

September 1991

C·O·L·L·E·G·E

Vol. 4, No. 1 • \$3

BROADCASTER

The Magazine of the National Association of College Broadcasters

Fired Up For Fall!



NACB
Conference Update

KSCR's
Celebrity DJ Party

Braving the Big Apple For
**New Music
Seminar 12**

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BROADCASTER

The Magazine of the National Association of College Broadcasters

Serving broadcast and cable radio and television facilities at educational institutions across the nation and abroad

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A first-timer's view of the music industry's annual summer blowout, with tips for better seminar living

Nothing's Shocking:

New Music Seminar panelists Elaine Shocked (l) and Victoria Starr. Photo by Jeff Southard.



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In the column debut, we profile Advisory Board member George Lucas... who is famous for some other things as well.

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KRCU's Bruce Mims grades Tellabs' studio transmitter link technology.

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Unhappy with your summer internship? Allison Gilbert wasn't. Here's why.

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Engineering columnist Laura Mizrahi tackles your technical troubles.

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Cover art created by Jeff Southard and Bob Lukens. ► Magazine design by Melanie Barash & Jeff Southard and Rick Smith. ► All magazine illustrations by Bob Lukens except where noted.

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Ch-ch-ch-changes!

Welcome back, student broadcasters! Whether you spent your summer interning, tanning or simply staying financially solvent, the National Association of College Broadcasters and *College Broadcaster* magazine hope the vacation months have treated you well, and we are pleased to be at your service for the start of another school year.

It has been a busy summer for NACB, a time of growth and change, not the least of which was the June move into our new headquarters in Nicholson House on the Brown University campus! Our new home is cooler, roomier and we've got lots of handy file space for those letters, articles and ideas, so keep 'em coming.

Our biggest change has undoubtedly been our staff roster. Executive Director and NACB co-founder Steve Klinenberg and Association Director Carolyne Allen have departed to seek their fortunes in Los Angeles and New York, respectively (we wish them both the very best of luck). Former Publications Director Glenn Gutmacher has replaced Steve, ably taking the helm as Executive Director to guide us into our fourth year.

Stepping into Carolyne's shoes as Association Director is 1991 University of Southern California graduate JoAnn Forgit. If you made it to NACB's west coast conference in the spring, you may have seen JoAnn doing the schmooze thing: USC's very cool radio station, KSCR-FM (for which she

served as Promotions and Marketing Director), hosted that event. At NACB, among her other duties, she'll be planning our national and regional conferences and lining up those speakers and panelists who make every NACB get-together such a valuable learning experience.

As all of our affiliates are surely aware, the name U-NET has become synonymous with quality satellite programming. So what have we done? Revamped the name! U Network, still under the stalwart leadership of Director Jeff Southard, steps firmly into the 1991-92 broadcast year with a new logo and an exciting new season of programming from college radio and television stations everywhere. For this month's featured U Network program, check out page 22.

College Broadcaster magazine, you will notice, is likewise updating its logo and its look. Succeeding Glenn as Editor is NACB's new Publications Director, Rick Smith, a 1990 journalism graduate of West Virginia University. During his years (too many years) at WVU, Rick helmed the entertainment section of the student newspaper, *The Daily Athenaeum*, and served in various capacities at WVU-FM, WVU's stompin' student radio station.

Under Rick's leadership, *College Broadcaster* reaffirms its dedication to promoting excellence in coverage of student broadcasting affairs and the

fast-growing world of electronic media. In upcoming issues you'll find all our regular columns on legal questions, engineering tips and outstanding student contributions to the industry, as well as music reviews, updates on NACB and industry news and articles from writers all over the country on the topics that affect each of you as career-oriented (or otherwise) college broadcasters.

Beginning this issue, our new *ABoard!* column profiles the business professionals sitting on NACB's Advisory Board. Each of them has a unique place in the modern history of the media in America, and we're sure you will want to file away their stories as you continue to write your own.

In this issue, you'll also find coverage of New Music Seminar 12, held July 13-17 in New York City (a rowdy affair, for those of you who missed out) and news about NACB's upcoming Fourth Annual Conference to be held Nov. 22-24 at Brown University, Providence, R.I. (A

righteous affair, so be sure not to miss out!)

For those of you who have just wrapped up summer internships, we hope yours were as successful as ours were. We would like to thank summer interns Jotham Burrello, Dave Doetsch, Chris Frey and Dee Mueller for their tireless efforts in keeping us bustling during the hot months. For those readers who were less than thrilled with their own intern experiences, author Allison Gilbert offers some insight into what internship sponsors should be doing to improve their game plan (see page 12).

College Broadcaster is your publication. We seek your articles and your input, your suggestions and your beefs. Like the rest of NACB, our magazine exists to serve you, the college radio and TV community (along with high school broadcasters and any other young media upstarts).

We hope you will take advantage of our membership and join the growing ranks of stations who aspire to unite and work together for the benefit of all.

Have a spectacular year.
And don't touch that dial.



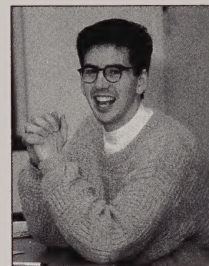
Rick Smith



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Jeff Southard

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

In response to requests from 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). 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.

Why let campus newspapers get all the advertising?

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.

Write Us!

College Broadcaster welcomes your comments and criticisms about the magazine and NACB projects. Address all letters to:

Feedback, NACB
71 George St.
Providence, RI 02906

Appreciate the Help

Dear NACB:

Just a short note to say thank you for your time this past week regarding our conversation about educational institutions with commercial licenses. You were extremely informative. The list of stations and your insight helped us get the ball rolling. Hopefully, this possibility [of starting a commercial college radio station] will continue to become a reality.

We've been trying to get an "on-air" station for the last three years but with no luck. This turn of events was quite unexpected. It's a terrific opportunity for Fort Hays State University and our program.

We enjoy our affiliation with NACB. You're a very valuable resource to us. We definitely appreciate your accessibility....If there is ever anything we can do for you in this part of the country, just let us know. Again, thanks for your input.

Lance Lippert
Associate Director, R/T/F Dept.
Fort Hays State University
Hays, KS

\$35 DJ Fee No Big Deal

Dear NACB:

Our overall station operation has been affected very little because of the fee. We generally hire only some 3-5 new DJs a year. However, besides the possible effects you outline in your survey [Feb. 1991 *College Broadcaster*], there is another factor—the \$35 fee is not at all commensurate with the actual costs involved in processing the application. Keeping government costs to a minimum saves tax dollars, and even a fee of \$5-10 would not seem irrational. A fee of \$35, however, does not seem reasonable.

Please note, too, that our application for NACB membership is [enclosed]. Thanks.

We look forward to the benefits our affiliation will bring. Can you send us information about the discounted Birch client contracts for college stations?...Thanks again.

Bob Mendenhall
KJCR-FM
Southwestern Adventist College
Keene, TX

Ed.'s Note: You're right about the fee being inappropriate. The license is still the same, simple rubber-stamped card DJs got before. Your name won't be on computer file at the FCC, so if you lose the license card, you'll have to go through the whole process (and pay another \$35) to get a replacement. And you should have received the Birch information by now. Anyone else interested in Birch's low-cost ratings service to college stations can call JoAnn Forgit at 401/863-2225 for information.

Station Profile Thanks

Dear NACB:

I just wanted to write you in appreciation of WBCS-TV 10 being one of the stations profiled in the latest issue of *College Broadcaster* magazine [March]. The article was wonderfully written and it has spread like wildfire across our campus. Thank you again for all [U Network] does for us. We are certainly proud to be associated with such a fine organization [as NACB]!

Spencer Herron
Station Manager, WBCS-TV
Berry College
Rome, GA

Dear NACB:

I wanted to take this opportunity to thank your organization for profiling KDNS 880am in your March 1991 issue of *College Broadcaster*. The article was a terrific morale boost for our staff. It will also help our promotion and recruiting on campus.

Our entire staff is looking forward to KDNS becoming a member of the NACB. Our application is in the mail. Thank you again for the recognition.

Kevin Mullin
Station Manager
KDNS-AM
University of San Francisco
San Francisco, CA

NACB Helps German MBA Student

Dear NACB:

RE: My request...for information about college broadcasting concerning my studies (MBA)

I thank you very much for sending me your kind letter, one issue of [*College Broadcaster*] magazine and newspaper articles. The material was a good basis for my research.

The contact with Miss [Dagmar] Hovestadt in Berlin was very helpful, because she gave me a copy of the college broadcast handbook.

I got a 2.0 for my essay (1.0 is the best and 5.0 the worst [grade]). I am very happy about this result.

Peter Salisko
MBA student
Munich, Germany

Ed.'s Note: NACB supplied Mr. Salisko with information for his project and put him in touch with Ms. Hovestadt, a German student whose Master's thesis is on U.S. college radio. She contacted NACB previously for information.

Back Issues

Dear NACB:

Thank you for a fine publication. As a broadcast instructor in the music business program of the Art Institute Int'l. and former college radio station manager [WPTS-FM], I look forward to each issue. I'm writing to find out how I might order back issues of your magazine. In addition, I'm working on a book concerning college radio and would be interested in learning details of classified advertising with *College Broadcaster*.

Bree Freeman
Advisor, WMVB-caFM
Art Institute of Pittsburgh
Pittsburgh, PA

Bree, you should have already received details on advertising in College Broadcaster. As for getting back issues or articles, just send a SASE with 52 cents postage (2 oz.) to: Magazine Index, NACB, 71 George St., Providence, RI 02906. We will immediately send you the magazine index, including everything from the Feb. 1989 through May 1991 issues, and an easy order form.

No DAB Spectrum Determined: The FCC has eliminated the UHF-TV spectrum from its debate on where to open up the airwaves for digital audio broadcasting, or DAB (pleasing HDTV proponents who had been crying foul). However, at press time no decision has been made concerning how much of the L-band (1500MHz) or S-band (2300MHz) would be allocated to DAB. Though the deadline for proposals to the World Administrative Radio Conference (set for February 1992) passed in August, the FCC remains tight-lipped about how much L-band they plan to reallocate, despite (or perhaps because of) government and industry pressures. (Source: *Radio World*)

Over the Air!

An Editorial Cartoon By David Doetsch



"Be Ve-e-ry Careful!"

Education Network Graduates 65-Year-Old: Retired Massachusetts TV technician Henry Robashaud, 65, just picked up his high school diploma, thanks to Mind Extension University: The Education Network (operated by TeleCommunications Inc.). The network's dedication to "distance learning," or education via television, provides numerous viewers like Robashaud the opportunity

to finish their education. It also offers young people new approaches to the three Rs and to higher education. "Our company has taken an active role in promoting education through cable in our service areas," said J.C. Sparkman, TCI Executive V.P. Approximately 1.2 million customers have access to MEU's distance learning programs nationwide. (Source: *Multichannel News*)

Drawing a New Curtain: Beginning October 1, the Immigration Act of 1990 will take effect, posing new problems for foreign artists and musicians in particular. Whereas the old category (H1) allowed an entire band or organization to enter under one visa, new restrictions break up artists into several categories: Individuals (01) and their supporting performers (02), or groups (P1, composed of

nationally renowned performers, and P3, "culturally unique" international and ethnic groups). Most drastic is the creation of a ceiling of only 25,000 visas per year for P1 and P3 categories (where most rock bands are likely to fall) as well as the stipulation that each group member must apply for a separate visa. As *Rockpoll* columnist Brian Long notes, "Fifty-plus organizations such as (orchestras or ballet or theatre troupes) could whittle down that 25,000-visa cap pretty quickly." (Source: *Rockpoll*)

Conferences & Events

If your organization is planning a conference, we want to let our readers know about it! Call Rick Smith, 401/863-2225. Notification must be received three months prior to the event. Events in bold are particularly relevant to college broadcasters.

OCTOBER

3-6: Society of Broadcast Engineers annual national convention. Houston, TX. 800/225-8183.

26-29: Society of Motion Picture and Television Engineers (SMPTE) 133rd technical conference and exhibit. Los Angeles, CA.

NOVEMBER

1-4: Associated Collegiate Press/College Media Advisers National Convention. Denver, CO. ACP: 612/625-8335 or Ed Rogers, CMA: 801/673-4811.

7-9: Loyola Radio Conference. Chicago, IL. 312/915-6558.

7-9: Annual Billboard Music Video Conference and Awards.

Los Angeles, CA. Peggy Dold: 212/353-2752.

7-10: American Film Institute (AFI) Video Festival. Los Angeles, CA. 213/856-7771.

7-10: Annual Ohio University Film Conference. Athens, OH. 614/593-4100.

8-10: Alpha Epsilon Rho (national broadcasting society) central plains regional meeting. St. Louis, MO. Dianna Kirby-Clark: 314/595-4463.

13-15: Telecon annual teleconferencing users conference. San Jose, CA. 800/829-3400 or 415/820-5563. Conference co-sponsored by California State University.

20-22: Western Cable Show. Anaheim, CA. 415/428-2225.

22-24: National Assn. of College Broadcasters Annual Conference. Providence, RI. 401/863-2225.

23-25: LPTV Annual Conference & Exposition. Las Vegas, NV. Info: Eddie Barker & Associates: 800/225-8183.

24-26: American Assn. of State Colleges & Universities Annual Conference. San Antonio, TX. Rosemary Lauth: 202/293-7070.

DECEMBER

8-10: Annual Conference, Public Broadcasting Assn. of Australia. Univ. of New South Wales-New College, Sydney, Australia. Geoff Carter: 011-61-02-211-3288.

10-12: North American TV Institute conference at Video Expo. Orlando, FL. 914/328-9157.

