, Beggars Banquet/RCA
12. The High, *Wherever Soon*, Polygram
13. Kitchens of Distinction, *Strange Free World*, A&M

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Hattiesburg, MS • 601/266-4287  
Week of 2/7/91 (songs/albums)

1. Jane's Addiction, *Ritual De La Habitual*, Warner Bros.
2. Jesus Jones, *Doubt*, Sire
3. Screaming Trees, *Uncle Anesthesia*, Epic/Sony
4. The Nancies, (demo cassette), n/a - local
5. Brand Nubian, *All For One*, Elektra
6. Chickasaw Mudd Pie, *8 Track Stomp*, Wing/Polygram
7. Eleventh Day Dream, *Lived To Tell*, Atlantic
8. Yo La Tengo, *"Here Comes My Baby"*, Bar/None
9. Social Distortion, *Social Distortion*, Epic
10. Spin Doctors, *Up For Grabs*...Live, Epic/Sony
11. Smashing Pumpkins, *"Tristeza / La Dolly V"*, Subpop
12. Public Enemy, *"Burn Hollywood Burn"*, Def Jam/CBS
13. (Various Artists), *Dick and Cover*, SST

Major by Barry Jekkel  
Indie & Unsigned by Sandy Masuo

**MAJOR:** The Feelies, *Time For A Witness*, A&M: 213/856-2611

Hot on the heels of last semester's teasing re-release of *Crazy Rhythms*, The Feelies' first album, comes *Time For A Witness*. Basically recorded in about five days, *Time* offers a side to the Feelies that we have not witnessed before.

This band, which has become a staple of most college playlists over the last four or five years, is emerging in a new way, taking the raw energy that was the driving force of the past and using it, rather than trying to produce it out of the final mix as on previous albums. The drums are loud, the guitars menacing at times, dulcify or jangly at others, and the vocals meld with the harmonies, rather than steeping all over them. I don't mean that the Feelies have become a changed band, for their sound is still essentially the same, yet they seem to be doing what they want this time. Contemplative and resonating, their record kicks at the right time and lays down in all the right places.

Featuring 10 new tracks, including a cover of the *Stooges*' classic "Real Cool Time," I think the Feelies have come into their own this time. Highlights include the title track, as well as "Sooner or Later," both of which are upbeat and jumpy in the way we expect the Feelies to perform. On the other hand, during "Find A Way," mellow guitars lull you into a sense of daydreaminess, carrying you right into a *Lou Reed*-esque tune called "Decide." Also, don't pass up "For Now." It's a great thought-provoker with a real hook.

The best thing about this band is that they have originality and a style of their own, not like the corporate 'college rock' bands that a lot of the major labels try to pawn off on you. The sound is refreshing and will be an asset to your alternative playlists as well as possibly catch the ears of quite a few of your rock 'n' roll listeners.



**INDEPENDENT:** Crunch-O-Matic, *Caution: Do Not Play, Smash*: 312/751-0020

Like a lot of industro-techno-dance units, **Crunch-O-Matic** create the illusion of aloof impenetrability—from album title to cryptic liner-notes and airtight production. Unlike most industro-techno-dance units, however, they seem to understand that the power of the genre stems from the organization of cold electronic sounds and their juxtaposition with the organic warmth of a solid groove (the

only "live" playing credited in the album is Earl Talbot's drumming). The rhythm begs you to commune even if the rest of the music screams alienation.

Though there are no vocals as such on *Caution: Do Not Play*, **Crunch-O-Matic** don't ignore the fact that the human voice is a crucial point of reference in the music and create catchy ostinatos with

samples of spoken phrases. The opening track, "Override," ropes you in with relentless repetitions of "relentless repetition" locked within layers of acrid guitar that shear through a throbbing rhythmic vortex. "Slaughter House" applies the rough edge of grunge goths like Specimine to the anti-septic dance continuum of **Nitzer Ebb**, with rumbling, distorted vocalizations chomping through a pressurized funk jungle. "Caution" is a torrent of rhythm that mutates, melts and invades your system and eventually leaves you afloat in a hypnotic dispersion of rhythms in electronic space.

"Sex-O-Matic" swirls frantically around a barbed, stuttering vocal snippet, "What is this sexist shit?" while "Earthquake" relaxes into a slow grind with vague Caribbean overtones that creep in amid an assortment of electronic flourishes, and "Comatose" is a surreal story built from various sound bites. With a mildly unsettling "Call the blood bank" hovering in the background, snippets of sirens, paramedic comments like "What did you take besides nitroglycerin?" vie with anxiety ridden guitar outbursts for the spotlight.



*Top left: The Feelies' members (l. to r.) Dave Weckerman, Stanley Demeski, Bill Million, Brenda Sauter and Glenn Mercer; Above: Crunch-O-Matic*

It is gratifying to hear a high tech band that creates an alluring flood of sound seeded with enough of their home made samplings to keep you afloat, proving that you don't need to rip off other people's tunes to make the medium effective.

**UNSIGNED:** Mozamba, *Rhythm 'N' Blues*: 617/696-6516

The rhythm component of *Rhythm 'N' Blues* is resolute and agile enough to provide the perfect complement for the blues component, which shifts easily from cool jazz to brash funk to tinges of reggae with a graceful nonchalance.

"Life Is Round" starts things off with an intro that imitates the sound of an orchestra tuning up, but quickly plunges into big fat horn sounds gusting over a rhythmic landscape that features richly detailed percussion. After a while jazzy, laid back rap passages work their way into the picture, to be silenced by a gleaming, pounding base solo that sets off a horn injected double time close.

"African Spirit" incorporates horns and an electric bass clarinet solo into the mesmerizing rhythmic interplay that is the basis of West African drum music. "Bending and Weeping Like a Willow" does indeed bend and weep with Stan Strickland's smokey vocals coiling around Dave Fiuczynski and Duke Levine's inflamed guitar soloing. "Spirit Voice" and "Flamingo" are both reggae-influenced numbers, the first blanketed in a warm layer of horns featuring Bob Mintzer's tenor sax solo soaring above it all, the latter eliciting an almost doo-wop ambience—like a cross between **The Platters**' "Great Pretender" and **Bob Marley's** "Three Little Birds."

It's not an easy task to make an ensemble of fourteen players run smoothly, but throughout *Rhythm 'N' Blues*, Mozamba is as cohesive as the tunes they purvey.

compiled by Glenn Gutmacher

**Legal Aid to Student Broadcast News:** The Student Press Law Center in Washington, DC, has created a new toll-free service to prevent colleges and universities from covering up campus crime. For advice on gaining access to campus crime police reports only, call 1-800-488-5242. For legal advice and other aid on other broadcast news issues, call 202/466-5242. (Source: *Student Press Review*)

**Moving Towards DJ Fee Waiver:** The FCC is beginning to make sympathetic signals towards college broadcasters on the \$35 DJ fee for the Restricted Radio Telephone Operator permit. According to a well-

placed source, the FCC will not eliminate any license fee across the board. However, talk at the FCC and Capitol Hill is leaning towards either developing an exemption for college stations or to postpone the fee to college broadcasters until they join a commercial station. No timetable for action has been announced. Member stations that receive the *NACB Newsletter* will be updated as news develops. (Source: NACB)

**Broadcast News Staff Grows Slightly:** The Radio-Television News Directors Association annual national survey revealed that independent TV stations increased their total news workforce by about 20%

last year for the second consecutive year. About 20% of medium and large market stations added a full-time newscaster. These were largely offset, however, by major market TV network affiliates, which dropped 1-2 staffers on average in 1990, and major market radio stations, which dropped an average of one newscaster. (Source: RTNDA)

