

college

BROADCASTER

The Magazine of the National Association of College Broadcasters

Vol. 4, No. 2 \$3

October 1991



THE SOUNDTRACK SHOW-

"It came from
Hollywood!"



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Radio Drama Made Easy

Ruby's Back...

Intergalactic Intrigue Over the Airwaves!

ABOARD!

"Late Night" Producer Bob Morton

SPECIAL ISSUE- Radio Programming, College Style

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;
- **Two subscriptions to College Broadcaster magazine**;
- **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 Handbook updates are sent periodically at no extra charge to you;
- **National Association of Broadcasters materials** available at the NAB member rate;
- **Two votes in the running of the association and the right to run for a NACB Board of Directors position**. NACB is governed by its members. You can make a difference by getting involved;
- **Other special services currently in development** will be included in existing memberships when introduced.

To join or to get more information, simply cut out and fill in the membership information card on the right, or call NACB at 401/863-2225.

It seems that a lot of people think that because they receive *College Broadcaster* magazine, then they must be members of NACB. Not necessarily. Here's how to tell if you're a NACB member:


John Doe Station Mgr.
KXXX Member? S
Hometown College
123 Anywhere St.
HOMETOWN, USA 99999

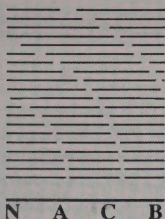


Check the mailing address label sticker on the cover of this magazine. The sample above is a NACB member, since there is a capital "S" after "Member?" on the second line of the addressee's label. Other member code letters are "A," "C" and "I."

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	Send to: NACB 71 George St., 2nd Floor Providence, RI 02906
	Tell me more about how the National Association of College Broadcasters and its projects can help me, my station or my department.	
Name: _____ Title: _____		
Station or Dept. Name: _____		
School or Company: _____		
Street Address: _____		
City/State/Zip: _____		
Phone: () Best day(s)/time(s) to call: _____		
Station Mgr.'s name: _____		
OR . . . I still want to receive the information, but I'm ready to join and start taking advantage of NACB membership benefits NOW under the following membership category (check one box only):		
<input type="checkbox"/> Station (full benefits)--\$75/year		Payment: <input type="checkbox"/> Enclosed <input type="checkbox"/> Bill Me
<input type="checkbox"/> Individual (students & faculty only)--\$20/year		
<input type="checkbox"/> Associate (professionals)--\$25/year		
Station Type: <input type="checkbox"/> TV <input type="checkbox"/> Radio Broadcast: <input type="checkbox"/> Over-the-air <input type="checkbox"/> Cable <input type="checkbox"/> Carrier Current <input type="checkbox"/> Please send me more information about U Network		



October 1991

C·O·L·L·E·G·E

Vol. 4, No. 2

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**STAFF**

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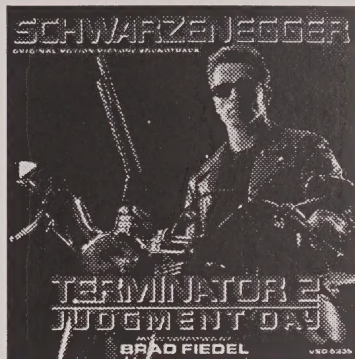
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SPECIAL ISSUE: RADIO PROGRAMMING, COLLEGE STYLE!

This issue of College Broadcaster focuses on that most essential of station functions: providing the most exciting and unique programming available! And we've got some ideas to add to your own...

Hasta La Ratings, Baby:

Soundtracks like Brad Fiedel's *Terminator 2* could boost your radio listenership.



6 Ruby's Back

ZBS returns once more to the cosmos with its popular "techno-radio" serial, featuring that incomparable, hardbitten lady gumshoe of the stars, the one and only Ruby. Corporation founder Tom Lopez also talks about some other notable ZBS treats.

10 Dramatic Radio

Radio theater is alive and well and living in New York--on The Radio Works from Hofstra University and our own U Network, to be precise--and your college station could be the next to benefit!