1-900-776-TUNE: That's the number to dial to order your favorite new release from Tower Records' direct mail order division. The service, from Touch Tunes, utilizes consumers' touch-tone phones, through which callers can hear capsule reviews of the latest releases in categories like rock, pop and urban. They can then order the ones they want—at discounted prices, no less—from Tower. Calls are 95 cents per minute. (Source: *CMJ New Music Report*)

Commercials in Disguise?: The battle rages on over so-called "full-length commercials," children's programs like *Teenage Mutant Ninja Turtles* which feature toys and various related products. Action for Children's Television (ACT) recently petitioned the FCC, requesting that such television shows be designated "advertisements," but opposition is strong: the Association of National Advertisers called the petition "outrageous" and NAB cited an earlier

commission report finding such programs to be "not inherently contrary to the public interest or deceptive to the child audience." (Source: *Broadcasting*)

Cable Pirates Beware: Tampering with your cable box to pick up HBO and Playboy is soon to be a thing of the past, if American Cablevision has its way. The Time Warner Inc. division recently introduced an "electronic bullet" program to cable viewers in Queens, NY—by disabling pirated cable boxes electronically, without warning. Owners who turned in the modified boxes for repair were charged with cable piracy (netting Cablevision \$115,000 in settlements). Other cable operators are scrambling to pick up the software, and pirates around the nation be warned: the bullets will be flying fast and furious in the coming months. (Source: *Business Week*)

Canadian Media in the Red: Don't run to Canada looking for work, unemployed broadcast grads. According to Statistics Canada (StatsCan), that country's private radio and TV industry operated at a loss of nearly \$34 million in 1990, "and this year is likely to be worse," said Michael McCabe, president of the Canadian Association of Broadcasters (CAB). "It's not just the recession....Increased competition, shrinking advertising dollars and rising costs were driving profits to dangerously low levels." The figures represent the first time Canadian broadcasting has ever failed to turn a profit. CAB is monitoring the situation, appointing Emergency Economic Recovery Task Forces for both radio and TV to explore ways to recover from the slump. For more information, contact CAB, 613/233-4035. (Source: *BPME Image*)

This One Goes Out To...: Amidst the hype and hyperbole of this year's slew of awards shows, one salute during the BMI Pop Awards stands out on the college scene: the B-52s won Most Performed Song on College Radio for *Love Shack*. Who did you dedicate that one to? (Source: *BMI Music World*)

Knock-out New Market: Showtime Event Television called the June 28 Tyson-Ruddock bout the highest

household reach of any pay-per-view broadcast to date, with nearly 20 million homes tuning in for the slugfest. Industry sources predict boffo returns for pay-per-view in the '90s, boosting the service into the forefront of the television industry. (Partial source: *Multichannel News*)

Bring the Noise (Back): When the TCA Management Company (Tyler, Texas) pulled MTV from its cable lineup in July, saying the music channel "verges on pornography," hundreds of phone calls and dozens of picketers (including students from Texas A&M U.) put TCA into a state of siege. TCA, refusing comment, has since restored the channel. The company, which services Texas, Louisiana, Arkansas, Mississippi, New Mexico and Idaho viewers, said it had planned to continue offering MTV to those individuals who requested it, but the 24-hour music channel said no. "That's not MTV's (method of conducting) business," said Carole Robinson, V.P., press relations. "No other basic cable network would agree to that." (Sources: *Broadcasting*, *USA Today*, *Los Angeles Times*)

FCC Authorizations

New Broadcast Stations:

99.5 FM, U. of Scranton, Scranton, PA
WFNP-FM, State U. of New York, West
Paltz, NY

New Call Signs:

WESQ-FM, No. Carolina Wesleyan College, Rocky Mount, NC
WRAF-FM, Toccoa Falls College, Toccoa Falls, GA
WVAC-FM, Adrian College, Adrian, MI

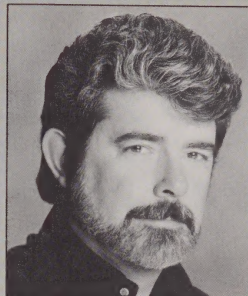
Broadcast Stations On-Air 6/30/91:

FM Educational - 1,466 • Other FM - 4,470 • AM - 4,998
UHF Educational TV - 231 • VHF Educational TV - 124
UHF Commercial TV - 569 • VHF Commercial TV - 555
UHF Low Power TV - 689 • VHF Low Power TV - 206
FM Translators & Boosters - 1,861
UHF Translators - 2,318 • VHF Translators - 2,706

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

ABoard!

Without the sponsorship of individuals dedicated to furthering media education, NACB could not exist. Each month, we introduce you to the industry leaders who contribute their time as members of our Advisory Board. This demonstration of commitment to college broadcasting enables us to serve you better.



George Lucas

When one is asked to name Hollywood's most successful "big" directors, one person who invariably makes the list is George Lucas, the man who reinvented the film industry.

Not bad for a man who has directed only three full-length features.

Lucas, 47, was born in Modesto, Ca., attending junior college there before moving on to the University of So. California to enroll in film school. One of his student films, an early version of his future-noir fable *THX-1138*, took 1st prize at the 1967-68 National Student Film Festival. In 1967, Warner Bros. awarded him a scholarship to observe the filming of *Finian's Rainbow*, directed by Francis Ford Coppola.

A close friendship developed; Coppola shared Lucas' vision of starting an independent film production company. In 1969, they founded American Zoetrope and made *THX-1138*, a disturbing sci-fi film starring Robert Duvall.

In 1973, Lucas co-wrote and directed *American Graffiti*, which earned five Oscar nominations, the Golden Globe and awards from the NY Film Critics and the National Society of Film Critics.

Four years later, Lucas made Hollywood history with the space-fantasy epic *Star Wars*. Not only did the film blow away all box office records, but it earned seven Oscars and established Lucas as a forerunner in film technology. At that time, he created Industrial Light & Magic (ILM) and Sprocket Systems (now called Skywalker Sound) to create spe-

cial effects and sound design regularly used by filmmakers today.

Lucas went on to create and executive-produce *The Empire Strikes Back* and *Return of the Jedi*, as well as the equally successful Indiana Jones trilogy (*Raiders of the Lost Ark*, *The Temple of Doom* and *The Last Crusade*, all directed by close friend and co-creator Steven Spielberg). In 1988, he executive-produced *Willow* for director Ron Howard and was reunited with Coppola for *Tucker: The Man and His Dream*. Each film was highly acclaimed, both for content and for Lucas' continuing dedication to his craft.

Throughout the '80s, Lucas developed Lucasfilm and built Skywalker Ranch, a movie-magic thinktank which houses a 150,000-square-foot post-production and music recording facility and offices used for research and development of new technologies. His interest in education has led to innovative products such as "GTV: A Geographic Perspective on American History," an interactive videodisc targeted toward middle-school students.

Upcoming projects include a TV series chronicling the adventures of young Indiana Jones and a feature film called *Red Tails*, about black WWII fighter pilots.

Today, Lucas helms his Lucasfilm Ltd. empire, maintaining his standards of excellence in film technology and funding research and development in every aspect of the media business.

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We rotate in college radio and TV music video show playlists from stations all over the country. Yours could be next! Producing a hip specialty show? Send that list along too! Send your Lucky 13 (albums/songs, artist & label) to: NACB Charts, 71 George St., Providence, RI 02906. Lists lacking info cannot be published.

KSCR-FM • U. of So. California
Los Angeles, CA • 213/740-5727
Week of 6/24/91 (songs)

1. No Deeper Meaning, Culture Beat, Epic
2. Weekend, D.J. Dick, TSR
3. Pandora's Box, O.M.D., Virgin
4. Redhills Road, Candyflip, Atlantic
5. Gimme a Fat Beat, Digital Boy, Import
6. Chorus, Erasure, Sire
7. Last Train to Trancental, The KLF, Arista
8. Losing My Mind, Pet Shop Boys, Import
9. Thinking of You, Seven Red Seven, Speed
10. Human Nature, Gary Clait On-U Sound System, RCA
11. Who? Where? Why?, Jesus Jones, SBK
12. Move Your Body (Elevation), Xpansions, Import
13. Walking Down Madison, Kirsty MacColl, Charisma

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Ogden, UT • 801/626-6450
Week of 7/19/91 (songs)

1. Fading Like a Flower, Roxette, EMI
2. I Can't Wait Another Minute, High 5, RCA
3. Nights Like This, After 7, Virgin
4. Temptation, Corina, Cutting
5. Things That Make You Go, C&C Music Factory, Columbia
6. Gypsy Woman, Crystal Waters, Mercury
7. Now That We Found Love, Heavy D and the Boyz, Uptown
8. Rush Rush, Paula Abdul, Virgin
9. Let the Beat Hit 'Em, Lisa, Lisa and Cult Jam, Columbia
10. Summertime, DJ Jazzy Jeff, Jive
11. Motownphilly, Boyz II Men, Motown
12. 3AM Eternal, The KLF, Arista
13. P.A.S.S.I.O.N., Rhythm Syndicate, Impact

WGLT-FM • Illinois State U.
Normal, IL • 309/438-2255
Week of 7/4/91 (albums)

1. Dream, Tuck & Patti, Windham Hill
2. The Journey, Joe Beck, DMP
3. Song of the Sun, Jim Beard, CTT
4. Rooms in My Father's House, Vinx, Pangea
5. Healing the Wounds, Crusaders, GRP
6. Close Your Eyes and See, Oystein Sevag, Music West
7. This is Now, Eddie Daniels, GRP
8. Cool Nights, Gary Burton, GRP
9. Another Day, Another Dream, Tony Guerrero, Nova
10. Night Ride Home, Joni Mitchell, Geffen
11. Halfway Home, Preston Reed, Capitol
12. Playground, Michel Petrucci, B. Note
13. Stepping Out, Steve Laury, Denon

CJIV-FM • Simon Fraser U.
Burnaby, B.C., Canada • 604/291-5940
Week of 7/22/91 (albums)

1. Friendly Fascism, Consolidated, Network
2. Live and Cuddly, No Means No, Alternative Tent
3. Melt, Straightjacket Fits, Flying Nun
4. Original Gangster, Ice-T, Sire
5. Lovelyville, Thinking Fellers Union Local 282, Matador
6. Fish in Your Sleazebag, Stretchheads, Blast Firs
7. The Name Above the Title, John Wesley Harding, Sire
8. As Raw As Ever, Shabba Ranks, Epic
9. The Power of Pussy, Bongwater, Shimmy
10. Way to Salvation, King Missile, Atlantic
11. A Blur to Me Now, 13 Engines, Capitol
12. Music For Pets, Shadowy Men on a Shadowy Planet, K
13. Okay, Love Child, Homestead

KUCR-FM • U. of Colorado at Boulder
Boulder, CO • 303/492-5105
Week of 7/22/91 (albums)

1. Wrong EP, School of Fish, Capitol
2. Never Loved Elvis, Wonderstuff, Polygram
3. A Spy in the House of Love, House of Love, Mercury
4. Special Kiss, Gumball, Caroline
5. Way to Salvation, King Missile, Atlantic
6. God Fodder, Ned's Atomic Dustbin, Columbia
7. Derelicts of Dialect, 3rd Bass, DefJam
8. Why Do Birds Sing?, Violent Femmes, Reprise
9. Sheriff Fatman, Carter T.U.S.M., Chrysalis/Big Cat
10. The White Room, The KLF, Arista
11. Sexplosion, My Life... Thrill Kill Kult, WaxTrax!
12. Schubert Dip, EMF, EMI
13. Timeless Melody, The La's, Polygram

WFHC-FM • Fred Hardeman U.
Henderson, TN • 901/989-6749
Month of July (albums)

1. Topsy-Standard Book, Freddie Hubbard, Alfa/Compose
2. Greenhouse, Yellowjackets, GRP
3. You Won't Forget Me, Shirley Horn, Verve
4. Snappy Bee, James Morrison, Atlantic
5. Flying Colors, Grant Geissman, Bluemoon
6. Dancing With Tigers, Tom Borton, Bluemoon
7. Hope, Rick Margitza, Blue Note
8. Midnight in San Juan, Earl Klugh, Warner
9. Self-titled, Ellis Marsalis Trio, Blue Note
10. Meant To Be, John Scofield Quartet, Blue Note
11. I Remember, Dianne Reeves, Blue Note
12. Love and Understanding, George Howard, GRP
13. Part III, Joey DeFrancesco, Columbia

WLWU-FM • Loyola University
Chicago, IL • 312/915-6558
Week of 7/5/91 (songs)

1. P.A.S.S.I.O.N., Rhythm Syndicate, Impact
2. Live Happy, C&C Music Factory, Columbia
3. Temptation, Corina, Cutting
4. 3AM Eternal, The KLF, Arista
5. A Better Love, Londonbeat, Radioactive
6. The One and Only, Chesney Hawkes, Chrysalis
7. Good Beat, Deee-Lite, Elektra
8. My Body Says Yes, Titiyo, Arista
9. Heaven, Camouflage, Atlantic
10. Right Here, Right Now, Jesus Jones, SBK
11. I Can't Help Myself, Two Bros. on the 4th, ZYX
12. Gypsy Woman, Crystal Waters, Mercury
13. Love's Contagious, George Lamond, Columbia

Radio Ratings

College Broadcaster exclusively publishes college radio ratings (underlined) from assorted U.S. markets, shown relative to other stations in their area. College stations, if ranked by any Birch respondents, do not have to be in the top portion of their market to appear (market lists are edited for special considerations and run in order of greatest share, except where noted). All data represent average-quarter-hour (AQH) share, Mon.-Sun., 6 a.m.-midnight, from the Birch Format U.S.A. Spring 1991 report. Used with permission. © Birch/Scarborough Research Corp.

Note: Stations may NOT use this data for sales, underwriting, promotion or other business purposes without a signed agreement with Birch. Drastically discounted Birch client contracts for college stations can be arranged through NACB.

Las Vegas, NV -- 28 stations ranked			
Station	AQH	Format	
KLUC-FM	10.5	Contemporary	
KFMS-FM	10.4	Country	
KCEP-FM	8.3	Public-Urban Cont.	
KOMP-FM	8.0	Album Rock	
KKLZ-FM	7.5	Classic Rock	
KYRK-FM	7.0	Contemporary	
KORK	5.0	Big Band	
KMZQ-FM	4.5	Adult Contemporary	
KWNR-FM	4.2	Contemporary Country	
KUDA-FM	3.8	Oldies	
KXTZ-FM	3.8	Easy Listening	
KRLV-FM	3.3	Soft Adult Cont.	
KEYV-FM	3.1	New Adult Cont.	
KNPR-FM	2.8	Public-Classical	
KNUU	2.5	News-Info-Talk	
KILA-FM	2.2	Public-Cont. Christian	
KMMK-FM	1.8	Soft Adult Cont.	
<u>KUNY-FM*</u>	1.4	(tie 22nd) Public-Div.	

*University of Nevada

Los Angeles/Orange Co., CA 43 stations ranked			
Station	AQH	Format	
KKBT-FM	6.6	Urban Contemporary	
KLOS-FM	6.3	Album Rock	
KIIS-FM	6.2	Contemporary	
KPWR-FM	5.0	Contemporary	
KABC	4.6	News-Talk-Info	
KOST-FM	4.6	Adult Contemporary	
KROQ-FM	4.4	Album Rock	
KTWV-FM	3.5	Adult Contemporary	
KLVE-FM	3.4	Hispanic	
KLSX-FM	3.1	Classic Rock	
<u>KUSC-FM*</u>	1.4	(tie 21st) Public-Class.	
<u>KCRW-FM*</u>	1.9	(tie 25th) Public-Div.	
<u>KLON-FM*</u>	1.6	(tie 27th) Public-Jazz	
<u>KPCC-FM*</u>	3	(tie 30th) Public-Div.	