**900 Numbers OK on Non-Commercial Stations:** After investigation by NACB's legal counsel, the FCC has approved use of 900 numbers as a fundraising vehicle at non-commercial radio and TV stations. The first station expected to install one is WSOU-FM/Seaton Hall University, which first contacted NACB to look into the issue. Stations can carry such material as upcoming specialty shows on air, area concert updates, and—since it's a phone line and not a broadcast—even full-fledged ads. (Source: NACB)

**USIA Donates Satellite Dish Antennas:** Independent and national TV stations in countries with emerging democracies, including nations in Central and Eastern Europe, will receive the antennas later this year. In the past year, USIA has donated C-band dishes to TV stations in Czechoslovakia, Hungary, Mongolia and Romania. The action follows a directive from President Bush. USIA hopes to expand the network of stations carrying its Worldnet satellite TV service, featuring U.S.-produced current affairs and public service programs with international appeal. Selected U-NET programs are expected to be added soon to Worldnet's offerings. (Partial source: *TV Technology*)

**NAB Endorses DAB System:** The National Association of Broadcasters has endorsed the Eureka 147 digital audio broadcasting (DAB) system in North America. Eureka was successfully tested in Canada and elsewhere last fall, but it would require a new set of frequencies (and new consumer radios to receive them). Another problem: NAB's proposal does not allocate frequencies to existing Class D (10-watt), carrier current or cable radio stations. However, a new "in-band"

DAB system was proposed in March which would allow a digital signal to accompany the current analog signal within the existing frequency spectrum structure. DAB is expected to phase out FM and AM within the next decade. The World Administrative Radio Conference in Europe next year should help determine the timetable and the system to be implemented. (Partial source: *Radio World*)

**SUNY to Provide Telecourses to ME/U:** The State University of New York (SUNY) system will be producing telecourses for cablecast on the Mind Extension University network. The two-year agreement also covers publicity by SUNY for ME/U to 7,000 high and elementary schools in the Northeast U.S. (Source: *Multichannel News*)

**NPR Program Segment Not Indecent:** The FCC recently ruled a 1989 "All Things Considered" segment about a reputed organized crime figure in which he uttered expletives was permissible, partly because the words in question were an integral part of a *bona fide* news story. (Source: McCabe & Allen)

**New Music Publication Debuts:** The *Monthly Music Report*, published by all genre, Inc., of Waltham, MA, debuted in February. The multipage newsletter format purposely avoids reviews as employed in other music trade publications. *MMR* lists all music they discover, letting the artists tell you about their releases. Issues come with a "Just Listen" compilation cassette of assorted new music. The publication sports a strong editorial stance towards the record/music industry as well. For information, call 617/499-7952. (Source: all genre, Inc.)

**Discovery Buys Learning Channel:** The Learning Channel, a sizable and growing national cable network, was sold to The Discovery Channel to help cover financial woes at parent company Infotechnology, Inc. Intrigue on this deal exists because Lifetime Television backed out of purchasing TLC when TCI, the U.S.'s largest cable operator and a part owner of Discovery, said they would re-

## Conferences & Events

Events with underlined dates are particularly relevant to college broadcasters.

### MAY

2: "Career Day" seminar, sponsored by the 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.

6: "Video & Computers: Converging Technologies" videoconference. Also covers video compression and fiber optics. Also live seating at William Paterson College, Wayne, NJ. For free download rights, call Cathy DiFrancesco: 201/420-0334.

6-9: Nebraska Videodisc Design/Production Group symposium. Lincoln, NE. Eva Bachman: 402/472-3611.

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. Nashville, TN. 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.

22-24: Annual Telephermis Open House: Digital Video Up Close. Jobs, training programs, financing. 212/277-5100 or 1-800-343-9500 (1990; call in late Feb for 91 theme & date)

28-31: Public Telecommunications Financial Mgmt. Assn. annual conference. St. Louis, MO.

place TLC with competitor channel Mind Extension University on all their cable systems, rather than absorb a TLC rate increase proposed by Lifetime to help cover the purchase. With Lifetime out of the picture, Discovery was able to buy TLC at a bargain price. (Partial source: Multichannel News)

**Bidding War for FNN:** The other part of Infotechnology's cable holdings, the Financial News Network (FNN), is being pursued by a partnership between Dow Jones and Group W, versus NBC's Consumer News and Business Channel (CNBC). CNBC has had trouble making inroads among cable operators for carriage, but the FNN acquisition would add 25 million non-duplicative cable subscribers and virtually insure success for the network. However, Federal Trade Commission is investigating a FNN-CNBC combo as a possible anti-trust violation. (Source: *Broadcasting*)

**Minority Media Financiers:** Since the 1977 founding of Syncrom, their Washington, DC-based venture capital firm, Herbert Wilkins and Terry Jones have quietly channeled more than \$200 million into the start up of more than 50 TV and radio stations, cellular phone systems, video production companies, cable TV outlets and publications owned or co-owned by blacks. Most of the investments have proven to be winners: Syncrom has averaged a 30% rate of return since its founding. Minorities currently own only about 2% of U.S. media even though they comprise 20% of the population. Several insiders predict Syncrom's biggest deals to help alleviate this are yet to come. (Source: *Washington Post*)

**Getting Forms Without Forms:** The FCC recently created Form 207 (the "form request" form) in order to obtain other FCC forms. NACB recently learned of a short-cut to the new process, however. Simply submit a written request for the desired form(s) to the Office of Congressional and Public Affairs, FCC, 1919 M St., NW, Washington, DC 20554. Be sure to include the proper form number(s) and title(s) as found in the

FCC Rules. But let's not abuse this loophole or it might not remain a fast route to get forms. It's better to keep a few extra Form 207's around the station. (Source: *Radio World*)

shelved until the economy improves. In the meantime, however, PBS has created a non-profit distribution subsidiary to sell programs by its major producing stations to cable, as well

van would. The van's appearances are heavily promoted, bringing in major ad revenue and improving community image. (Source: *CableVision*)



**Invented Quotes Case Affects Docudramas:** HBO and five movie studios have backed writer Janet Malcolm in a suit by a psychotherapist who claims she libeled him by attributing made-up quotes in a published article and book. HBO is worried that if a fabricated quote gives a libel plaintiff legal ammunition, the network could be vulnerable. "Invented quotations are essential to docu-dramas," stated the HBO petition. (Source: *Multichannel News*)

**New Football League on Cable:** USA Network was expected to begin launching cablecasts of the new World League of American Football on March 23, along with a large national consumer promotion. The league has teams in North America and several European cities, although name players have yet to be signed. They do not expect problems with advertising sales unless the Persian Gulf war escalates. (Source: *Multichannel News*)

**PBS Adds Cable Syndication, Drops Discovery Tie-In:** A proposal between PBS and The Discovery Channel to start a new educational cable network has been

as sales to DBS and other emerging telecommunications services. (Source: *Multichannel News*)

**Recording Academy Head Speaks on College Radio:** In a critique of commercial radio conservatism, National Academy of Recording Arts & Sciences (NARAS) president Michael Greene stated in an article in the February *Grammy* magazine: "If it weren't for public and college radio I fear that many of the most popular new forms of music which are emerging dominant in the rest of the world would have little or no chance to be heard in the U.S. at all." (Source: *Grammy* magazine)

**BYU Radio Collection:** Bonneville International has donated some 1,000 antique broadcasting pieces to Brigham Young University, including the original microphone used by President Roosevelt for his fireside chats. (Source: *Broadcasting*)

**Cable TV Copies Radio:** Cox Cable's Super Van is designed for promotional tie-ins with local advertisers and sponsors. While it is not for live cablecasts, the van—with a wall of nine TV monitors in back—does everything else a radio remote

**FCC Proposes Spectrum Fee:** Although the FCC plan to levy fees on stations based on a percentage of income is dead in the water, a new proposal to charge for occupying radio frequencies on the spectrum—ranging from \$100 for a non-commercial station up to \$500 for large commercial stations—has some support. As expected, broadcasters are lobbying hard against this one. (NAB's *Radio Week*)

**Cable Programming to Grow Locally:** "The next big development in cable programming," said NCTA president James Mooney earlier this year, "will be local programming." One example is "The Pulse," a bi-weekly show of national and local bands in a range of musical styles shown on 24 Chicago-area cable systems. (Source: *CableVision*)

#### FCC Authorizations

►

**New Broadcast Stations:**  
90.7 FM, Washington State U., Ellensburg, WA  
WFSU-FM, Florida State U., Tallahassee, FL

**New Call Signs:**  
KUAZ-FM, Univ. of Arizona, Tucson, AZ  
KWVA-FM, Univ. of Oregon, Eugene, OR  
KZPJ-FM, South Plains College, Levelland, TX  
WONB-FM, Ohio Northern U., Ada, OH  
WWTA-FM, Tabor Academy, Marion, MA

**New Satellite Uplink Stations:**  
Massachusetts Bay Cmty. Coll., Wellesley Hills/Norfolk, MA  
Nebraska Educ. TV Commission (5 sites in NE)  
San Diego State U., San Diego, CA  
Troy State University, AL

**Broadcast Stations On-Air as of 2/28/91:**  
FM Educational- 1,453 • Other FM- 4,420 •  
AM- 4,990  
UHF Educational TV- 229 • VHF Educational TV- 124  
UHF Commercial TV- 563 • VHF Commercial TV- 553  
UHF Low Power TV- 642 • VHF Low Power TV- 194  
FM Translators & Boosters- 1,864  
UHF Translators- 2,270 • VHF Translators- 2,709

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

compiled by Glenn Gutmacher

If you have recently held a successful station promotion, event, or have some other newsworthy item that you'd like to share with the college broadcasting world, call it in or send a press release (with B&W photos, if possible) to: "Station News," College Broadcaster magazine, Box 1955-B.U., Providence, RI 02912. If you have questions or want more information about an item below, call NACB at 401/863-2225.

## ACRN DJ Marathon

Ben Williams and Chris Hall, two DJs at ACRN-FM cable 99.3 at Ohio University in Athens, OH, plan to raise money for the Athens AIDS Task Force and break the Ohio state radio marathon record by staying on the air for 119.3 hours.

The 99.3 + 20 Hour Marathon, which coincides with the station's 20th anniversary in radio, will begin at 9 p.m. on Monday, April 1, and end at 8:20 p.m. on Saturday, April 6, during the station's 20th anniversary banquet. The DJs will present the AIDS Task Force at the banquet with a check for all funds raised.

ACRN already holds the state record for two disc jockeys remaining on the air for one period of time. That 99.3 hour marathon in 1989 was to benefit Springfest, a university-sponsored concert.

## Day of Decency

The University of California Radio Network (UCRN) sponsored a "Day of Decency," a special day of events focusing on political, cultural and social elements of censorship in the arts. The nine UCRN stations and several others participated, letting the public know of what has been happening to limit artistic expression through art fairs, public speeches, mobile DJ remotes and in-studio broadcasts. Much of the programming was pre-produced by notable musical, literary and visual artists and sent by tape ahead of time to participating stations for airing at various times during the day. A similar event is being planned for the future among midwest college stations.

## "Live at Eight" Faces Censorship

Washington State University/Pullman's campus newspaper *The Evergreen* reports that producers of Cable 8 Productions' "Live at Eight," a TV

sitcom aired nationally on U-NET-TV, "are being warned to tame their scripts or risk discipline and possible takeover by faculty and administrators." The uproar results over a sketch in a recent broadcast focusing on bigamy, Mormon ownership of the Coca-Cola company and the stereotypically large size of Mormon families. The two complaining faculty are said to be Mormons.

ethics of MTV showing Madonna's risque video. Bruce Kopp, news anchor at the NBC affiliate in Indianapolis gave the keynote speech at end of the day on jobs in broadcast news. Also in attendance was the campus' WISU-FMca, which will be assisting in planning next year's Multivisions. "I was really impressed with the quality of the speakers," said WISU station manager Keryn Chirnside. The first-time event was open to all students for \$10 admission, attracting 55 people. The Union Board plans to make next year's event bigger by bringing in media job recruiters and radio industry speakers.

## KSJS Enjoys Being #1



KSJS staff proclaim #1 status during a recent staff meeting

The station feels that the new requirement of submitting scripts to a faculty review board represents censorship by prior restraint. However, because the show is state-funded, the school claims it has the right to control program content.

## Brown TV on Cable Statewide

If your TV station can't get its own cable access channel, you may want to try what Brown University did. By teaming up with various departments at the school, the student station (BTV) put together a programming package for area cable systems. In March, Brown University and the Rhode Island cable interconnect approved the startup of the Brown Video Network, an hour of weekly programming that will be aired on all cable systems in the state. The time will be shared by BTV and the departments of Media Services (non-academic division, including A/V) and Modern Culture and Media (academic department).

## Multivisions Conference

In February, Indiana University's Union Board sponsored the first annual "Multivisions" conference, run by the student TV station, Video Concepts, and the student ITVA (International Television Association) chapter. The program included seminars on such topics as children's TV and the

representatives to NACB's 3rd Annual West Coast Conference, held on the campus of USC in Los Angeles in March.

## Mobile DJ \$\$

WISU-FM cable at Indiana University-Bloomington, IN recently started a dance night at a local pizzeria that was traditionally slow one night of the week. WISU gets 10% of pizza and drink sales and charges \$2 admission (\$1 for those with a WISU card) at the door. WISU makes about \$400 each night. Record companies are generous in supplying giveaways as well, sponsored by a different label each week. (Epic and Nettwerk Records did the last two.) WISU has already paid off the DJ sound and light equipment they bought this year. In addition, the station is also the least expensive mobile DJ service around, and has picked up a lot of business handling fraternity and campus group parties/dances.

## KJHK Adds ABC

This semester, the University of Kansas radio station, KJHK-FM, has begun incorporating network sound bites into its newscasts. The ABC Radio network usually only accepts commercial stations as affiliates, so this arrangement represents a coup for KJHK in its market.

# Broadcasting Term Overseas

by Glenn Gutmacher

If you're looking for an exciting experience in the broadcasting field, why limit yourself to the U.S.? Incredible opportunities in the industry exist overseas, where traditional broadcasting is growing more rapidly than here.

While you're still in school, a great way to learn about such opportunities and enjoy the cultural experience of a lifetime is to spend a semester or summer abroad at a university with broadcasting facilities.

Thanks to the many contacts NACB has amassed since its founding, *College Broadcaster* has compiled a list of several university-based broadcasting entities overseas that are interested in working with U.S. college broadcasters.

Unfortunately, many of these institutions do not have formal academic and internship programs set up, nor do they have financial bases established to cover housing and other

expenses. That means the motivation to do the legwork falls upon you. However, if your school is open to non-traditional learning experiences, you may be able to put together a proposal that earns you course credit equivalent to a semester at home (especially if you're a broadcasting major) with overseas expenses covered by a grant from the college. Indeed, many college departments have discretionary funds set aside for creative projects such as this, although the funds are typically applied for and used only by graduate students and faculty for research-oriented projects.