*U. of So. California; #Santa Monica Comm. College;
§California State U.-Long Beach; ¶Pasadena Area Community College

Memphis, TN-AR-MS -- 24 stations ranked			
Station	AQH	Format	
WHRR-FM	16.1	Urban Contemporary	
WGKX-FM	12.2	Country	
WEGR-FM	11.5	Album Rock	
WDA	10.5	Black	
WMC-FM	8.7	Contemporary	
KIMS-FM	7.9	Urban Contemporary	
WRVR-FM	5.7	Adult Contemporary	
WLOK	5.5	Gospel	
KPYR-FM	4.3	Oldies	
WMC	1.7	News-Talk-Info	
KFTH-FM	1.6	Religious	
WKNO-FM	1.5	Public-Classical	
<u>WMSM-FM*</u>	1.5	Public-Jazz	
WREC	1.4	News-Talk-Info	
WCRV	1.1	Religious	
WEZI-FM	1.1	Soft Adult Cont.	
KSUD	1.7	Contemporary Christian	
WNWZ	.6	News	

*Memphis State University

New Orleans, LA -- 28 stations ranked			
Station	AQH	Format	
WQUE-FM	13.9	Urban Contemporary	
WYLD-FM	12.6	Urban Contemporary	
WEZB-FM	9.4	Contemporary	
WNOE-FM	8.4	Country	
WWL	7.3	News-Talk-Info	
WRNO-FM	6.5	Album Rock	
WLTS-FM	5.3	Adult Contemporary	
WLMO-FM	5.0	Adult Contemporary	
WCKW-FM	4.7	Classic Rock	
WMXZ-FM	3.1	Adult Contemporary	
KQLD-FM	2.5	Oldies	
WYLD	2.5	Contemporary Christian	
WBOK	2.3	Religious	
WBYU	1.9	Nostalgia	
<u>WWNO-FM*</u>	1.7	Public-Classical	
KNOK-FM	1.6	Jazz	
WWOZ-FM	1.5	Public-Diversified	
<u>WTUL-FM*</u>	.8	(tie 19th) Public-Div.	

*U. of New Orleans; # Tulane University

Pittsburgh, PA -- 31 stations ranked			
Station	AQH	Format	
KDKA	13.0	Diversified	
WQVE-FM	11.5	Album Rock	
WAMO-FM	10.1	Urban Contemporary	
WBZZ-FM	9.0	Contemporary	
WWSW-FM	6.6	Oldies	
WMXP-FM	5.0	Contemporary	
WMY-FM	4.6	Classic Rock	
WSHH-FM	4.4	Soft Adult Contemp.	
WDSY-FM	4.1	Country	
WTAE	3.3	News-Talk-Info	
WHTX-FM	2.8	Adult Contemporary	
WLTI-FM	2.4	Soft Adult Contemp.	
WEZB-FM	2.0	Easy Listening	
WIAS	2.0	Nostalgia	
WQED-FM	1.6	Public-Classical	
KQV	1.5	News	
<u>WDIO-FM*</u>	1.4	(tie 16th) Public-Div.	
WPIT-FM	1.4	Contemporary Christian	

*Duquesne University

Shreveport, LA -- 19 stations ranked			
Station	AQH	Format	
KMMJ-FM	20.7	Urban Contemporary	
KRMD-FM	20.4	Contemporary Country	
KTAL-FM	9.6	Contemporary Rock	
KTUX-FM	7.2	Contemporary	
KITT-FM	5.5	Adult Contemporary	
KLKI-FM	5.3	Oldies	
KEEL	4.8	Diversified	
KOKA	4.5	Gospel	
KWKH-FM	4.5	Contemporary Country	
KVKI-FM	4.3	Adult Contemporary	
<u>KDAQ-FM*</u>	3.3	Public-Classical	
KWKH	2.9	Country	
<u>KGRM-FM*</u>	1.2	Public-Black	
KRMD	1.0	Simulcast KRMD-FM	
KVNE-FM	.5	Public-Cont. Christian	
KASO	.3	Country	
KFLO	.3	Inspirational	
KVKI	.3	Contemporary Christian	

*Louisiana State U.; # Grambling State U.

If your station or student chapter of a national media organization has recently held a successful promotion, event, or has some other newsworthy item that you'd like to share, send a press release (with B&W photos, if possible) to: NACB Station/Chapter News, 71 George St., Providence, RI 02906. If you have questions or want more information about an item below, call NACB at 401/863-2225.

Trivia Capitol of the World

Which of the infamous Black Sox scored the only run for Chicago in the 1919 World Series? Who played the Professor on *Gilligan's Island*? WWSP-90FM, the campus radio station of the University of Wisconsin-Stevens Point, could tell you the answers to these and thousands of other trivia questions. The student-operated radio station sponsors an annual, three-day trivia tournament which attracts trivia buffs from across the country. This year's spring tourney marked the 22nd anniversary of the competition, included more than 9,000 entrants and required round-the-clock volunteer work from more than 100 WWSP staffers and members of the community. Nothing trivial about those numbers.

A Helping Hand

WVST, 91.3 FM (Virginia State University) went beyond the air to lend support to their community; station staffers orchestrated a gift-giving program for the pediatric ward of the Southside Regional Medical Center in Petersburg, Va. More than \$500 worth of toys were donated by Toys 'R' Us, Kay-Bee Toy Inc., Bland's Florist and the Petersburg Police Department and presented to hospitalized children by members of the WVST staff. "We wanted to incorporate our presence on the airwaves with being there physically in performing a service to the community," said GM Paul Alatorre.



Serving Their Community: WVST staffers Will Harris (left) and Rahman Hafiz present toys to children at Southside Regional Medical Center following their successful donations campaign. *Photo Courtesy WVST.*

There's No Stopping Them

KJSJ-FM, the campus radio station at San Jose State University (Ca.) proved this summer that nothing can keep a good station off the air. While complex renovations, including a new on-air studio, were underway, the broadcast studio was moved in its entirety into the back of a Ryder truck. Not only did KJSJ stay on the air 24 hours a day throughout the transition period, but they picked up some free publicity from local media and turned the awkward conditions into a gold-mine of increased campus awareness. But who pays the parking tickets, guys?

Peddalling a Cause

"I've heard of music for gearheads," said Gene Endres, 50, "but this may be a first." Endres, who programs the weekly "Hobo's Lullaby" show on WICB-FM at Ithaca College (N.Y.), deejayed from his bicycle to celebrate National Bike-to-Work Day. Broadcasting live via a Marti Remote Pickup Unit, Endres toured the city of Ithaca and did all of his stop-sets from his bike; no mean feat in a city where the Ithaca College campus is 700 feet above the downtown area and neighbor Cornell University is another 600-foot climb. Fortunately, Endres said, "there's no loss of honor in getting off and walking." Endres' mobile show was designed to inspire others to forego traveling by car in favor of the bicycle.

Winona State AERho Shines

Winona State University's (Mn.) chapter of Alpha Epsilon Rho, the



We Never Close: KJSJ staffers prepare for the broadcast day in their makeshift studio. *Photo courtesy KJSJ.*

National Broadcasting Society, recently elected new officers for the 1991-92 year: Mollie Morman, President; Micki Phenow, Vice-President; Dave Doetsch, Treasurer; Dean Beckman, Secretary, and Dann Murray, Public Information Officer. Among the Winona State chapter's recent projects are a new monthly newsletter, *AERhporter*, and involvement in the school's annual summer "College For Kids" program, which challenges gifted children to produce their own newspaper or run their own radio station (WCFK).

University (San Jose, Ca.). Professor Christin Hardman, faculty advisor for the chapter, noted that "The professional affiliation with the Society will ... encourage students to pursue the study of television/film technical processes." The student chapter will give college broadcasters the opportunity to make contacts in the field and learn practical applications of the equipment, techniques and media procedures they are studying. The San Jose chapter is affiliated with the San Francisco Section, one of SMPTE's most active sections. ◀

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A Phone-Line Transmitter Link For Tight Budgets

Tellabs' Often-Overlooked Yet Economical Equalizers

By Bruce Mims

Utilizing new equipment that you would recommend to other student broadcasters? Here's your chance! College Broadcaster accepts unsolicited User Reviews of the latest audio and video technology and equipment. Send all material (with B&W photos, if available) to NACB User Reviews, 71 George St., Providence, RI 02906.

The upgrade of Southeast Missouri State University's student radio station, KRCU, to membership as a National Public Radio affiliate posed many technical challenges. Because the station was moving studios into a newly renovated structure separate from its transmitter location, a major obstacle became the identification and installation of a studio-transmitter link that was economical yet state-of-the-art. When facility planning began two years ago, we weighed the advantages and disadvantages of delivering program audio by four methods: telephone line, microwave, optical fiber and the recently introduced CAT/Link system. In the final analysis, equalized telco lines emerged as the clear-cut solution to our problem.

Logistics And Cost

A conventional microwave STL system was quickly eliminated from consideration. The proposed studio-to-transmitter hopsat squarely within the heavily congested airspace of Southwestern Bell's long-distance microwave facility located two blocks south. For a brief period we entertained the thought of tying together the distantly located NPR receive dish and the studios with fiber-optic cable. It would seem only logical to extend the delivery from studio to transmitter, as well. Unfortunately, the cost proved to be entirely prohibitive and we turned to another emerging technology: the digital STL. In the midst of our planning, QEI introduced its CAT/Link digital system. Once again, the technology piqued our curiosities. CAT/Link appeared to be the ideal product for our application. Unfortunately, we were compelled to dismiss it, too, due to price.

The Unknown Alternative

Just when we resolved to abandon hope for incorporating some new type of delivery technology into our system, we learned about the inexpensive and reliable line of products from Tellabs for

equalizing telephone circuits. Their equipment receives little attention in the catalogs of broadcast equipment suppliers and could be easily overlooked by stations. The Tellabs line represents an eminently reliable STL alternative for stations operating with today's recession-strained budgets.

The system we selected is entirely modular and extremely versatile. KRCU specified the dual eq module to allow us to deliver high fidelity stereo program audio through dedicated circuits in the campus telephone system. In this application, the active device is the model 4008 Program Amplifier. According to specifications provided by the manufacturer, this equalizer is capable of achieving more than 30dB slope correction, an amount significantly greater than the deficiency we measured on our circuits. The amp is designed to match either 150 or 600 ohm line impedances at both input and output. The 4008 performs equally as well with balanced or unbalanced circuits. Lightning protection devices have been incorporated into both ends.

The model 4225 dual wideband repeat coil module is a passive device that complements the 4008 at the distant end. Also included in our package was the model 8015 24-volt power supply and protective enclosures for the eq and repeat coil modules. KRCU's investment in the package was \$810.

Tedious Installation

University Telephone Services provided KRCU with a 4-pair dedicated cable run from studio to transmitter. As the crow flies, the distance would measure less than three blocks. However, the program audio ran a circuitous route from one building to another; by the time audio arrived at the transmitter site, the lines exhibited severe high-frequency roll-off. When we placed the order for the equipment, we crossed our fingers in the hope that it would deliver the performance it promised. It did.

When the shipment arrived, we checked for damage (one enclosure was cracked and subsequently replaced) and proceeded to study the installation instructions. While the procedures were detailed in straightforward fashion, we found the presentation layout of the pages tedious to follow. For an additional fee users can obtain a videotape tutor to assist in the installation of the Program

Amplifier module. We opted to rely solely on the instruction manuals, essentially to minimize expense.

A decision was made to locate the active end of the circuitry (the 4008 Program Amplifier) at the studio. Stations with transmitting facilities located lengthy distances from their studios would heed Tellabs' instructions to install the active device at the transmitter and the passive repeat coil at the studio.

Assembly Required

The frustration level of installation peaked quickly when we discovered that internal wiring in the module enclosures had to be performed by the customer. The dual Program Amplifier cards seat in 56-pin edge connectors. The customer must route the various input, output, and power leads between the card edge connectors and the associated barrier strips. Tellabs purposely designed the enclosure to provide the flexibility for interchanging modules with differing connector configurations. The unanticipated necessity of designing and installing this small cable harness increased our installation time by approximately two hours. The availability of pre-wired enclosures would be a welcome addition to Tellabs' product line by customers who don't anticipate substituting other modules for the Program Amplifiers.

Remarkably Simple to Align

Upon completion of this task, we commenced the actual alignment procedure. What we anticipated to be a bear of a chore quickly became a

The Tellabs line represents an eminently reliable STL alternative for stations operating with today's recession-strained budgets.

pussycat: the entire procedure took less than 30 minutes to accomplish. The module alignment procedure necessitates positioning personnel manned with audio test sets at both the studio and transmitter sites. Lacking the benefits of either telephone or two-way radio facilities between the transmitter site and the new studios, we gerry-rigged a pair of Shure M67 mixers with a couple of sportscaster mic/headsets "back-to-back" to establish communication on the two unused pairs of the 4-pair cable.

User Review
Page 11 ►

Oxmoor Mixing Matrix Systems

In just one rack unit, Oxmoor has combined a mixer, routing switcher and distribution amplifier. The RMX-44 has four inputs and four outputs, while the RMX-62 has six inputs and two outputs. Both have individual, +15dB input adjustments and the ability to send any combination of inputs to any or all outputs. Using the rear panel remote control port, you can use simple switch closures to change the assignments. Frequency response is +0/-0.3dB, 20Hz to 20 KHz and distortion and noise are extremely low. Inputs and outputs are electronically balanced (output transformers optional) on XLR connectors. Inputs accept nominal levels from -10 to +8dBm, and maximum output is +24dBm. Use these for mix-minuses, for zone mixing, for simultaneous stereo and mono feeds from different sources and numerous other applications. The RMX-44 runs \$840, while the RMX-62 sells for \$754. For more information, call Bradley

Broadcast toll free at 800/732-7665 or FAX: 301/330-7198.

Cameleon HD Dolly

Alan Gordon Enterprises of Hollywood has introduced the new, modular Cameleon HD Dolly to its sales and rental line. The versatile dolly is designed for both motion picture and video productions, and features a hydraulic camera boom with a maximum capacity of 200 lbs. The frame design accommodates a variety of accessories such as multi-purpose platforms, adjustable seat



with swivel arm, a utility riser for the platform and track wheels for straight and curved track shots.