If you are interested in broadcasting abroad but want to be involved in a more established college program, contact the office in charge of academic study abroad or career services office at your college or at a

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## Partial List of International Stations

(Unless followed by "college" in italics, the listing is a commercial station or network)

### Australia

- 2NUR-FM, Newcastle University, Newcastle, AUSTRALIA 2300—*college*
- 3MU Cable FM Radio, Monash University, c/o Union Bldg., Wellington Rd., Clayton, Victoria, AUSTRALIA 3170 (tel: 011-61-03-565-3129; fax: 565-4735)—*college*
- KZFM, 24 Victoria Street, Carlton, Victoria 3053 AUSTRALIA (tel: 011-61-03-662-3377; fax: 662-3432)

### Canada

- Global Communications Ltd., 81 Barber Greene Rd., Don Mills, Ontario M3C 2A2 CANADA (tel: 416/446-5311, fax: 446-5449)
- Mark McCloud, President, National Campus and Community Radio Association (NCRA), c/o CFRU-FM Radio, Level 2, University Centre, University of Guelph, Guelph, Ontario N1G 2W1 CANADA—*college*

*Note:* Canadian college stations are typically licensed to student organizations, not to universities, so stations do not have academic ties. Thus to find out about course credit, rather than contacting NCRA, you may be better off with the Broadcast Educators Association of Canada. Contact: John Bradford, President at 519/753-1058, fax: 753-1682.

### Caribbean

- GEM Radio Network FM 94, c/o Caribbean Communications Company, Ltd., 330 E. Kilbourn Av., Milwaukee, WI 53202 (tel: 414/278-8458; fax: 273-5580)

### Corsica

- Radio FMR, Im. Girolata 1 Parc Billeolo, Ajaccio 20000, CORSICA (tel: 011-33-95-233691; fax: 208028)

### Finland

- Professor Jorma Mantyla, Yliopisto Radio 98.4, University of Tampere, P.O. Box 607, SF-33101 Tampere, FINLAND (fax: 011-358-31-157250)—*college*

For a more comprehensive list of international broadcasters, consult *The UpLinker*, available from Uplinger Enterprises (202/362-5700) and profiled in this month's "Book Review" column.

larger university in your area. Though they may not know specifically about broadcasting opportunities, if a "sister college" relationship exists between the college and universities in other countries, those places may be able to help you find a position at a public or commercial broadcasting entity there. For example, Ithaca College in upstate N.Y. has a college in London at which a number of its broadcasting majors spend a semester. In addition to normal coursework, students often arrange internships with such media firms as the BBC.

In anticipation of the official start of the European Common Market in 1992, the Academy of Television Arts and Sciences (the group that puts on the Emmy Awards, among other projects) is planning an inter-

### France

- Skyrock, 6 Rue Pierre Lescot, Paris 75001, FRANCE (tel: 011-33-01-42-468200, fax: 40-262643)

### Germany

- Radio Schleswig-Holstein, Funkhans Wittland, D-2300 Kiel 1, GERMANY (tel: 011-49-431-5870)

### Japan

- Japan College Chart (JACC) is an organization with 100 broadcasting association members at Japanese universities, loosely affiliated with CMU New Music Report in the U.S. Contact: JACC (Japan College Chart), Raison Corporation 901, 1-2-9, Kamimeguro, Meguro, Tokyo, JAPAN 153 (tel: 011-81-03-793-9049, fax: 03-793-8300)—*college*
- FM Japan, Nishiazabu Mitsu Bldg. 4-17-30, Nishiazabu Minato-Ku, Tokyo 106-88, JAPAN (tel: 011-81-03-797-7907; fax: 797-7906)

### New Zealand

- Radio B, University of Auckland, Private Bag, Auckland, New Zealand—*college*
- Radio Active, University of Wellington, Private Bag, Wellington, New Zealand—*college*
- Campus Radio, Canterbury University, Private Bag, Christchurch, New Zealand—*college*
- Radio New Zealand Ltd., Aurora House, The Terrace, Wellington, New Zealand (tel: 011-64-04-741555 (fax: 741440))

### Sweden

- Anne Chaabane, Head of Public and Int'l. Relations, Sveriges Lokalradio AB, Box 70490, S-107 26, Stockholm, SWEDEN (tel: 011-46-8-784-9800)—*public radio*
- Francois Benedetti, Director of RSR-Couleur 3, Radio-Télévision Suisse Romande, Maison de la Radio, La Sallaz, 1010 Lausanne, SWITZERLAND (fax: 011-41-021-323719)—*public radio*

### Switzerland

- Francois Benedetti, Director of RSR-Couleur 3, Radio-Télévision Suisse Romande, Maison de la Radio, La Sallaz, 1010 Lausanne, SWITZERLAND (fax: 011-41-021-323719)—*public radio*
- ATAS (Academy of Television Arts and Sciences) is currently running a highly competitive and equally rewarding internship program with host companies in the Los Angeles area covering some 25 work categories in the television industry, so one would imagine their international internship would be a high-caliber, well-organized program and experience. Those of you who are juniors or younger should call Muriel Cahn at 818/953-7568 for details.

Spending a term abroad is a move not to be considered lightly. While it may take some effort to create a worthwhile program that fulfills the requirements of your school and you, the rewards of the experience can be priceless.

compiled by David Waller

## WCKN-TV Clarkson University

Potsdam, NY

►

"A station on the brink of expansion" is how Programming Manager David E. Tobey describes WCKN-TV. Located in upstate New York, WCKN is a student-run station that airs its programs on the Potsdam New Channels Cable System. The station has a general staff of 35 whose hours range from just a few to nearly full-time each week, yet all staff members work on a volunteer basis.

Up until this semester, WCKN shared channel 8 on the cable system with the Weather Channel which limited WCKN's broadcasting hours. WCKN now broadcasts alone over channel 31, with approximately 40,000 potential viewers. The move allows WCKN to build its commitment to the community. As a Public Access channel, the station often airs shows from local sources. These often include programs from the university's Media Technologies Department. In addition, it airs a Community Calendar listing upcoming events in the area submitted by local residents free of charge and also airs U-NET programming. WCKN produces its own half-hour news program that airs on Thursday nights.

Sports is an integral part of the programming. In the fall, WCKN airs men's and women's soccer as well as an occasional rugby game. This is

followed in the winter by broadcasting Clarkson's Division I hockey team. Most of the audience feedback relates to hockey coverage. "We get phone calls from residents—on and off-campus—asking when games will be aired," Tobey said.

Tobey hopes that expanded sports coverage and station promotions at sporting events will increase viewership. Among the promotions planned is a deal with Coca-Cola to sell (or give away) reusable plastic cups at hockey games. The cups will entitle customers to refills at a small price and will give WCKN free publicity because they bear WCKN's logo.

The station also airs two game shows: one is a take off of the well-known "\$25,000 Pyramid" called "\$250 Pyramid," and the other is an original game show called "Cold Cash." The latter has three contestants answering questions, each worth \$15. The other two contestants may disagree with the answer. If they are right, they get \$5 each. In the second part of the round, contestants can buy prizes with the money they've accumulated. A computer screen is projected on the wall with four categories of prizes to choose from. Each prize has a particular value. To win, contestants must spend all their money without going over their prizes' total value. The university's residence hall association gave WCKN the budget for prizes, since it's considered a dorm programming activity.

Clarkson University has no communications major, so the station is considered a club and is

Want to tell the college broadcasting world about your station? Send a profile in the style here to:  
**College Broadcaster Station Profiles, Box 1955-B.U., Providence, RI 02912**

funded by student activities fees. As such, WCKN broadcasts the Student Senate meetings live every week.

WCKN did a late night comedy show last fall *ala* Johnny Carson. An independent group mostly from the campus theater club approached the station. The thespians wrote it and supplied the talent. "We taped it in front of a live audience; it went over real well," said Tobey. "It packed a 80-seat lounge; no one went away disappointed."

However, it is the technical production side, not the on-air programming opportunities—that intrigue the students who become WCKN's top staff. "This is a technical school, it's the behind the scenes jobs that are competed for [such as] technical director and camera[person]," said Tobey.

After 20 years in operation, the station has come a long way. "It only started out with one black-and-white camera." But now, with more sophisticated graphics and the ability to put together multicamera shoots (they have five cameras at a hockey game), programs have better production values which inspires higher quality program content. That's a new tradition WCKN intends to make long-lasting. ◀

## WOZQ-FM Smith College

Northampton, MA



Operating in the Connecticut Valley near four other colleges and various commercial stations is tough, but according to station members, WOZQ thrives in the surroundings. "We are the only alternative station in the area, and therefore, we have a very dedicated listenership," says Station Manager Suzanne Katz.

*"College radio might be a training ground for...commercial radio, but that doesn't mean it should be run as if it were a commercial station...There will be plenty of time for them to sell out to bureaucracy and commercialism later."*

In addition to running ticket giveaways with local nightclubs, WOZQ also sponsors on-campus concerts. Last semester, performers included Skin Yard, Gobblehoof, and Rumblepuppy. The emphasis on new, progressive bands extends beyond promotions and into the studio. According to Katz, the station has a "1/3 New Releases" policy. DJs must play one-third newly released material unless they broadcast specialty formats.

Speaking of formats, WOZQ publishes *Dirt*, a semi-annual magazine that includes interviews

with bands as well as columns written by station members. Katz says that this is WOZQ's way of reaching out to its listeners visually. Also in each issue is the station's format schedule. By dividing each day into nine time slots, WOZQ airs a variety of music ranging from women's to polka to Brazilian to jazz. This is in addition to the regular alternative rock that also gets substantial air time. The diverse format allows WOZQ to reach out to a diversified audience.

Diversity also lets WOZQ deal with a variety of community issues. The station runs regular PSAs that cover topics such as drug awareness and

help for battered women and children. It also works with local social service agencies including the American Red Cross and Casa Latina to better serve the community.

All Smith students and faculty members are eligible to be DJs. The unique and well structured training program, assigns a "sponsor"—a station board member or veteran DJ with at least two years' experience—to a group of five trainees. New members schedule training sessions with their sponsors and sit in on shows. Sponsors train in both on-air and production techniques. A comprehensive exam with written and practical parts is administered after the three week training period. All new DJs also serve as interns during their first year at the station, exposing

them to day-to-day operations from the perspective of different departments.

WOZQ manages to avoid the college radio trend towards "big business," wrote former Music Director Shannon Ward in a recent issue of *Dirt*. "It seems very few stations are run in the idealistic and integral way that WOZQ is run." She understands that "college radio might be a training ground for those who want to go on into commercial radio, but that doesn't mean it should be run as if it were a commercial station—let the DJs have fun while they're learning—it is possible. There will be plenty of time for them to sell out to bureaucracy and commercialism later."

"College radio is partially responsible to its audience, but it is more masturbatory than anything else," she added. "We do not resort to charts to find out what to play...at WOZQ we listen, we experiment, we read, and then play whatever we feel like. Whether or not a band is on a major label makes no difference, as long as the music has heart and soul."

"College radio will never 'break' [alternative bands] and it is not our job to do so," Ward declared. "Our responsibility...is to give our audience music that's in their face, and challenge their notions of what music is about...WOZQ is dedicated to giving its listeners something new and interesting—and maybe even something a little disturbing at the same time." ◀

**West Coast Conference**

NACB's Third Annual West Coast Conference was held in March on the

producer and recording artist Don Dixon will give the Closing Address.

The 2nd Annual Pennsylvania area Regional Conference will take place at Luzerne County Commu-

nities. Zager's work as executive producer of *On Campus*, the news magazine show airing on U-NET TV, was cited. He is also a member of NACB's Board of Directors.

Other scholarship awardees included Grace Anderson-Hamilton/New York University, Cynthia Boeke/University of Maryland, Wai

Eng/University of San Francisco, and Gerard Mitchell/University of Colorado at Boulder.

The SSPI awards dinner also added three distinguished veterans in the satellite field to the Satellite Hall of Fame: former COMSAT chairman Joseph V. Charyk, Frederic d'Allest of the Ariane-space project in France, and Scientific-Atlanta's Sidney Topol.

To learn how your station can affiliate with U-NET or how to submit programming for possible na-

tional syndication on the network, call Jeff Southard at 401/863-2225.

**Staff Changes**

NACB Executive Director, Steve Klinenberg, will be leaving the association this June. Klinenberg was

also a co-founder of NACB while an undergraduate at Brown University. Following in the steps of many NACB alumni, he plans to continue his career in the media industry. Carolyne Allen, NACB Association Director, also will be leaving the organization in

June to pursue a career in the music or media industries. NACB has



Steve Klinenberg

campus of USC in Los Angeles. The event attracted over 20 major media figures in California as speakers/panelists including NBC Productions' Garth Ancier, former "Family Ties" director Will Mackenzie, program directors from several top-ranking Los Angeles stations, Greg Steele of "Rockline", and major label reps. Students and faculty from schools in California, Utah and Washington attended the special one-day conference.

The featured panels on "The Press and the Pentagon" and "Gender Biases: Hiring and Its Influences on Programming in the Media Industry" were extremely well received. During lunch, winning programs from the Academy of Television Arts & Sciences' 1991 College Television Awards were screened indoors while host radio station KSCR-The Underground spun tunes outdoors. NACB's thanks go to the staff of KSCR and the support of the USC Department of Journalism for pulling off this incredible conference. The conference was made possible by support from the Joseph Drown Foundation and the Skirball Foundation.

**Pennsylvania Area & Southern Regionals**

As we go to press, two other NACB Regional Conferences of College Broadcasters will soon occur. NACB's first Southern Regional Conference will be held on the weekend of April 19-21 at Georgia State University in Atlanta. This event promises to be our best regional yet, as former Armed Forces DJ Adrian Cronauer, made famous by Robin Williams portrayal of him in the film "Good Morning Vietnam," will deliver the Keynote Speech. R.E.M.'s

nity College in Nanticoke, PA, on Saturday, April 6. Seminars on management, news, independent video production, record companies, promotions, new TV technology, underwriting and programming will be offered. Radio and TV personalities from New York to Philadelphia and points west will also appear.

Stations in those areas have received detailed promotional conference flyers about the Regionals. If you haven't, you may register at the door. Please call Carolyne Allen at 401/863-2225 for more information. These events represent an excellent opportunity to learn and participate in NACB activities along with peers from stations near you.

**SSPI Honors U-NET**

University Network (U-NET), NACB's college TV and radio satellite network featuring the best of student-produced programs from across the country, was honored by the Society for Satellite Professionals International at their annual awards dinner in Washington, DC, earlier this year.

U-NET and NACB were cited "for their outstanding use of satellite technology for originally produced student programming." NACB's contributions to college television and radio in the United States and its role in increasing familiarity among students with satellite technology were mentioned. U-NET Director Jeff Southard and NACB Executive Director Steve Klinenberg accepted the award on behalf of NACB. A three-minute video about U-NET and NACB was aired during the presentation.

Jonathan Zager, a junior at Brown University and station manager of the campus' BTV, separately won one of the SSPI's student scholar-

ships. Zager's work as executive producer of *On Campus*, the news magazine show airing on U-NET TV, was cited. He is also a member of NACB's Board of Directors.

Other scholarship awardees included Grace Anderson-Hamilton/New York University, Cynthia Boeke/University of Maryland, Wai

Eng/University of San Francisco, and Gerard Mitchell/University of Colorado at Boulder.

The SSPI awards dinner also added three distinguished veterans in the satellite field to the Satellite Hall of Fame: former COMSAT chairman Joseph V. Charyk, Frederic d'Allest of the Ariane-space project in France, and Scientific-Atlanta's Sidney Topol.

To learn how your station can

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## JOBS

**Because the electronic media is a fast-paced industry, companies cannot afford to have job vacancies last for long. Therefore, positions listed here without an application deadline or starting date require that candidates apply immediately and be able to fill the position if offered in the very near future.**

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

**Assistant U-NET 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 TV experience, especially in video and audio production. Create promos, help gather material for, edit and assemble satellite program feeds for U-NET TV and Radio networks and other program production projects. Duties will include: affiliate relations, screening, post-production and promotion for U-NET. Jeff Southard: 401/863-2225.