The dolly is easily transported from studio to location shooting: the control post detaches, making the dolly only 18 inches high—perfect for loading into a car, van or truck. The hydraulic foot pump rise action lifts the camera lens from 28 inches to its maximum of 68 inches (without riser) and permits smooth boom-downs. The dolly is 45 inches long, 26 inches wide, weighs only 175 lbs. and offers a maximum overall load of 700 lbs. The basic dolly package including Mitchell levelling head and two running boards retails for \$3,495. For sales info, contact Fred Ginsburg; for rentals, contact Ted Landon, Alan Gordon Enterprises, 213/466-3561. FAX: 213/871-2193.

Equipment Guide

Looking for that specific piece of equipment that nobody seems to have in stock? *Radio Guide* magazine's

monthly *Equipment Guide* may be the answer. A unique classified-ads insert in the magazine, the *Guide* lists hundreds of individuals and businesses looking to sell used audio and video equipment ranging from antennas and towers, transmitters and recording material to test and monitor equipment, tubes, components and satellite materials. Each *Guide* contains a form for placing your classified. There is no limit to the number of ads you can run, and they're free. For more information, write to *Equipment Guide*, P.O. Box 7001, Rochester, MN 55903, or FAX: 507/280-9143.

College Broadcaster is looking for a responsible, energetic columnist to write the monthly Product Showcase column. Author must be knowledgeable of new technologies in radio and TV and related areas and must work well on deadline. If interested, call Rick Smith, 401/863-2225.

User Review

◀ Page 10

We first adjusted the input, output, and gain parameters of the 4008s. Now we were prepared to originate a tone sequence at the studio and confirm, by voice, its reception characteristics at the transmitter. Test-tone frequencies of 15KHz, 10KHz, 1KHz and 100 Hz are used to align the Program Amplifier. High-frequency and low-frequency gain controls were adjusted at the studio end to produce the flattest response measurable at the transmitter. This step required tweaking, measuring and re-tweaking to achieve balance throughout the audio spectrum. Surprisingly, this portion of the alignment proceeded without problem and proved to be much simpler than anticipated. We applaud Tellabs for its insight in providing a single-page, condensed alignment procedure that facilitated our efforts!

A final sweep of both channels convinced us that the lines were in-

deed flat within 1/2dB over the specified range of 50Hz to 15KHz. All that remained to complete the installation was to tie in the audio at each location.

Evaluation

KRCU signed on from its new studios in November, 1990. Since that time, the Tellabs system has performed flawlessly. After one month's operation, we swept the lines as a precaution to determine if component aging or burn-in had affected response. Our measurements revealed no appreciable deviation from the original alignment.

When compared with digital and fiber-optic systems, the Tellabs circuitry is not glamorous. The beauty is that it is time-tested and field-proven. And we brought the project in under budget! What more could you ask?

Mr. Mims is an instructor of mass communications at Southeast Missouri State University (Cape Girardeau, MO). ◀

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Nothing Compares To



INTERNSHIP

How Broadcast Businesses Can Improve Their Summer Programs

By Allison Gilbert

(Ed.'s Note: Though many of you are doubtlessly returning to the grindstone from informative, enlightening summer internships, it is also likely that some of you found the experience disheartening. You're not alone. Though this article speaks directly to businesses

employing interns, we're sure you'll find it invaluable as you plan next summer's tour of duty.)

As a veteran of several broadcast journalism internships (and currently a senior at Georgetown University in Washington), I believe some stations are not making the most of their internship programs. Many newsrooms tend to see an internship as a one-way relationship that benefits the student alone, and the intern as a nuisance or worse. Interns can, in fact, provide an invaluable resource. They are young, energetic, and eager to learn. They are the newsroom staff of tomorrow working for you cheaply, if not for free, today. They would like nothing more than to be given real responsibility so they can contribute and become an integral part of the broadcast team.

What, then, can a newsroom do to get the most out of its intern?

- Assign an intern to one person, not the entire newsroom. A one-on-one relationship means that there is a member of the news team who knows firsthand an intern's unique talents and abilities. The reporter that I worked with during my summer internship at WCBS-TV, New York, became a friend and a mentor. An unspoken agreement developed that he would provide a safe harbor—a way for me to ask questions and make mistakes without being embarrassed. This reporter was the one person in front of whom I was allowed to act stupid, as long as I continued to learn.

- Give your intern real responsibility without making yourself vulnerable. Start them out with the basics. Let them go through mail to determine which leads might make potential stories and which ones to discard. Allow them to make follow-up calls on stories already underway and give them some autonomy by allowing them to read through newspapers and magazines for story ideas to present to a reporter or the newsroom in general. After demonstrating ability and initiative, the in-

tern should be given added responsibilities commensurate with performance.

For example, at WCBS-TV, I was given the responsibility of researching and setting up a shoot for Father's Day. My assignment was to find a "superdad" from among the ranks of foster or adoptive parents. After an extensive search, I found a father who I thought would be perfect—an enthusiastic, articulate teacher. As such, I wanted to get visuals of him interacting with his students. The principal denied us access to the school because he believed we would be potentially disruptive to the academic environment—it was final exam time. The principal remained adamantly opposed, even after I got the school district superintendent's permission to enter the school. No visuals, no story. And I was expected to have a subject lined up for the next day's shoot. I panicked. I thought I had failed. I had to work fast and find a substitute. After another search I found one. After explaining to my assigned reporter what the subject was and why I thought it would make a good piece, he said it sounded good and to set up the shoot. My story was going to air. I felt the most awesome sense of accomplishment.

Given real responsibility, with all its deadline pressures and consequences, an intern is forced to work within the chaotic real world of broadcast news and to learn by doing, not observing.

- Let your intern be an active participant in the editing room as well as the field. On shoots, encourage your intern to make suggestions about possible questions and camera angles to shoot from. The reporter and photographer will get a fresh perspective, and the intern will get a real-world experience. In the edit room, allow the intern to offer opinions—on the degree of continuity in the piece, or about which shots to use at specific points in the voice track. The reporter I worked with may not have agreed with me all the time—quite often he disagreed entirely—but he listened. He took the time to explain why my suggestions didn't work or were inappropriate, and did so without belittling or ridiculing. He helped me understand why I was wrong so that I could apply those lessons the next time—and he provided a "next time" in which to apply them. These were the times I learned the most.

- Talk to your interns. That advice would seem gratuitous, but some of the interns I spoke with



were given explicit directions from their supervisor—whether a director, producer, or station services manager—and expected to follow them without comment. Suggestions were discouraged. In such an atmosphere, these interns could not demonstrate either their talent or their initiative. Both sides lost. The interns were denied a golden opportunity to learn by being an active part of a broadcast news team; the station denied itself a fresh perspective and possibly more.

By contrast, I was allowed to learn by doing. I had to observe, of course, but there were possibilities for active participation as well. I learned to seize those opportunities and came to understand that having initiative, ambition and determination were as important as having skill. Six of my story ideas were eventually produced, and I was given additional responsibility in producing those pieces.

If newsrooms around the country will make the effort to give their interns responsibilities as well as tasks, interns will leave with valuable experience under their belts and the organizations they worked for will have gained workers who actively and productively contributed to their news operations. More specifically, newsrooms will come to understand that internships are reciprocal relationships—and both parties stand to gain a lot.

Ms. Gilbert is a government major at Georgetown University, Washington, D.C. ◀

Reprinted by permission from Monday Memo by Allison Gilbert, appearing in the June 10, 1991, issue of Broadcast magazine. Courtesy of Broadcasting, 1705 DeSales St., N.W., Washington, D.C. 20036

Self-Direction Defines Top Student Broadcasters

Broadcast activities in college radio require a sincere effort by all students involved in its daily operations. It is essential for your radio station to have individuals who are responsible enough to initiate and complete their duties with excellence.

WSNC-FM 90.5 at Winston-Salem State University in Winston-Salem, North Carolina, is no different in this concept. Our radio station is non-commercial. The format is alternative/educational. We broadcast from 7 a.m. until 1 a.m., seven days per week, year-round. There are only three full-time employees (faculty advisor, engineer and operations manager) to manage and operate it. Consequently, we have to rely on a nucleus of students and community volunteers to help with the broadcast responsibilities.

"Inter- and intra-departmental communications can be improved through the self-directed efforts of a student."

WSNC is fortunate enough to have students who dutifully execute their tasks at the radio station. However, there are times when the responsible students are unavailable due to their commitment to class activities; the need for substitutes becomes very evident. Thus, it is necessary for me, as faculty advisor, to direct other students in developing mature, responsible behavior.

A student who demonstrates maturity in executing his duties at any radio station, normally, is the type of student who takes the initiative in performing and learning related broadcast tasks. This type of student is self-directed. Based on this, the remaining article adopts this premise.

Most of the research in the self-directed learning principle reflects that a student who lacks self-direction

in his learning is totally dependent upon the instructor (in this case, the faculty advisor) for tasks and directives in order to solve managerial or operational problems. Regardless, in order for the student to be effective in his duties in any area, he must demonstrate an adequate level of self-directed behavior in executing them. Most non-commercial radio stations are fortunate to possess at least one student of this type.

Beyond the Call of Duty

An excellent example of a self-directed student is our radio station's music director. After completing the orientation process of her job duties, she immediately started initiating and completing all of her tasks (with a high degree of proficiency) within the deadlines. She compiles the music playlist, inserts the music into rotation, assigns the music to categories, contacts the record companies, and completes other relevant duties without her supervisor asking her to do those duties.

Another self-directed student at WSNC constantly assists with orienting new student staff members to the radio station operations. Without being asked, he regularly aids new staffers in operating the console board and other relevant equipment when the faculty advisor or operations manager is unavailable. Like the music director, this student provides necessary support for the staff.

Inter- and intra-departmental communications can also be improved through the self-directed efforts of a student. Our music director takes it upon herself, after receiving approval from her supervisor, to communicate student operational matters among her department staffers and to other departments. For example, music played on the air is transferred from albums and CDs to carts to prevent unnecessary theft. She not only assists in the physical process of transferring the music, but she deliberately makes the effort of informing all relevant persons within and outside her department, such as production, programming, and engineering, of the activity. Additionally, she explains to the involved

parties the procedures for making the transition

smoother. As a result, she executes her responsibilities through self-direction and unifies operations among her staff and other departments.

Role of the Faculty Advisor

It is necessary for a student, especially a student manager, to be able to solve task-related problems independently. Thus, it would seem beneficial to decrease students' reliance on the faculty advisor in favor of self-dependence. Ultimately, the faculty advisor is responsible for the successful supervision, advisement and instruction of every student at the radio station. If your staff does not exhibit responsible behavior, the reason may be the method of faculty supervision.

Promoting the practice of self-

By Dr. Brian C. Blount

direction among your students should not be viewed as neglecting duties. In fact, the purpose of teaching a student this discipline is to empower him to develop more self-confidence and control in his quest for acquiring new knowledge. If a student becomes self-directed in learning and reforming tasks at the radio station, chances are favorable that he will translate that skill to other learning situations in academics and in life.

There are numerous methods for supervising a student which evoke a sense of responsibility. The remaining portion of this article highlights one such method of self-directed activity which can help to transform a student into a responsible performer,

Self-Direction
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Music Videos

Q: We are a non-profit college cable TV station operated by our students. Our TV station is currently carried on our campus cable system, as well as on some of the local commercial cable systems. Our programming primarily consists of local educational shows and sporting events, PBS, student-produced shows, U Network and other network programming. We are currently considering playing music videos. Can we do this without paying the record/video companies for the rights?

A: Absolutely not. The educational nature of your cable TV station does

not exempt you from paying the appropriate copyright, performance and music licensing fees associated with the complete appropriation and re-transmission of such videos. Should your station desire to incorporate music videos into its programming, we suggest you first contact the producer, distributor or agent listed on the video's label and inquire as to (1) what royalty and fee registration forms the station should fill out, and (2) the royalty and licensing fees scheduled for the re-transmission for videos.

"Borrowing" Copyrighted Songs

Q: In the April/May edition of *College Broadcaster*, you indicated that a student TV production, produced in the context of a credit-bearing course, may use copyrighted songs as themes, background music or under closing credits. Does this mean that I can just go into the store, purchase any record or tape, and use it as a music bed? Are schools exempt from synch rights? If so, does it matter where the show is eventually exhibited?

A: This topic has generated a lot of interest from our readers, and we

thank you for all your calls and letters. According to the General Counsel's Office of the U.S. Copyright Office, you can just go into the store, purchase a record or tape, and use it as a music bed if the program falls within the educational purposes division of the copyright law. In this instance, we were told that synch rights are inapplicable. However, possible re-transmission of the show

ship, call or write NACB at the number below. We might be able to assist you in freeing that call sign for your use.

License Renewal

Q: Our station is filling out its FCC license renewal and there is a question asking if any of our owners have been convicted of a felony or are involved in any lawsuits.

Since our station is licensed to our university's Board of Regents, does that mean we must check this for each member of that Board?

A: Unfortunately, yes. "Owners" in this case would refer to your Board of Regents, so if any of those individuals have received felony

convictions or are involved in any lawsuits, then that information should be included under that question on your license renewal application.

Station Automation

Q: Our school wishes to extend its radio station's broadcast schedule into the evening hours with the use of automation and remote control equipment. What FCC guidelines should we be cognizant of?

A: The Communications Act requires that the Licensee have supervisory control over the station's transmitter during all periods of operation. However, that operator need only be able to terminate the station's operation should it be the source of harmful interference or be operating inconsistently with the law. Meters, alarms or automatic controls could be used to facilitate this supervisory control.

Also, the FCC must be able to contact the station during hours of operation. Therefore, the use of remote control at sites other than the main studio or transmitter must be identified to the FCC.

In general, the school may operate its station by automation or re-

By Cary Tepper



mote control using any method that assures that (1) a licensed operator is on duty, (2) the transmitter system operates properly, and (3) the FCC can contact station personnel during hours of operation.

Please remember that the operator on duty must know when to "pull the plug" on any indecent or improper programming, including any improper underwriting announcements. However, careful screening of all pre-produced programming will make the night operator's job easier, and prevent your station from being fined by the FCC.

Mr. Tepper is a communications attorney for the firm of Pubbrese, Hunsaker & Ruddy (McLean, VA) and is familiar with legal issues affecting college radio and TV. As NACB's legal counsel, Mr. Tepper 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 preferred, questions of an urgent nature from NACB members may be phoned in to 401/863-2225. Mail questions to: NACB Legal Column, 71 George St., Providence, RI 02906.

Of course, not every legal situation is the same, and Mr. Tepper strongly advises that you call NACB concerning your particular case before taking any legal advice. If you think your station's operations are in violation of any FCC, federal, state or local regulations, please contact your attorney or consultant for specific advice.

We would like to change the call letters of our radio station. Any suggestions?...

We are considering playing music videos.

Can we do it without paying for the rights?

on a local cable system or other video outlet poses a very serious problem. Since most viewers have to subscribe to such cable systems, and because such re-transmission is for entertainment or publicity—but not educational—purposes, you must either delete the music beds during re-transmission or pay all the appropriate copyright and music licensing fees.

Changing Call Letters

Q: We would like to change the call letters of our radio station. We have compiled a list of possible new call letters and would like to check their availability. Any suggestions?

A: Although numerous companies advertise in broadcasting trade magazines that they will research the availability of call letters for a fee, we suggest that you save your money and call the FCC instead. The Call Sign Desk at the FCC will provide you with such information free of charge. The telephone number there is (202) 634-1923. That office is very busy and understaffed, so please be patient and polite.

--Ed.'s Note: If a call sign you want is now being used by a maritime

New Columnist Tackles Tech Trouble

Editor's Note: Ms. Mizrahi is a new contributor to College Broadcaster magazine. In the future, she and WCVH-FM chief engineer Ludwell Sibley will rotate authorship of the Engineering column. We welcome Laura aboard!

Mutually Exclusive Applications

Q: Our station recently filed an application for a power increase to 1.5 Kw. Approximately six months later, an application was filed on a first adjacent frequency for a new station specifying 100 watts ERP. The applications were deemed to be mutually exclusive by the Commission, at which time the new applicant filed an amendment to reduce the proposed ERP to 50 watts. Our station and the local TV6 station have each filed Petitions to Deny the proposed new facility. Is there any other action that we can take?

A: The Commission has long held to the concept of preferring to avoid educational application hearings due to the substantial delays and expenses that can be incurred in legal and engineering fees. This situation is likely to occur here. Given that, work with legal counsel to try to resolve the situation outside of a hearing. The following suggestions are based on the underlying premise that the new facility applicant meets all applicable FCC Rules and Regulations.

- The applicant for the new facility on which the Petitions to Deny have been filed must be afforded an opportunity to respond to the petitions within the specified time period. Your station should obtain a copy of any response and have your legal and/or engineering counsel review it for possible impact to your station.

- You indicate that the competing applicant has already proposed a reduction in specified ERP via an amendment to the original application - this could be a compromise on its part. However, I am not sure whether the Commission will act favorably on an application, even in a mutually exclusive situation, seeking to implement a facility with a

lesser ERP than the current Class A station 100-watt minimum.

- Given your situation, probably the wisest course of action would be for your station to "join forces" with the competing applicant to urge the Commission to grant a waiver regarding the mutually received interference. Although by no means guaranteed, the Commission is pre-disposed to the granting of applications which will enhance a given service area while concurrently giving new service to an unserved, or underserved, area. Although the notion of approaching your competitor to work together may seem difficult, it is better in the Commission's eyes than having to designate the applications for a hearing.

- Should you prefer to leave your engineering proposal as is, and participate in an FCC hearing, realize that the administrative law judge for your hearing must determine which application best serves the public interest. Many factors are considered including a comparison of the added population which would be served by your facility upgrade versus the population to be served by the proposed new facility, the number of aural outlets licensed to your community of license versus the number of aural outlets licensed to the new applicant's proposed community of license and whether or not you should be required to share time with the new applicant.

Upgrade Possibilities

Q: Our station is interested in pursuing an engineering study in order to explore the possibility of upgrading our facilities. However, we are located in a major metropolitan area currently served by several other non-commercial stations. Realistically, what options can we expect to be made available to us regarding an upgrade?

A: Your question is a very good and timely one. As you are probably aware, it is becoming increasingly difficult to uncover viable opportunities for both non-commercial and commercial stations to upgrade their facilities due to the recent upgrading

of some previously classified Class D stations and pending the proposals of many improved and new facilities. However, there are still several avenues which should be explored in depth by your consulting engineer.

- Before beginning the upgrade study, and particularly if the station first went on the air over 20 years ago, the engineering consultant should positively ascertain the correct site location, site coordinates, grade level, HAAT and ERP for the existing facility. We recently discovered a situation where a non-commercial station went on the air in 1948 and has been operating at an ERP of 4 Kw when it should have been operating at a power of 5.6 Kw.

- The first step in determining a station's upgrade possibilities is for the consulting engineer to perform an in-depth allocation study of the 20

By Laura M. Mizrahi



channels reserved for non-commercial use (88.1 MHz to 91.9 MHz). The study would address all limiting facilities and allocations on each channel plus or minus three frequencies from the studied frequency. From this study, a determination can be

Engineering
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Putting the 'Work' Back Into Broadcasting

NACB is excited to announce the new and improved *U Network*, our non-profit, affiliate-run satellite network! (Check out the new logo!) Both the radio and television networks are growing by leaps and bounds, and Network Director Jeff Southard would like to take a moment to fill you in on the latest network news:

U Network Radio, we're proud to announce, will expand broadcasting from 22 to 52 weeks per year! According to Southard, radio stations have been asking for year-round transmission since the network's debut in 1989. "Now we're doing even better," he said. "We're going two hours *daily*." The year-round broadcast is slated to begin in January 1992. With a relatively inexpensive dish, college radio stations will be able to broadcast U Network programming live or record it for later airing.

There is a lot of work going into this expansion, Southard notes, and the move will require that U Network push back its start date this fall (originally scheduled for October). "The late start is regrettable," Southard said, "but when U Network rolls again, it'll be bigger and better than ever. It's a necessary delay."

Among programs that radio network affiliates can expect are the very popular *Big Backyard*, a musical export from Australia heard all over the world; *Ecosphere*, a 30-minute review of environmental issues; *The Radio Works*, featuring original radio dramas from college students compiled by WRHU (Hofstra U.) and *The Celebrity DJ Party*, in which stars like Dr. Demento and Weird Al Yankovic take over the airwaves at KSCR (U. of Southern California).

"After a one-time investment (in a dish)," Southard said, "a station will have free access to hundreds of hours' worth of quality shows." To draw potential broadcasters into the network, NACB is finding ways to help stations get satellite dishes. To this end, we are pricing an inexpen-

sive downlink package from leading manufacturers. We're also collecting names of stations interested in receiving a satellite dish in exchange for broadcasting a certain amount of U Network programming.

For those radio stations that are not yet satellite-equipped, U Network will continue to make all radio programs available on cassette tapes.

And, as far as **U Network Television** is concerned, Southard promises more great things. Foremost is a move to a national time slot. All U Network TV shows will air locally 9-10 p.m., Monday-Friday (except where affiliates can not pre-empt other programming). Also, there will be common national promotions: a monthly program guide, posters and ad slicks (you can see part of the poster gracing this issue's cover). By coordinating scheduling, promotions and publicity, U Network promises to bring greater identity and viewership to affiliate stations.

The results of the spring affiliate survey are in! According to U Network affiliates, the top shows are: *New York Windows/City Snaps*; *Cyberia*; *Racism On Campus Special*; *Good News, Bad News*; *The Final Cut*; *Spotlight and Edge*. All seven of these shows will return along with others from last year's lineup.

National Conference

Broadcast Without Compromise: Challenging the Mainstream, NACB's Fourth Annual National Conference will be held on the Brown University campus (Providence, RI) Nov. 22-24. More than seven hundred students from 250 college radio and TV stations are expected to attend the weekend of seminars, panels, screenings, concerts, workshops and speeches. Topics of discussion and exhibits will include technological innovations, the importance of international news and politics, and expansion and convergence in cable networks. Highlights of the weekend will include the keynote speech on Friday, Nov. 22 at 8 p.m. (the keynote speaker will be named at a later date); a professionals' dinner; *The Glass Ceiling*, a panel devoted to women's issues in the broadcast field;

Southern Success



Go-o-o-d Morning, Georgia State!

Vietnam DJ Adrian Cronauer, the basis for the Robin Williams film *Good Morning, Vietnam* gave the keynote speech at NACB's first Southern Regional Conference, held in April at Georgia State University in Atlanta. More than 200 student broadcasters and advisors from 26 colleges and universities attended the weekend-long event, planned and hosted by a student committee from WRAS-FM, Georgia State's radio station. NACB's regional conferences are sponsored by The Capital Fund Foundation, The Joseph Drown Foundation, and The Skirball Foundation. *Photo by Kris Anderson.*

Responsible Journalism, a seminar devoted to industry issues, and various activities throughout the weekend designed to bring together student broadcasters and media professionals. If you have not yet received your information kit regarding the conference or if you would like any further information, please contact JoAnn Forgit, NACB Association Director, 401/863-2225.

New Awards

A new feature to this year's conference are awards—the National College TV Programming Awards and The Interp Radio Store National College Radio Awards. The TV Awards were established to honor college television's most creative programming and reward its producers.

The goal of the Interp Radio Awards is to recognize outstanding student radio broadcasters and encourage them to pursue radio as a career. Cash prizes for the awards total over \$10,000! Categories exist for small stations and big, so everyone's got a shot at winning. So send us your most creative, innovative and alternative (but most importantly, *best*) TV and radio work. If the person at your station to whom the magazine is addressed hasn't received the Awards brochure with all the rules, call NACB at 401/863-2225 to get another mailed; the application deadline is October 7!

We're also looking for nominations for two other non-cash awards: the "Faculty/Staff Advisor of the Year" and the "Outstanding College Broadcasting Alumnus of the Year." The alumnus award focuses on

achievements in professional media as well as their college broadcasting career.

To nominate an advisor or alumnus, send a letter explaining who you think deserves the award and why to: Award Nominations, NACB, 71 George St., Providence, RI 02906.

Internships

NACB is accepting applications for Fall 1991 and Spring 1992 internships. All NACB internships are based in the Brown University (Providence, RI) national headquarters.

Internships at NACB will expose students to all areas of mass media operations, including: network programming; promotions; publication development, editing and layout; conference preparations and member/affiliate services.

If your college/school radio or TV station does not have the information sheet on file (or better yet, tacked up on your bulletin board) or if you have further questions, please write to NACB or call coordinator Glenn Gutmacher at 401/863-2225.

New Members

NACB wishes to recognize the following college entities that have joined NACB over the summer months:

- Cable Channel 27, U. of Washington (WA)
- KANM-FM Cable, Texas A&M U. (TX)
- KEWU-FM/AM, E. Washington State U.
- KLVA, California State U.-Long Beach (CA)
- M.S.U.2, Midwestern State U. (TX)
- WKDI-FM Cable, Northern Illinois U. (IL)
- WMCB-AM, Medaille College (NY)
- WRTC-FM, Trinity College (CT)
- WSOE-FM, Elon College (NC)
- WVJC-FM, Wabash Valley College (IL)

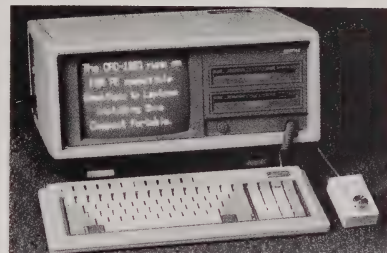
This brings our total membership to 465 stations and departments (not counting individual memberships).

We thank you for your support and encourage you to take advantage of all member benefits. If your station has not yet received the NACB Station Handbook or any other membership material, please call us at 401/863-2225.

Run for the Board

NACB's Executive Board of Directors, which meets bi-weekly by national conference call and in person at least twice yearly, is comprised of students and faculty in college radio and TV. The Board is responsible for guiding the association and its projects. Non-members are ineligible. Application forms will be sent to any member who requests it by calling 401/863-2225. Applications must be returned by Oct. 25.

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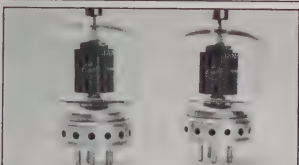
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New Music Seminar

12

Or How We Survived the Annual Schmoozatorium In NYC

By Rick Smith

Describing the pomp and circumstances of a New Music Seminar to someone who has never attended the annual conference (or CMJ, either) is a little like trying to lay out the gist of the World Series in five minutes to someone who has never seen a baseball game. You might get the highlights across, but not the experience.

New Music Seminar 12, held July 13-17 at the Marriott Marquis in New York City, was quite an experience for this first-timer (so was New York itself). From the verbal push-to-shove conflicts at some of the panels to grooving with the Judybats at the BMI Live showcase; from assuring a single-minded cabbie that I didn't mind being a little late—so a wailing *fire engine* could pass us—to dining at Pasta Presta with old pals, the five-day conference was informative, exciting and eye-opening.

To add that NMS-12 was hectic would be redundant.

Upon our arrival on Sunday morning, the *College Broadcaster* staff steeled itself for badge pick-up (an NMS nightmare of legendary proportions, so I was told). The registration was actually the smoothest bit of business we encountered; conference staffers were polite and helpful, and even the security team (read: bouncers) managed to crack a smile or two as they watched us wandering around with our armloads of magazines for distribution.

What Floor Is This?

The Marriott Marquis is gorgeous, a great location for such an elaborate affair; however, the layout is enormously confusing, and even the helpful Floor Directories weren't all that helpful. Watching conference-goers meander through the schmoozing crowds, poring over their Marriott maps, I experienced uncomfortable *deja vu*; it was like being a freshman lost on campus again. I began keeping count of the number of times I heard people ask, "What floor is this?"



Editor's Note: *Spin* magazine editor/publisher Bob Guccione, Jr., delivered a speech on *The Responsibility of Journalism*, charging the media press with the responsibility of providing literate, probing coverage of issues affecting their readers. Guccione was one of hundreds of panelists appearing at New Music Seminar 12. Photo by JoAnn Forgit.

Unfortunately, we missed the opening ceremonies (we were trapped in the elevator from Hell, which seemed determined to deposit us on the 8th floor no matter what button we pushed or how much we begged). Bob Krasnow, chairman of Elektra Entertainment (whom the NMS Bulletin called "the architect of Elektra Records' resurrection"), opened the conference as keynote speaker, and two Joel Webber Awards for Excellence in Business and Music were presented. The annual awards are given to an established veteran in the field and to a relative newcomer, both of whom have made great contributions in the industry. This year's recipients were Atlantic Records' co-founder Ahmet Ertegun (on behalf of his late brother Nesuhi and himself) and Keith Naftaly, program director of KMEL in San Francisco. Naftaly is the first award recipient from the radio business.

Which Room Is That In?