**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.

**Graduate Assistants:** Temple University seeks graduate assistants to pursue a master's degree while working at Jazz 90—The Temple Public Radio Network. Based in Philadelphia, Temple Public Radio serves a weekly audience of over 250,000 listeners on its flagship station WRTI, repeater stations WJAZ/Harrisburg and WRTY/Mount Pocono, and translators in Allentown, Reading and Lebanon, PA. Twelve month Assistantships are available beginning May 1991 in News, Public Affairs, Engineering and Promotions. Each GA can study in any of Temple's graduate degree programs, including Journalism, Radio-Television-Film, Communications and Electrical

Engineering, but must meet all Graduate School admission requirements. Starting stipend is \$720/month, plus up to 9 hours per semester of full tuition remission. Prior experience in college or commercial radio is required, computer skills very desirable. Work in a state-of-the-art facility with a multitrack production studio, digital recorders and stereo remote van. Send resume to Ted Eldredge, General Manager, WRTI/Temple University, Annenberg Hall, Philadelphia, PA 19122. Affirmative Action/Equal Opportunity Employer.

**Music or Radio Industry** jobs can be easier to get if employers know you're looking. Two major publications that accept free "job wanted" listings are *Radio & Records* (213/553-4330) and *The Gavins Report* (415/495-1990).

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

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

**Radio Jobs:** Account Executive, On-Air and other positions available at combo 100kw KZMZ-FM (CHR) & 5kw KACB-AM (satellite music) in Alexandria, LA. Co-owned TV station. Call Bob May, GM, first at 318/443-2543; resumes later.

**WICI Job-Listing Service:** Women in Communications, Inc., offers employers and job-seeking WICI members nationwide a free media job-matching service. To list job openings, call Margaret Jenkins at 703/528-4200. To join WICI in order to utilize the service to find a job, call the same number.

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## INTERNSHIPS

**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.

**Broadcast Engineering:** Internship training program at KBIG-FM/Los Angeles. Communications or engineering degree or related work experience preferred. Minimum one year commitment with possibility of full-time employment upon successful completion of the program. Linda Whaley: 213/874-7700.

**Emergo Records:** Minimum 20 hours/week. No phone calls; send resume to: Emergo Records, 225 Lafayette St., Suite 407, New York, NY 10012.

**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. Updates on all KBIG jobs and internships are available by calling 800-800-5800.

**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.

**Late Night With David Letterman:** Is looking for fall term interns. Interested undergrads should send cover letter and resume to Collette Coleman, Late Night, 30 Rockefeller Plaza, Rm. 1410W, New York, NY 10112 by July. Jobs are full-time, Monday thru Friday, non-paying and the student must receive credit for internship. An interview is necessary.

**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, Re-

search Services, and Special Events Department. Application forms/info: Barry Dougherty, Public Services Coordinator, 212/752-4690.

**National Association of Black Journalists:** College or graduate students majoring in journalism or communications will be placed at broadcast stations around the U.S. as available. Sharon Richardson, NABJ: 703/648-1270.

**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 Guttmacher: 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 training program at 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 with possibility of full-time employment upon successful completion of the program. Linda Whaley: 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. Kathey Gentry: 800/251-5002, x5452.

**WPLJ-FM 95.5** in New York City seeks summer interns for the Promotion Department. Long hours required, for college credit. Handle winner fulfillment; assist in promotion at concerts, festivals and listening parties; learn about the radio industry. Good word processing/typing skills, detail-oriented, enjoy paperwork, have valid driver's license and good driving record. Send resume to: John Mullin, WPLJ Promotion Dept., 2 Penn Plaza, New York, NY 10121.

## 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.

**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.

**5/24/91: Student Advertising Awards** in broadcasting include best: campaign, single ad, and promotional (house) ad categories. School must have at least one College Media Advisers, Inc. (CMA) member. Steve Ames: 213/456-4537.

**5/24/91: Student Business and Economic Reporting Award** recognizes college broadcast works aired after May 31 of last year. Faculty advisor must be a College Media Advisers, Inc. (CMA) member. Steve Ames: 213/456-4537.

**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 four community service categories: local programming, community interaction, public service initiatives and local leadership. William Peak: 202/429-5422.

**5/31/91: Rising Star Search** competition awards an outstanding student member of Women in Communications (WIC) for activity related to organization projects and contributions to school and community. 703/528-4200.

**6/1/91: AFI Video Festival**, sponsored by the American Film Institute, is soliciting video entries for this year's event. Focus on independent documentaries, experimental narratives and video art that attempt to redefine the creative and cultural limits of the medium. \$25 fee. Info: 213/856-7771.

**6/1/91: The National Film Preserve, Ltd.** offers 50 scholarships covering admission to the annual Telluride Film Festival (held Aug. 31-Sep. 3) and access to selected films, intimate symposia with filmmakers and all of the festival's social events. Strong film concentration required. Info: Kathryn Sibley, 818/795-9944.

**6/4/91: Hugh Hefner First Amendment Awards** honor individuals who enhance and protect First Amendment rights for Americans. 312/751-8000.

**6/20/91: National Latino Film and Video Festival** (Nov. 16-18) is a bi-annual event showcasing the work of Latino film and videomakers. Co-productions with non-Latinos also eligible. Entry fee: \$10. Cash awards. Beatrice Viera, Assoc. Dir., National Latino Film & Video Festival, El Museo del Barrio, 1230 Fifth Ave., New York, NY 10023.

**6/30/91: Int'l. Film & TV Festival** deadline for TV advertising entries produced up to June (9/12 deadline for productions completed after June). Separate broadcast and cable categories. 914/238-4481.

**6/30/91: Mill Valley Film Festival/ Videofest** (Oct. 4-11) is a non-competitive invitational festival accepting all genres, emphasizing new work not screened in San Francisco Bay area previously. Entry fee: \$12. Forms: Zoe Elton, 415/383-5256.

## MISCELLANEOUS

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**The Foundation for Independent Video and Film** has two new useful publications: *The Next Step: Distributing Independent Films and Video* is a collection of essays which aims to help independent producers navigate the complex maze of film and video distribution, while *The AIVF Guide to Film and Video Distributors* profiles over 150 commercial and nonprofit distributors. To get AIVF

Publications' brochure, call 212/473-3400.

**NEW VIEW** is an organization featuring works of interest to film and video educators, librarians, museum curators, TV programmers and collectors. 7,000 titles in their participating distributors' catalogs. They recently ran a free satellite teleconference featuring some of the works. 803/734-8696.



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**Women In Communications** is one of the nation's oldest and largest communications organizations with over 11,500 members in such areas as print and broadcast journalism, PR, advertising and education. Their seasonal magazine and

annual Clarion Awards are notable. Student membership is available. 703/528-4200.

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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 about submitting or receiving programming, call U•NET Director Jeff Southard at 401/863-2225.

by M.A. Dupuis & Jim Rear

"Life—an ongoing, unstaged, unscripted production. Illusions existing only in our power to form mental images of what is not present. Our perception of reality, an imagined concept shaped by emotions and fears, linking ourselves to the world in which we perceive ourselves to exist. We accept what is, and that the unexpected should be expected. In the end, this concept we call life, with its unpredictable future and unchangeable past, is only a game of MAKE BELIEVE...is only a game of MAKE BELIEVE."

This introduction to each episode of the TV series "MAKE BELIEVE" brings us into a world of imagination, from the fraying edges of a man's insanity to the contorted boundaries of a dream-turned-nightmare. MAKE BELIEVE experiments with concepts pertaining to mental instability, fear, violence, repressed anger, the occult, death and altered realities to the point that one of the half-hour long episodes was refused airing because of

its explicit nature. With no active university support and a \$35 budget per episode, MAKE BELIEVE breaks all the rules.