The first round of panels began Sunday at 1 p.m., and I discovered another common NMS frustration: *choosing*. With six or seven panels or seminars held simultaneously every two hours, an overlap is bound to occur. The NACB team was able to split up and check out several different panels at once, but on several occasions, we simply had to swallow our disappointment (at missing **Boyz n' The Hood** director John Singleton and star Ice Cube, for example) and do our best to pick the panels that most merited our attention. (Our readers will benefit from those sessions in upcoming issues of *College Broadcaster*.)

Our first session was a pleasant surprise. Bob Guccione, Jr., editor/publisher of *Spin* magazine, spoke on *The Responsibility of Journalism*, a topic for which his experience on the controversial publication has made Guccione an expert. Relaxed and comfy in jeans and an open-throated workshirt (and some NMS attendants made him look overdressed), the knowledgeable Guccione noted how he founded *Spin* six years ago "in a state of complete, abject naivete," and commented on how far the magazine—and the industry—has come since those early days. He



Taking the Bull By the Horns: Bitzi Ziff (center) of the female rock trio Betty speaks at the *Get With the Program* panel, while fellow Betty Alyson Palmer (r) wishes for more Evian and Maria Ferrero (l) of MegaForce Records thinks about ways to hype her label's hot new band, Maria Excommunicata. Photo by Jeff Southard.

charged broadcasters and media journalists in particular with responsibilities besides presenting new and innovative music. In any position in which individuals have the attention of the masses, Guccione stressed, "there is an implied responsibility to care."

Our second panel, *Is the Music Industry Killing College Radio?* was less of a pleasure, and to be honest, it reflected a common flaw in numerous NMS seminars: dull panelists. Though moderator Dave Newgarden (WFMU) did his best to challenge the panel, which included record and trade reps as well as representatives from college radio stations, the pace lagged painfully and the focus shifted too far away from college radio. In fact, the panel was the first of many in which discussion devolved into a shouting match, when upset rap promoters accused labels and stations alike of suppressing black music. While it seemed unprofessional of all these industry bigwigs to be standing around cursing at each other, I must admit, it certainly enlivened a panel that should have been far more pertinent and useful to college broadcasters.

What's With the Program?

The finest panel by far in terms of content, relevance and pace was Monday's session titled *Get With the Program: Women, Sexism and the Music Industry*, featuring a group of talented, outspoken women: mod-

erator Victoria Starr of the now defunct *Outweek* magazine; artists Toshi Reagon, Public Enemy's Sister Soul-Jah and Alyson Palmer and Bitzi Ziff of the "diva rock" trio Betty; former Chrysalis rep Elaine Shocked, who now heads Shocked Inc., her own firm; Dream Hampton of *The Source* and Maria Ferrero of MegaForce.

Rather than just a simple gripe session, the panel gave rational analyses of the dangerously underestimated sexism that remains prevalent in American business today, and addressed issues of prejudice against all minorities. "Part of [our] purpose," said Starr, "is to get beyond talking about ... our problems and figure out what we're going to do about [them]."

Artists Reagon, Ziff and Palmer discussed the need for women to have the freedom necessary to create. Reagon has just been signed to Elektra but notes that it's a long road to that plateau. Betty, in fact, steered clear of the major labels and independently produced their first release, *Hello, We're Betty!* "We don't have to do it the way everyone's been told," Ziff said. "It's not easy ... (but) you can take the bull by the horns."

Shocked's situation seemed the most disturbing to the audience; Chrysalis Records reneged on the maternity-leave clause of her con-

NMS Quotable Quotes

"Our generation can be defined as anyone with brain cells who cares about music."

— Greg St. James, CIMX

"I am a woman, and more importantly I am an African woman, and I believe that I possess 360 degrees of power to [affect] and change my situation (and) anything I'm confronted with."

— Sister Soul-Jah, Public Enemy

"Twenty thousand just won't pull the rabbit out of the hat."

— Overheard in the Schmoozatorium

"I'll ask my average intern if he wants to (stay in radio) and he says, 'No. I want to work at a (record) label because I don't want to be like you and make no money and work like 80 hours a day just so I can play Nine Inch Nails!'"

— Kurt St. Thomas, WFNX

"What floor is this?"

— Common Plea

NMS
Page 27 ►

Folk Findings and (Finally) Fudge

MAJOR: Various Artists, *Soundtrack from thirtysomething*, Geffen: 213/278-9010

By Rick Smith

Please don't tell me Geffen is taking marketing tips from ABC.

It was bad enough for the thought-provoking, groundbreaking adult series *thirtysomething* to be batted around (like every other show) by ABC's fickle, fly-by-night lineup. Now they've finally put out a compilation of music from the series...after ABC gave the show the axe.

Not that I'm knocking *Soundtrack From thirtysomething*. Like the series itself, it is by turns powerful, poignant and playful. It recalls Hope's kitchen, Melissa's darkroom and the long-ago fairy-tale sanctuary of the Michael and Elliot Company. It is steeped in romantic, folk, home-and-hearth nostalgia.

And, series scoffers, nowhere on this 58-minute disc does Michael Steadman get to whine.

Jazz, blues and bluegrass/folk programmers are sure to have a field day with *Soundtrack...*, most notably for the breezy, extended version of the main title, as well as *Hot Butter* (Miles Comes to Dinner), Nancy and Elliot Take a Train and Ray Charles' 1959 charmer, *Come Rain or Come Shine*.

Veteran blues-alternativist Rickie Lee Jones and Karla Bonoff provide the compilation's other vocal works: the simplistic strummer *It Must Be Love* and a stirring rendition of the

traditional love song *The Water is Wide*, respectively.

But the real joy here is in the oh-so-identifiable trademark theme and the cuts that immediately call to mind particular scenes from the series: *Second Look* (the agony of cancer patient Nancy's biopsy), *The Go-Between* (Michael's botched attempt at ousting no-goodnik Miles Drentell from the ad agency) and *Gary's Funeral* (if that episode didn't make you cry, you've lost touch with your heart...or you must have been watching Fox Network).

thirtysomething was a series about seven people striving to make sense of their world, to reach beyond mundane existence in search of peace, belief and understanding. *Soundtrack From thirtysomething* makes sense. Listen and seek the same...and continue to dance by the light of the moon.

INDEPENDENT: Mudhoney, *Every Good Boy Deserves Fudge*, Sub Pop: 206/441-8441

By Sandy Masuo

With their long awaited third album, Mudhoney temper their massive, throbbing, metal-tinged, new-psychedelic sonic fuzzbomb attack with some sonic space, a rollicking Hammond organ, and a touch of post-modern harmonica angst. Guitarist Steve Turner seems to be having a fling with the wonderful, trebley, matefinish guitar sound that was a staple of the Velvet Underground. In



Letters From Cleo: Vocalist Kay Hanley and the boys present an unusual folk montage on their self-titled debut. Photo courtesy Michael Creamer.

Let It Slide he uses it to splash a colorful wash of melody over Dan Peters' spattering percussion and Mark Arm's vocal grit, while in *Good Enough* he creates a droning sheet of sound around which all the other elements coalesce.

Broken Hands employs the trusty grind-n-whine approach of old Black Sabbath, and *Who You Drivin' Now* takes the same mid-'70s metal allusions and hurls them into a stormy punk pop scenario that smacks of the Pixies, complete with impressive outbursts of Black Francis-style cackling. They even tackle an instrumental, *Fuzzgun 91* that's every bit as manic and wry as the Who's *Dogs*—and like the Who, who were never quite serene enough to replicate the '60s pop that they admired so much, in *Poking Around* Mudhoney bludgeon a hook that sounds remarkably like *Be My Baby* with a brutal harmonica attack. The album closes with *Check Out Time*, a mesmerizing affair full of fat organ tones and layered with quivering, fuzzed-out guitar and smokey, meandering murmured vocals coasting over barely restrained drumming.

Unlike a lot of the grunge that is currently *en vogue*, Mudhoney never pander to the trend. They cull whatever stylistic hooks they please, mesh them with their own sound, and then move on. *Every Good Boy* is a truly tasty creation for the discriminating palate. Bon appetit!

UNSIGNED: Letters to Cleo, *Letters to Cleo*, Creamer Management: 617-427-5557

By Sandy Masuo

Funky, folk, bright and twangy, Letter To Cleo groove along combining things that seem uncombinable throughout this six-song tape. *He's Stayin'* is like a collision between Siouxsie and the Banshees and the Indigo Girls—a quirky, funky grind full of irresistibly tangy guitar work and driven by an equally irresistible hook while *Pete Beat* eschews eccentricities in favor of a more straight ahead pop approach. Out of the calm but noisy intro to *Clear Blue Water*, Kay Hanley's smooth vocals emerge in tandem with a quiet guitar pulse that pushes the tune along. The second side of the tape is comprised of more recent material that shows the band honing the sound. *Sister* generates an atmosphere charged with edgy energy which Hanley fills with the same kinds of vocal nuances that Sinead O'Connor specializes in, but with a more rustic feel, while Tad Bouve sparks the piece with guitar work that refuses to settle down and act as mere embellishment. *Never Tell* starts out as a balmy ballad, but picks up momentum amid flaring harmonies before winking out with a tinny, scratchy record player outro.

Ms. Masuo is a freelance reviewer and the Promotions Coordinator for Musician magazine.



Gone But Not Forgotten: The *thirtysomething* gang lives on with the release of the series' soundtrack.

Free Music, Videos A Phone Call Away 'Who'd Buy Records From Louisiana?'

This regular feature of College Broadcaster lists record labels and music video suppliers on a rotating basis, from the largest 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 to the contact person listed. (Most labels will request a formal letter on your station letterhead, so be prepared.) For priority servicing, mention that you read about them in College Broadcaster.

Trade reporting is not cheap, but some labels recommend it. There are several major trades with clout (some are mentioned in the following listings). Call NACB at 401/863-2225 for further information.

The following information, along with NACB's entire Label Servicing database, will be available free to member stations as part of a future installment of the NACB Station Handbook.

C'est La Mort

P.O. Box 91, Baker, LA 70704-0091 • Woodrow Dumas, 504/774-8286 • Audio only

People used to ask Woodrow Dumas "Who's ever gonna buy records from Baker, Louisiana?" The answer: anyone who's



had even a taste of the hip alternative rockers crowding up to appear on each *Doctor Death* compilation, Mort's most popular release (they're working on No. 5 for an imminent release). Though Dumas says that C'est La Mort cannot currently provide the video servicing he would like to, restrictions on radio requests are minimal. "If (you're) charting in CMJ or Rockpool, that's a vote," he said, "but if we never hear from (you) or can't get anyone on the phone, we would not service (you)." No wattage restrictions or minimum audi-

ence size. Playlists mailed to Dumas are appreciated. "We're a unique label," he said, "somewhere between commercial rock and exotic pop." Bands include M1-Alternative, Talisker Tale, Johanna's House of Glamour and Dumas' new pride and joy, Aussie artists Eden ("They're like Mission U.K. meets Dead Can Dance.") Music videos are in the works, especially for the *Doctor Death* anthology artists. "We're waiting until we have something that will really knock some socks off," Dumas said.



Sub Pop

1932 1st Ave. #1103, Seattle, WA 98101 • Dave Rosencrans, 206/441-8441 • Audio and Video

Everybody is somebody to Sub Pop, according to Dave Rosencrans. Well, almost everybody (Sub Pop cannot service carrier current or cable

stations). For the rest of you, minimal wattage isn't too important; nor is audience size. "I don't grill (station folk) on that," said Rosencrans. "I cantell (when talking to them) within a few sentences what impact they have on their community... how hip they are." Trades are a bonus (Gavin, CMJ), and Dave would appreciate monthly playlists from stations. He also hopes that a good portion of the programming schedule be devoted to alternative music. The music catalogue of the label "emphasizes diversity," ranging from rockabilly Texans Reverend Horton Heat to Mudhoney and "the very pretty" sound of Codeine. Video servicing is also a plus (no policy on who gets material), and is handled by SubPop's promotional firm, Sudden Impact (NY).

Juggler Records

1101 SW Washington, Suite 134, Portland, OR 97205 • David Weigel, 503/223-9419 • Audio and Video

Juggler's only stipulation, according to Publicity Associate Carl Hanni, is that at least "some substantial programming time be given over to 'new

or 'alternative' rock." Any wattage will do, and sending playlists and reporting to trades are not a must ("but stations that do might get preferential treatment"). In short, Hanni writes, "we would at least consider any station that makes an effort to get a hold of us." Juggler artists cover the spectrum of underground/alternative rock and world beat music, including bands like The Blue Hearts, Papa Wemba and contributors to the *Satyricon* compilation. Video servicing? "We do occasionally service... for college TV stations," Hanni writes, "but only where there is a proven, substantial audience for our product." ◀



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KSCR's *Celebrity*

Dr. Demento sits in the cramped studio, studying the cue cards that hold the words which will soon be shared with the rest of the country. With his salt and pepper beard parallel to the microphone, the nationally syndicated deejay of dementia announces that he will play some "mad music and crazy comedy," and immediately, faint lyrics ("Fish heads, fish heads, roly-poly fish heads") emanate from his headphones.

Soon after, Spike Jones' rendition of *Cocktails for Two*, another Demento standard, pours from the speakers. Those in the studio feel safe and secure that "Doctor D" is in rare form, and they secretly wonder what his next tune will be — will he play the classic *Pico and Sepulveda*? Or, maybe, *99 Dead Baboons*? Or, perhaps, any one of "Weird Al" Yankovic's infamous parodies?

Demento chooses none of the above, however, and opts instead for a nice, classical piece by composer Bela Bartok.

Bela Bartok?

Not your typical Demento fare, but, then again, this isn't your typical Dr. Demento program. It's *The Celebrity DJ Party*, an hour-long music show hosted by a different celebrity guest each week. Airing via satellite and tape distribution on U Network, Dr. Demento's episode will be the first one broadcast during the fall season.

The *Celebrity DJ Party* comes courtesy of KSCR the Underground, the student-run radio station at the University of Southern California. Created by Frederick Levy, *CDJP* serves up the regular radio recipe with some not-so-regular ingredients.

"It's kind of along the lines of the MTV guest veejays or those on *Friday Night Videos*," said Levy, 20, who also acts as the show's executive producer, "except that we bring the media back full-circle, back to radio with guest deejays."

Celebrities hosting the show select their own playlists and create their own giveaway contests, making *CDJP* an alternative method to learning about a celebrity.



"It's not a standard interview show—we don't even do an interview," said Levy. "We try to convey a celebrity's personality through music, and by letting them choose all the songs that they play, we think that we pretty much accomplish this."