### Initial Struggles

The series was first considered as probably in early 1990, targeting the National College Television Network (NCTV). Director, producer and writer Kenneth Guertin submitted a proposal to Ferris State University's television department. Department head Bob Hunter granted full use of the school's equipment when available. With that, Guertin and assistant producer Christian Brooks gathered a crew and cast and began working. The pilot was shot in three very long, horrendous days. In three weeks, they had edited and completed the pilot, which was sent to NCTV. MAKE BELIEVE was picked to replace an existing series, but nothing was ever finalized. The network kept stalling, during which time two more episodes were made. Finally, after many unanswered questions, expensive phone calls and too much valuable time lost, the producer ordered the series be sent back. One month later, NCTV went off the air.

Guertin was then informed by the campus's Ferris Cable 7 about U•NET. Last October, MAKE BELIEVE made its national debut. But many different obstacles had to be overcome before any of this was possible.

"We thought it would be easy," said Guertin. "The half-hour slots on NCTV were not only filled with what I personally consider trash but reruns of trash, five days a week. The problem was that we never considered the politics involved with undertaking such a major project."

Guertin has an Associate of Applied Science degree in Audiovisual Production from FSU and is currently finishing a B.S. in Television Production there. Brooks also has an Associate degree and is working toward his B.S. They met and became good friends through a film project Brooks produced and directed.

"The cooperation we received through the Television Department was excellent," recalled Brooks. "We had to arrange our schedules around other students, but the ability to use the studio and the remote cameras made everything possible."

Although no financial support was given, FSU assistant professor Jeff Gnagey and film teacher Clayton Rye were always supportive of MAKE BELIEVE. FSU's television program prides itself on "hands on" education and these two students took full advantage of that. But even so, the equipment was only available during the spring and summer terms, due to heavy usage during fall and winter.

# U•NET

full class load and continue the series, even though at that time we didn't know whether it would be aired," recalled Guertin. "With no summer job and no financial support, we were trying to produce an original series with a high degree of technical quality."

Guertin and Brooks have written scripts that are impossible to realize without extensive sets, costumes and a variety of equipment that is way beyond the present budget. MAKE BELIEVE's current budget ranges from \$30 to \$40 per episode, all paid out of the producers' pockets. It's all spent on 3/4" videotapes, special effects and props. "If we need something, we find a way to get hold of it. We have become very good at improvising," Guertin said.

Getting a crew and experienced actors—or any actors at all—has also been an ongoing problem for MAKE BELIEVE. Up to this date, all the actors and actresses were non-professionals. Some had theatrical backgrounds, but none had ever been involved with television. Scheduling the performers was one of the most difficult jobs for the producers.

It was hard on Guertin as a director because the performers didn't understand the logistics involved in TV's "stop-and-go" shooting. The actors found it hard to get into their characters and then sit and wait for the next shot to be set up. They started showing up late or not at all. The producer had to hunt them down while the crew sat impatiently waiting, behind schedule. MAKE BELIEVE took the bad with the good. However, there were some excellent actors and actresses who gave a lot of their time and energy and delivered superb performances.

All the episodes have been shot primarily on location, single camera. A lot of people wanted to help, but when it came time to actually work, the pro-



*Top: The evil messengers of the underworld going down; Above: MAKE BELIEVE's masterminds (l. to r.) Christian C. Brooks, Kenneth G. Guertin, and Michael Uggioni; Opposite, top to bottom: In "The End of the Beginning," Jim uncovers the horrifying unleashed by his own suicide; the on-air logo of "MAKE BELIEVE"; Ned Nefmeller about to become roadkill in "Ned in Search of the King"*

ducer was often left with only one or two people. Guertin remembered, "More often than not, it was the actors, Christian and I who were left. But we definitely did not do this alone; we had help, but not on a continual basis. We are very thankful to the people who gave us their creative input and worked the hours that really counted."

The episodes were shot with some outrageous schedules. The largest crew working on any one episode was seven people. That was during a nine-hour studio shoot to create the special effects used in "Ned in Search of the King." At that time, chroma key was being layered and the cast had to be cued constantly because segments of the show were timed out and the actors were actually looking at a blue wall and couldn't hear anything. All post-production work was done by Guertin and Brooks. Brooks recalled, "We would go into the studio at night to edit, then go straight to class in the morning without ever having left the building. The next night we would do the same thing. We did that until the project was completed."

#### Program Content

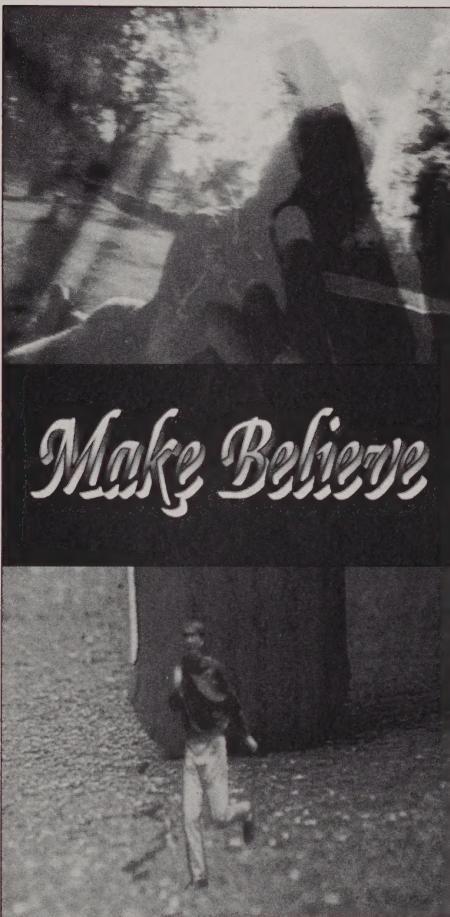
"Creating the series was fun and an excellent learning opportunity," said Guertin. During the shooting of the second episode, "THE LAST SACRIFICE," after a scene where a man had just been murdered during a drug deal, two real patrol cars pulled up out of nowhere. One of the actors was covered with fake blood from head to toe, two more wore trench coats and had plastic Uzzi machine guns. One man carried a briefcase and there was white powder all over everything, including a BMW.

The police informed us that they had been called by a very frightened lady who wanted to report a crime taking place in downtown Big Rapids. They were relieved to see the camera equipment.

The shows have all been shot in a number of unearthly locations—with supernatural side effects. During the shooting of "The End of the Beginning," a show about suicide, they went on location to a Catholic church confessional. Crew member Jeff Wylie knocked a crucifix off a table and broke it. From that point on, they had horrible luck. The crew spent the rest of that day in a funeral home. Actor Jan Fracala was on the embalming table, which put the funeral director ill at ease. "No one on that table ever moves," he said.

"During the shooting it was as if an evil presence was present and we were invading its territory," Brooks said. Also just to tempt fate, they broke a mirror for a scene on Friday the 13th, during a full moon. It was already actor Fracala's sixth trip to Ferris to shoot—a 3-1/2 hour trip each time. The project was riddled with equipment

problems, painful accidents and ended up being a nightmare to complete. However, the two months of shooting and one month in post ended up well worth the torture: "The End of the Beginning" ranks as one of the best episodes in the series.



"Ned in Search of the King," an experimental comedy, was interesting because the sets all had to be made electronically. Fifteen minutes of the episode is chroma key and other special effects. They help to create Ned's TV Land, his dream world where—if he could—he would live forever with his best friend in the whole world, Gerbil. "Ned" had to be written with the understanding that only so much could be done with the equipment and its capabilities were still unknown up through the shooting.