Such celebrity deejays as *Knots Landing*'s Thomas Wilson Brown, Nitro from *American Gladiators*, and Academy Award-nominated actor Brad Dourif (Billy Bibbit in *One Flew Over the Cuckoo's Nest*; the voice of killer doll Chucky in *Child's Play 1 & 2*) used the KSCR studios last season to exhibit their personas.

"I think we find out a lot about these celebrities, especially the actors," Levy said. "They're...presented with this brand new situation, and they don't have a script in front of them to read from. I think it shows a little vulnerability on their part, and also shows that they're great people for not being afraid to show that vulnerability."

But preceding those shows, the episode that united *CDJP* and U Network was hosted by "Weird Al" Yankovic, himself a former college radio deejay at KCPR in San Luis Obispo, Ca. According to Levy, the show was "absolutely perfect" and he sent it to NACB.

"I thought it would be a great sample to send in," he said. "It was very interesting to find out that (Yankovic's) roots were in college radio, and if we didn't learn anything else from that show, what a better thing to learn on a college radio show that's heard on college radio stations across the country?"

That hook grabbed Jeff Southard, U Network Director, and, suddenly,

Levy had an 11-show commitment to the network.

Even before U Network picked up the show, however, Levy knew he had a struggle ahead of him. He was already producing another program for U Network, the nostalgic *What Ever Happened To...* (now called *Then & Now*), and securing guests for that show was difficult enough.

"I kind of conned my way into it (getting guests for *CDJP*)," Levy admitted. "I sent out a couple of letters to some celebrities and I said, 'Yes, we already have a commitment on U Network. Would you like to be a guest on our show?'"

At least one celebrity agreed: the premiere featured William Jayne of TV's *Parker Lewis Can't Lose!* But the show wasn't easy. "Being the first guest and the first show we ever did like that, it came out a little shaky," Levy said.

Once U Network picked up the show based on Yankovic's performance, Levy had another obstacle to hurdle. *CDJP*'s running time was 60 minutes—twice the length of U Network's other shows.

Known around KSCR for his perseverance, Levy countered. "I said, 'There's no way I can do a music show in a half-hour, it just wouldn't make it.'"

"We debated about it for a long time, but I convinced (Southard) to let me do it for an hour," Levy concluded.



And They Call ME Weird: "Weird Al" Yankovic (l) pals around KSCR's studios with Celebrity DJ Party and *Then & Now* founder Frederick Levy, the veritable hub of the U Network creative force. Photo by JoAnn Forgit.

By Julie Gidlow

Presently, *CDJP* is U Network's only hour-long show; and along with the half-hour *Then & Now*, Levy's productions make up 30 percent of the network's five hours of programming. The dominant status is not unwarranted: U Network's affiliate survey of favorite network programming proved that. When the ratings were released, Levy said, "It turns out *CDJP* was the highest rated show on the network—people loved it!"

Despite its number-one rating and new 13-episode commitment for the upcoming fall, however, *CDJP* took a break from the airwaves to turn its efforts to charity—in the form of a six-hour live benefit for the Starlight Foundation of Southern California, an organization that grants wishes to critically, chronically and terminally ill children.

"When I used to work on USC's student newspaper, the *Daily Trojan*, I used to cover a lot of 'Hollywood' parties," Levy said. "(Free tickets, free food, dancing, mingling and schmoozing. Well, I thought I went to enough of these things for free—it's my time to contribute.")

Levy went to the Starlight Foundation with his assistant, Christine Lojko, prepared with a *CDJP* press kit and a tape of "Weird Al"'s episode.

DJ Party Returns

"They said they'd consider it, and we waited about a week or two before we finally got a phone call saying, 'Okay, we're going to take a chance on this, we'd like you to help us,'" Levy explained. "I assumed that they just accepted anybody who had an idea because it would be helping the organization."

"Later, I found out that they must get four or five requests a day... They reject most of them, but they wanted to take a chance on us."

Despite the absence of radio's time constrictions, the project still had hurdles to jump. "We had absolutely zero budget," Levy said. "Starlight is non-profit, KSCR didn't have any money and U Network didn't have funds for us to use, either."

Levy and his staff began soliciting donations for the benefit, and in just three months, they managed to



Out For A Cause: CDJP's live benefit for the Starlight Foundation drew (l to r) celebs Darius McCrary of *Family Matters*, Lacey Williams of *Wake, Rattle and Roll*. Photo courtesy Frederick Levy.

secure all the necessities for a successful party. They were given the largest ballroom at the Westin Bonaventure Hotel in downtown Los Angeles, along with complimentary refreshments. Side attractions were also lined up, including auditions for Fox TV's *Studs*. KSCR donated its mobile unit so that the celebrity deejays would have records to spin.

And, of course, the celebrities themselves had to be lined up. Talent coordinator Brookes Nohlgren, Levy said, "must have printed out 500 letters in just a few months, signed them all, and followed up with phone calls."

The benefit took place April 16, with 16 celebrity deejays on hand to help raise money for the Foundation, Levy said proudly, "which is great because they were able to grant that many more wishes to seriously ill children. Starlight was very happy,

(and) the celebrity deejays and everybody there had a wonderful time."

So wonderful, in fact, that Levy will do a repeat performance, slated for February 1992. Levy wasn't sure if another benefit was a good idea.

"I had to suffer a little (last time)," said Levy, a senior marketing major. "I had to drop my Finance class, which I'm just finishing this summer! But then I said, 'I'm a glutton for punishment, I'd love to do another benefit!'"

Levy expects for the U Network show because of the exposure earned through the benefit--ironing yet another wrinkle out of the CDJP garment.

It seems Levy's only worry now is his Finance class--and, at last report, he was earning an A.

Julie Gidlow works for the Jewish TV Network in Los Angeles.

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Student Radio Profile

As the Upper Connecticut River Valley's only AOR station, WFRD-FM/99 Rock has enjoyed success in broadcasting since 1976. WFRD is affiliated with WDCR-AM, which debuted on the airwaves in 1958. Together, the two stations form the only commercial, student-run AM/FM broadcast tandem in the United States.

WFRD is different from most college radio stations in two respects. First, with more than 100 members, it is a totally student-run, commercial FM station. Second, as an AOR station, 99 Rock's format is much different from those of traditionally alternative college stations. Although WFRD diverges from the standards of college broadcasting, as Program Director Chris Frey acknowledges, "...being a commercially-oriented AOR station in the Upper Valley actually is an alternative, because no similar stations currently exist in our listening area." The complete switch to an all-around AOR format was made six years ago, when WFRD (according to General Manager Beth Krakower), in response to station member and listener preference and market exclusivity, eliminated block formatting in favor of the change.

With more than 18,000 songs in its library, 99 Rock's format differs from most AOR stations because of its expansive playlist. Frey says that because of this, the station's listeners

hear a wider range of music than do listeners of most AOR stations. Recently, members of 99 Rock input every song in the library into a computer database, facilitating coding and record-keeping.

99 Rock's format is not limited to standard AOR programming. In addition to carrying nationally syndicated satellite shows such as *Rockline*, *Reelin' in the Years*, and *Powercuts*, WFRD has also achieved success with many locally-produced programs.

Each week, 99 Rock showcases the best music from bands contributing from all over Northern New England in a program called *Homegrown*. In 1990, selections from many *Homegrown* artists were compiled onto a compact disc which was marketed throughout the Upper Valley.

Other special programming includes a modern rock show, *Alternating Currents*, and a weekly hard rock show, *The 99 Minute Nightmare*. WFRD recognizes these programs as some of its strongest features.

99 Rock also is the source for news programming in the Upper Valley. Since the 1950s, the Dartmouth Election Network (in affiliation with WFRD/WDCR) has won several Associated Press awards for excellence in election coverage in New Hampshire.

In July, 1991, WFRD underwent a power upgrade, its second in six

By Rob French

community gatherings, as well as broadcasting Dartmouth Football throughout the regular season. One of the station's most popular (and most strenuous) promotions is the 99 Hour Marathon, begun by former PD Eric Wellman in 1989. Traditionally with this promotion, the current Program Director stays on the air for 99 hours straight, while accepting donations for the needy in the spirit of the holiday season. Other successful campaigns include the 99 Rock/Coors Light Summer Softball League, which allows listeners to form softball teams and compete for a grand prize and Concert Caravans which take listeners to see major concert tours in international and domestic metropolitan areas.

Station members believe that one of WFRD's strongest features is the fact that it is a commercial organization, and it gives them an opportunity to participate in a professional atmosphere without the pressures of the "real world." In Krakower's words, the main goal of 99 Rock "...is to provide an educational experience in broadcasting while successfully maintaining a profit-generating business." Students manage the station, hire personnel, arrange promotions, coordinate production, organize sales, and hold weekly directorate meetings. By offering a variety of management positions and broadcasting opportunities, WFRD allows station members to get a feel for the way a professional radio organization is run and offers them an excellent opportunity to enjoy themselves while doing so. ◀

Because WFRD is a commercial organization, it gives student staffers an opportunity to participate in a professional atmosphere, without the pressures of the "real world."

months; it now broadcasts at 285 ft. with a rating of 6000 watts. Members view this as an excellent opportunity to reach more listeners and strengthen the station's overall signal.

One of the keys to the success of a rock radio station is to continuously involve listeners and pay attention to their ideas. In addition to devoting significant attention to music-related issues, WFRD is dedicated to community promotions. 99 Rock prides itself on its community involvement, regularly scheduling remote broadcasts from local businesses and com-

99 ROCK FM WFRD

Dartmouth College • Hanover, NH

COLLEGE CABLE ACCESS CHANNEL

Indiana U.-Purdue U. Fort Wayne, IN

At College Cable Access Channel, broadcasting begins daily at 9:30 a.m. and concludes at 9 p.m. (midnight on weekends), on Comcast Cable Channel 6. Reaching about 80,000 subscribers in the Fort Wayne area, the channel has a potential audience of more than 126,000 viewers.

The College Cable Access Channel is different from most college or university television stations. As one member puts it, "...Channel 6 is unique in that it is the only college television station in the United States

Student TV Profile

which combines the efforts of and is affiliated with two universities." Channel 6 utilizes volunteers from both Indiana University and Purdue University, as well as members of the Fort Wayne community.

Channel 6 employs four people full-time and is headed by Director Bernie Lohmueller. The station additionally relies on the participation of about 70 volunteers. Some events require the simultaneous effort of up to 25 of these volunteers, some of whom perform many jobs at once. While this is often difficult, station members agree that it is all worth the effort.

By Chris Frey

Through the course of their experience at Channel 6, members gain exposure to virtually every aspect of television. The station offers volunteers exposure to interviewing techniques, technical coordination and television production. They also have the chance to produce PSAs and participate in live remote broadcasts.

Educational programming is the very heart of College Cable Access. According to one member, "higher educational programs take top priority." Special programming focuses on sciences and on foreign languages such as Russian and French. Additionally, after the end of regular programming each evening, Channel 6 airs *Univision*, a Spanish network which is immensely popular in the Fort Wayne region.

Despite the importance of their educational programming, station members are perhaps most proud of their nationally-recognized sports coverage (basketball and volleyball). In 1990, Channel 6 won the 1st-Place Philo T. Farnsworth Award from the National Federation of Local Cable Programmers for live sports broadcasting excellence.

Additionally, Channel 6 reaches out to the Fort Wayne community through various programs and special events. Health nuts can tune in to the *IPFW Aerobics Workout*; *Alumni Spectrum* answers questions about the working world and careers, and everyone can find something in *Families, Children and Community*.

"The key to the CCAC," said one staffer, "is that everyone enjoys what they are doing and everyone works together. It's definitely a team effort."

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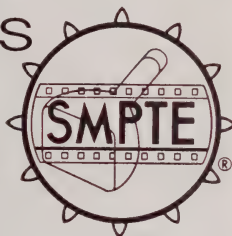
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regardless of the managerial or operational area in which he works at the radio station.

The first step begins with the faculty advisor specifying the objectives and criterion measures for accomplishing tasks at the radio station. This allows the student to be aware of guidelines and deadlines for the assignments. If the faculty advisor plans to have concurring projects due within two weeks, he should inform the student and other parties involved well in advance of the deadline. This helps the student avoid anxiety related to unknown variables associated with the performance of the task. Take the case of the music director: Prior to beginning a project, she is always given the parameters of the job duties, along with the deadline for completing the project. By learning these requirements, she is not concerned with the variables of her assignments changing from day to day. She can confidently accomplish the project without doubting whether she has received all specifications for the task.

In the second step, the faculty advisor should listen to the student's feedback on the project and its completion in order to identify that student's effectiveness and to target needed areas of supervision. Thus, a considerable amount of time wasted by the faculty advisor is eliminated.

Knowing Your Students

It is important to be able to identify a student who is not self-directed. If the student asks questions which require little thinking on his part or repeatedly asks the same questions, he will depend on constant supervision. The faculty advisor will need to temporarily tutor the student, providing individual attention until the student indicates that he is ready to become independent in his own learning activities. An example of this indication: the faculty advisor meets with the student news director to plan long-range goals for the department. After a few days or weeks of demonstrating the techniques of long-range planning, the faculty advisor sees the news director beginning to plan long-range goals on his own, indicating that he is beginning to become self-directed in executing his tasks.

Faculty advisors should do everything possible to encourage responsible behavior by students. By fostering intrinsic motivation, the student will gain self-confidence in performing managerial and operational tasks in an independent manner. The student becomes motivated once he discovers that accomplishing his objective is possible. Afterwards, he is motivated to look forward to accomplishing other similar objectives. A college radio station which is fortunate enough to have self-directed individuals on staff will experience more successes than failures in its operational activities. Furthermore,

the self-directed students will become more skillful broadcasters because they will take the initiative to learn and will responsibly perform more related tasks in the future.

With an increase in the number of self-directed student performers,

the overall operations of your station will immensely improve.

Dr. Blount is an Assistant Professor of Mass Communications at Winston-Salem State University, North Carolina, where he serves as faculty advisor for WSNC-FM. ▶

Engineering ◀ Page 15

made of the maximum ERP possible on any given frequency from the existing transmitter site.

- Should the allocation study show that an upgrade on the current frequency and site location is not feasible, study any possible alternatives for both. If your station can afford it, consider the possible re-allocation of a limiting co- or adjacent channel facility to a new frequency. This change may allow for the station's facility upgrade.

- If all upgrade alternatives have been exhausted, consider the possibility of using a transmitter which may re-broadcast the primary station's signal on an alternate frequency. The new rules for FM translator stations, effective June 1st, allow for a maximum ERP of 250 watts if certain conditions are met.

- Lastly, the Commission had recently granted waiver requests involving second and third adjacent overlap of existing facilities where grant of the waiver would "increase the flexibility available to non-commercial stations to make significant improvements in service." It was noted that the Commission believes, under certain circumstances, that it "should allow the interfering stations some latitude to modify their facilities in turn or they (may) be forever restricted to their current facilities." This option is, obviously, the most difficult and, likely, most costly possibility to pursue. However, if the potential gains are substantial, and there are no alternative options, it may well be worth the station's serious consideration to pursue a waiver of the Rules.

Ms. Mizrahi is V.P. and Technical Consultant at Communications Technologies, Inc. (NJ), a broadcast engineering consulting firm. She specializes in the preparation of FM engineering statements and applications before the FCC, FAA and local governing bodies, and she is a member of the National Society of Broadcast Engineers, the National Association of Female Executives, NAB and NACB. If you have questions for Ms. Mizrahi, please address them to: College Broadcaster Engineering Column, c/o NACB, 71 George St., Providence, RI 02906. ▶



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tract, she contends (she was entitled to four months' paid leave and instead received six weeks—unpaid). Her boss seemed to care less if she quit, so she decided enough was enough and took the sweetest revenge: the enormously successful Shocked Inc. now manages Sinead O'Connor, Mary Chapin Carpenter and Vanilla Ice, among others.

*There is much more
to your average
NMS than lengthy
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overloaded with
business blowhards.*

One could suggest that next year's seminar should be put together by the group that helmed the *Get With the Program* panel, if they want a series of panels that are uniformly worthwhile and attention-grabbing.

What Else Can I Do?

Other highlights of the panels and seminars included *Government In Music: Hands On or Hands Off?*, which delivered a drubbing to nosy politicians masquerading as concerned citizens and invading artists' freedoms; *Alternative Commercial Radio*, boasting a bevy of believers who scoffed at the notion that alternative music may become a thing of the past, and the *Alternative Press Conclave*, another head-butting seminar that occasionally dissolved into arguments about the loyalties of the entertainment press ("Whose butt, if any, must media journalists kiss?" asked one disgruntled music writer).

Of course, there is much more to your average New Music Seminar than lengthy diatribes against the industry and panels overloaded with business blowhards. The New Music Nights series, working in conjunction with dozens of clubs around New York City, features literally

hundreds of performances by trend-stretching artists and bands. Ned's Atomic Dustbin, the Silos, Terminator X, Fishbone, Hinterland, 2 Black 2 Strong, Morrissey, Material Issue, the Judybats (let me plug them one more time), the La's, Flight of Mavis and Einstürzende Neubauten—seeing them all would have been impossible (and if you are one of those folks who insists on being fashionably late, you might not have seen any; the crowds at most of the venues, I'm told, were ridiculous).

The chance to rub elbows with industry professionals is perhaps the best reason for college broadcasters to attend. Persons working in every aspect of the media were in attendance. Besides the aforementioned artists and record reps, students had the chance to rub shoulders with agents, equipment technicians, lawyers (a unnerving host of lawyers) and representatives of various organizations at the trade and exhibit show. From the latest audio/video technology to free music samples from Ireland, Norway and New Zealand to thought-provoking info about Rock the Vote and the fight against AIDS, exhibit floor visitors came away with a wealth of material.

On the Turning Away

In retrospect, I find that my delight in the four days of news, schmooze and music outweighs my disappointment in the glitches that seemed to spoil what should have been a perfect conference. However, I would recommend to conference planners some ways of improving the program before New Music Seminar 13 (and with that number attached, they may need all the help they can get):

- Adjust the panel schedule. It would be nice to have a staggered roster—starting some at 1 p.m., some at 2, some at 3 and so on—so one could slip out of a disappointing seminar and move on to another without disturbing both rooms. Further, the two or three panels that were the most exciting (*Get With the Program*, especially) were cut off at the high point, leaving two dozen guests unable to ask questions of the panelists. How about leaving run-over time in case people are really getting into the session? Some of the NMS staff

were actually quite rude when they were herding people out of *Get With the Program*. I understand that another panel needed to get set up, but interest in the women's issue seemed far greater than the interest in a heavy metal panel, which followed.

- Examine potential panelists more closely. While certain panelists blew the crowd away with their charisma, wit and intelligence (Sister Soul-Jah, Eagle Aalvik of MARS-FM and Bob Guccione, for example), others were stiff, untalkative and occasionally arrogant. The point of each panel should be to deliver as much pertinent information as possible, yet despite some moderators' best efforts we got a lot of "Umm... Could you rephrase that?" responses.

- Improve involvement with college broadcasting students. Of the few college-music related seminars, most veered away from the issues affecting student broadcasters, focusing instead on the labels and the agents. There were enough panels devoted to them already. Play fair or we'll take our toys and go home.

- And how about reduced-rate packages for the students, as well? Living on a college budget isn't easy,

especially when most college stations are still volunteer-staffed, and putting together the bucks for NMS has kept many a good college broadcaster at home in July.

College broadcasters, some tips for you as well:

- Start saving your cash early. That's a given, but even a mere two-day visit to New York can suck you dry, and you'll want to stash some mad money so you can purchase a keen NMS shirt before you leave.

- Crash with friends. Could *anyone* really afford \$130/night hotels?

- Take advantage of your college status. Ask questions. *Schmooze*. Don't be pushy, but don't be shy. Betty's Alyson Palmer noted that she likes nothing more than to have a fan walk up and say "Hey, I like what you're doing." And the pros are *there* to chat. They've paid the fees too. Be alert. Be interested. Be involved. Don't treat the weekend like a write-off partyfest. Dress well (slacks and ties might be overdoing it, but ragged T-shirts and Spandex aren't going to make an impression on people like Bob Krasnow).

- Above all, never... ever ask anyone, "What floor is this?"

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

The Magazine of the National Association of College Broadcasters

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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 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 Network 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 Network TV and Radio networks and other program production projects. Duties will include: affiliate relations, screening, post-production and promotion for U Network. Jeff Southard: 401/863-2225.

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

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 Gavin Report* (415/495-1990).

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.

Sales Assistant: Secretarial duties for sales staff, dealing with agencies and clients at KBIG-FM/Los Angeles. Full-time position. Linda Whaley: 213/874-7700.

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.

List your upcoming jobs and internship programs, products or services in College Classifieds for as little as 25¢/wd. Call NACB at 401/863-2225 for details!

INTERNSHIPS

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

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.

Diamond Time Ltd.: Is the perfect opportunity for a student interested in learning firsthand about the music industry. Heavy record label contact. You will get marketing, promotion, sales and legal experience. Your responsibilities will include assisting with daily office chores, CD and video programming, and assisting at video edit sessions. Unpaid, expenses reimbursed, course credit preferred. Deborah Mannis: 212/274-1006.

International Radio and Television Society (IRTS): Outstanding juniors and seniors are selected to participate in all-expenses paid summer fellowship in New York City which includes an 8-week "real world" experience in any of several broadcasting companies. Application deadline: 11/30/91. 212/867-6650.

K-BIG 104.3 FM: Seasonal internships run as follows: Summer: mid-June 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.

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

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

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

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

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 Mullen, 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.

10/15/91: The MTV Generation Special will look at the generation (1981-1991) that grew up on and in video culture. MTV News & Specials wants students to submit 2-5 minute film/videos (on 3/4" videotape) that express their own version of the past decade. Selected works to be included in special that will broadcast this fall. Deadline is October 15th. Write or call for submission information. MTV, c/o Ruth Golden, 1515 Broadway, 24th floor, New York, NY 10036. (212) 258-8867.

11/1/91: William Randolph Hearst Foundation Journalism Awards Program for undergraduate journalism students in the general news writing category. Cash scholarships, grants and stipends. Students at accredited colleges of the Association of Schools of Journalism and Mass Communications eligible only. Apply through the department.

11/1/91: First Amendment Essay Contest for College Journalists, sponsored by College Media Advisers, seeks 500-700 essays about situations college journalists have encountered on campus in dealing with free speech issues. Finalists' essays published and cash awards. Information: Professor John David Reed, Dept. of Journalism, Eastern Illinois Univ., Charleston, IL 61920.

11/1/91: National Endowment for the Arts (NEA) Film/Video Production awards grants to individuals from \$10,000-\$25,000 for specific film and video projects which "emphasize creative use of the media." Matching grants for tax-exempt organizations range from \$20k-\$50,000. 202/682-5452.

11/1/91: Sundance Film Festival, sponsored by Sundance Institute, showcases U.S. independent film features and shorts. 818/954-4776.

11/5/91: The Black Maria Film & Video Festival, sponsored by various

New Jersey area foundations, gives \$10,500 in prizes to "socially conscious and otherwise provocative works of any length, style or genre." There are no category-related restrictions. A work is judged solely on its own merits." \$25 fee/entry. For forms, call 201/736-0796.

11/9/91: National Science Foundation Graduate Fellowships of \$12,900 per year will be awarded to approximately 850 high aptitude students at or near the beginning of their graduate study in science or engineering (broadcast engineering included), renewable up to three years. Special categories for minorities and women exist. Write: Fellowship Office, National Research Council, 2101 Constitution Ave., Washington D.C. 20418.

11/15/91: International Film and Video Festival for Black History Month entry deadline, sponsored by PCTV, Peralta Colleges Television, cable network. Festival theme: "Global Africa: Looking Back, Moving Forward." 415/464-3253.

11/15/91: Documentary Festival of New York seeks works completed after September of previous calendar year that "confront, question, provoke, and explore new terrain and have strong artistic points of view." Susan Carucio, Jonathan Stack or Julie Gustafson: 212/966-9578.

12/1/91: National Educational Film & Video Festival, the key festival for educational media, accepts works in all genres. Student entry fee: \$25-\$35. Over \$1,000 in student prizes. Forms/info: 415/465-6885.

12/1/91: William Randolph Hearst Foundation Journalism Awards Program for undergraduate journalism students in the features writing category. Cash scholarships, grants and stipends. Students at accredited colleges of the Association of Schools of Journalism and Mass Communications eligible only. Apply through the department.

12/4/91: William Randolph Hearst Foundation Journalism Awards Program for undergraduate journalism students in the photojournalism category. Cash scholarships, grants and stipends. Students at accredited colleges of the Association of Schools of Journalism and Mass Communications eligible only. Apply through the department.

12/7/91: Edward R. Murrow Award, sponsored by the Corporation for Public Broadcasting, recognizes outstanding contributions to public radio. Nominees need not be employed in public radio. Info: 202/879-9772 or 9774.

12/14/91: AFIFest, a non-competitive film festival sponsored by the American

Film Institute. Open to independent shorts and feature-length productions. No entry fees. 213/856-7707.

12/15/91: Frank O'Connor Memorial College Television Awards sponsored annually by the Academy of Television Arts and Sciences reward college students for excellence in TV production. Several award divisions within "Entertainment" and "Informational" categories. Submit productions created to fulfill academic course requirements since last December 1st only, 60 min. max. length. 818/953-7568.

12/15/91: Society of Satellite Professionals International (SSPI) awards a \$1,000 and \$500 scholarship to encourage students to pursue a career related to satellite technology, broadcasting included. Application forms and rules: 703/204-4537.

12/15/91: Women's Film and Video Festival accepts works produced by women in any genre on any topic. Super 8, 16mm and 3/4" formats. Info: Harriet Hirshorn, 212/674-4736 or Mary Patiemo, 212/679-7350, x262 or x263.

12/31/91: Breakthrough Awards, sponsored by Women, Men and Media, a national research institution of USC's School of Journalism, honoring the "media industry's most significant breakthroughs in the portrayal and employment of women." 213/743-8180.

12/31/91: National Assn. of Hispanic Journalists annual scholarship awards. Patricia Rodriguez: 202/783-6228.

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Why Belong To More Than One?

College Broadcasting Organizations Stress Cooperation, Not Competition

This joint editorial comes as the result of frustration we feel in talking to many college stations and communications departments around the country. Many station managers and department chairpersons hold the mistaken belief that a school can *only* belong to one college broadcasting organization. We have discovered some NBS/AERho chapters giving up their affiliation to become NACB members or vice-versa.

However, many radio and TV stations and communications programs get so caught up in their own operations that they become isolated from the rest of the media world and forget the "big picture." They lose touch with developments in different areas and lack important information that could better their operations. This is especially true at college stations where volunteers aren't able to devote the time needed to keep up on everything going on.

That's why college broadcasting organizations like the National Broadcasting Society/Alpha Epsilon Rho and the National Association of College Broadcasters are so important. We work specifically to help you make the most of your time in college broadcasting. That's our job and our passion.

And it has always been the policy of both of our organizations to allow our

members to belong to any other college broadcasting association(s) they want. But you still may ask, "why should I belong to more than one. What's the difference?"

Indeed, each organization has its national and regional conferences and

Editorial

its own magazine and/or newsletters. However, they differ in focus based on the specific goals of each organization and the feedback they get from their members.

But each of our organizations has unique strengths, too. For example, you may find NBS/AERho valuable because of the substantial number of scholarships available to its members as well as its public service activities. NACB might appeal to your station because of its satellite programming network or the *Station Handbook* manual. Of course, these are just a few of the many things our member stations receive.

As with anything, the way to be best informed about a topic is to have the most information possible in a readily available form that lets individuals choose the sources that make the most sense in their particular situ-

ation. We believe NACB and NBS/AERho allow you to do that.

And wherever we're lacking, we encourage you to contact us to suggest ways we can improve what we offer to make it more worthwhile for you to belong.

If you've been thinking about learning how you can benefit from belonging to a college broadcasting organization, now is a great time to find out. It's the beginning of another academic year; things are fresh. Positive changes can be implemented most easily now.

Give us a call and learn what each of our associations is about. We'll be happy to send you information at no charge.

And, hopefully, you can belong to *at least* one of us and make the most of your time in college broadcasting and beyond.

Sincerely,

Glenn Gutmacher,

Executive Director,
National Assoc. of College
Broadcasters (NACB)
(401) 863-2225

Donna Williams,

National President,
National Broadcasting
Society/Alpha Epsilon Rho
(914) 359-9500

"We work specifically to help you make the most of your time. That's our job and our passion."

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 \$75/year:

- **Affiliation with U Network**, 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 newsletter** with special timely updates about conferences, U Network 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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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" and "I."

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

This mailing address label sticker is not a NACB member, however, since it says "No" after "Member?" on the second line of the addressee's label. If this station does not join NACB, we will be forced to cut it from our mailing list.

NACB

Membership Form

Tell me more about how the National Association of College Broadcasters and its projects can help me, my station or my department.

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