The upcoming episodes "Threshold of Delirium," "Exterior Deprivation" and "Voracious Deity" should prove to explore the creativity and innovative talents of this show's producers even further.

#### Present and Future

The three producers now involved with the series are Guertin, Brooks and Michael Uggioni. Guertin, who dreamed up the project initially and went through the process to make it a reality, is now doing an internship at Unique Film and Video in Farmington Hills, MI, but continues to co-produce and direct the series.

"I think with ability, talent and drive, the possibilities are endless," said Guertin. "You learn from your mistakes. If you let yourself exist in an environment that precludes risks, you greatly limit your opportunity to expand in new directions."

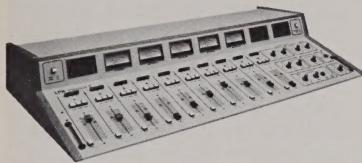
Brooks added, "Ken is the type of person who gets things done and he's very good at what he does." But Brooks is prepared to lead future production of the series. "Christian is fully dedicated to this medium," Guertin said. "He lives, drinks, eats and sleeps production." Uggioni, who is new to the series, has already shown great initiative. His experience with nine different computer graphics packages, such as Colorscheme 1 and 2, Freestyle 16 and Virtual Video Producer, has proven invaluable to the series. He is currently creating 3-D computer animated graphics to replace the program's current introduction. He is also a national award-winning photographer.

Guertin is utilizing the studios at Unique Film and Video, where he interns, to edit MAKE BELIEVE episodes. The owner, Christa Kindt, is allowing the producers to off-line on the AVID. This is a disc-based, instant access, nonlinear, digital format. The original music for the new episodes will be composed by Monte Cousineau and Rob Genter of Grand Rapids, MI. That duo also scored the music for "The End of the Beginning," the fourth MAKE BELIEVE episode.

Continuing to direct and produce, Guertin has started a film and video production company based in Detroit called "MAKE BELIEVE PRODUCTIONS." He is also writing a feature film planned for release in 1992. In the meantime, Brooks and Uggioni will produce MAKE BELIEVE for U-NET through 1991. It will live up to MAKE BELIEVE's standards: twisting and distorting life as we see it. MAKE BELIEVE is exactly what it says. "The stories will consist of anything from 'abstract factuality' to things found in your most obscure delusions," said the producers. "It will thrive on non-conformity, originality and the concept of creating non-existent realities."

*Editor's Note: If you have any questions or comments concerning this article or the MAKE BELIEVE series, please call MAKE BELIEVE PRODUCTIONS at 313/420-4698.*

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## CAMERA SHOPPING

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there is nothing to distort. The CCD's disadvantages include lack of sensitivity and pixels that "die." Newer CCD technology is greatly improved over earlier models, however, and you can get very good performance from CCD technology in a studio situation.

### Making the Decision

So far, choosing a camera has been a matter of deciding between the lens, pick-up and electronics characteristics of individual cameras. That's fine for an independent decision, but the camera must function within a system. So before you go and purchase a camera, consider the following:

1. Most of the major camera manufacturers are selling cameras of both the pick-up tube and CCDs. While pick-up tubes provide the better picture for now in some cases, CCD technology is rapidly catching up. It is likely that CCD developments will influence the future of camera technology. Your purchasing decision will be affected by what manufacturers are doing and how you see your production environment developing over the next few years. Sony and Panasonic are betting that CCD technical advances will rapidly improve image quality over the performance of a tube camera. The decision as to which type of camera to purchase for your facility must be made with these considerations in mind.

## NACB NEWS

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greatly benefitted from their contributions and leadership during their tenure and they will be missed. We wish them well in their future pursuits. Replacements are expected to be named in May following a broad-based candidate search occurring now.

### 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 station does not have the information sheet on file describing the program or if you have further questions, please feel free to call NACB internship coordinator, Glenn Gutmacher, at 401/863-2225.

### New Members

NACB wishes to recognize the following college entities that have joined NACB in the past month.

2. Purchase a camera with your system in mind. Make sure your system does not diminish the quality of the image sent to it.

3. Before you buy, narrow your choices to the three best cameras you've seen. Invite a sales representative to demonstrate the cameras in your studio or with your field gear. No matter how good the cameras may look on paper, they must perform well with your system. So test them where they will be used! Distribute the signal through your system, record the signal generated by each camera and record the final signal. Evaluate the cameras using your monitors. Those are the monitors you use all the time. If you are integrating a new camera with older cameras, check to make sure that one camera does not make another look bad. Walk through an actual camera set-up procedure so that you can see how complicated or simple the procedure is. Make sure your people can operate the cameras. Compare the cameras' output against one another and against your existing cameras.

When you make your final decision, choose the camera that will fit in with your existing system, contribute to the technical quality of your production and fit your budget.

*Revised version of "Camera Shopping Understood" from the September, 1988 issue of The LPTV Report, courtesy of the author and The LPTV Report.*

This brings our total to 390 member stations and departments (not counting individual members), with some NACB 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:

CJIV-FMca, Simon Frazier U. (Canada)

Comm. Dept., Loras Coll. (IA)

KCAC-FM, Camden Career Ctr. (AR)

KSAU-AMcc, Southern Arkansas U. (AR)

KSMU-AMcc, Southern Methodist U. (TX)

KSWC-FM, Southwestern Coll. (KS)

Mass Comm. Dept., Barry U. (FL)

Mass Comm. Dept., Concordia Lutheran Coll. (TX)

Mass Comm. Dept., Greenville Tech. Coll. (SC)

Mass Ctr. Ch. 23, El Paso Cnty. Coll. (TX)

MHTV, Central Michigan U. (MI)

VJRC-TV, Vernon Regional Jr. Coll. (TX)

WBCC Radio, Bunker Hill Cnty. Coll. (MA)

WCLL-FM, Copiah-Lincoln Jr. Coll. (MS)

WDSR Radio, Duquesne U. (PA)

WESQ-FM, NC Wesleyan Coll. (NC)

WHCL-FM, Hamilton Coll. (NY)

WHSE-AMcc, Smithtown HS East (NY)

WMOC Radio, St. John's U. (NY)

WRBU-FMca, Bradley U. (IL)

WUEC-FM, U. of Wisconsin-Eau Claire (WI)

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

# All you get from us is a magazine?

We have been sending *College Broadcaster* on a promotional trial basis to every college station and communications department in the U.S. for the last few months, but that isn't all we do. NACB is the trade association for college broadcasting. If you work at a college station; instruct, advise or train college broadcasting students; work at a company that depends on college stations; or are a student looking to move into a professional media career, NACB can help you. As a non-profit organization, NACB will be forced to make cuts in our mailing list this year. However, you can make sure that doesn't happen to you--and benefit from all the services NACB offers by joining the association . . .

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

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

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

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

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XXXX	Member? S
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123 Anywhere St.	
HOMETOWN, USA 99999	



Check the mailing address label sticker on the cover of this magazine. The sample above is a NACB member, since there is a capital "S" after "Member?" on the second line of the addressee's label. Other member code letters are "A," "C," "I," "L" and "B" (billed).

John Doe	Station Mgr.
XXXX	Member? No
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This mailing address label sticker is not a NACB member, however, since it says "No" after "Member?" on the second line of the addressee's label. If this station does not join NACB, we will be forced to cut it from our mailing list.

### NACB Membership Form

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

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Phone: (\_\_\_\_\_) \_\_\_\_\_ Best day(s)/time(s) to call: \_\_\_\_\_

Station Mgr.'s name: \_\_\_\_\_

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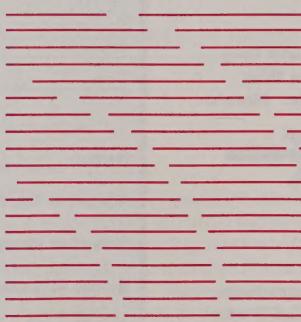
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