11 Places, Everyone! And No Sneezing!

Hofstra University audio drama teacher Jeff Kraus has some guidelines for founding your own amateur radio theatre troupe--and there's more to audio drama than meets the ear!

12 Scoring Big

Carol Compton, the former host of KUSF's successful program Now Showing, offers some tips on how a soundtrack show can help your station open up a whole new realm of programming.

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Write To Us!

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

Feedback, NACB
Box 1955-B.U.
Providence, RI 02912

Conference Success

Dear NACB:

Enclosed are photographs from the 1st Southern Regional Conference of the NACB, held at Georgia State University in Atlanta, April 20-21. The conference was planned and hosted by a student committee from WRAS-FM, GSU's 100,000-watt radio station; I had the privilege of serving as Conference Coordinator. Participants came from 26 colleges and universities in the southeast and over 200 students and advisors were in attendance. The conference was a great success and we are proud to have been the host.

Claire Roberts

Ass't Dir. of Student Activities

Dir. of Operations/Advisor, WRAS-FM, GSU

Infomercials

Dear NACB:

I recently read your article "Media Career Trends in the '90s" (Glenn Gutmacher, *College Broadcaster*, April/May 1991). It was reprinted in the monthly publication (Los Angeles chapter) of the International Television Association (ITVA). Your article provided me the necessary information on where to look for employment.

Within the body of the article you wrote about Infomercials. I'd like to know if you could tell me where I might get more information on infomercial trade associations and publications?

Eric Sperstad

Phoenix, AZ

Editor's Note: Eric, you should have received the infomercial info we sent. We're thinking about doing a feature article about infomercials in an upcoming issue. Any readers interested in the topic? Call us!

Birch Ratings/Programming

Dear Fellow Broadcasters:

Yesterday, I returned your membership form allowing WVJC Radio in Mt. Carmel, Ill., to join

(NACB) ... We're glad to become members and look forward to a productive relationship.

I'm writing to ask your help on two matters. First, could you please send information on receiving Birch ratings (WVJC is in the Evansville, Ind., market). WVJC has been a popular station in our area for some time but we've never really "known" where we stand. This service would certainly help.

Second, we are currently looking to update our public affairs and informational programming. Do you publish or have access to any sort of comprehensive listing of such programs, costs, availability, etc. We have used Longhorn Radio Network (of course) and others over the years, but some of these programs are drying up due to lack of funding and we need to secure others. If you could help us with this request I would be most grateful.

James L. Cox

Director of Broadcasting, WVJC Radio
 Mt. Carmel, IL

Editor's Note: James, we're glad to have you aboard. You should have already received Birch info and a list of available public affairs shows; by the way, other interested folks, NACB has finalized the agreement to offer Birch ratings to college broadcasters at a greatly reduced cost! Call JoAnn Forgit at 401/863-2225 for details.

NEW

ABC SOFTWARE AUTOMATES PBS & EDUCATIONAL TV

The Ability Broadcast Center (ABC) is a new software system, specifically designed for PBS and educational TV stations. Budget cuts? Fiscal Restraint? ABC saves you money! Increase personnel productivity! More effective programming!

The software runs on IBM/compatible PC's, with full LAN capability.

Using 4th generation computer languages, the Ability Broadcast Center is as flexible as it is comprehensive. Data transfer, customized applications, ad-hoc report writing, hardware interfacing, multiple schedules, weekly grids, user defined attributes and much more are all made possible with the ABC System.

Here are some of the many features of the ABC System:

Tape and Program Inventory Control:

- 36 user-defined attributes
- programs and series
- broadcast license and rights
- PSA's, station ID's, promos
- inventory archives
- complete tape library system

Reports

- over 65 reports available
- PSA, promo, program usage
- on-line inquiry system
- highlights for TV listings
- end-user report writing

On-Line Scheduling

- second-to-second rolling log
- time/rights conflict verification
- weekly grid/advance schedule
- automatic series scheduling
- program usage tracking
- daily broadcast log
- multi-channel and record schedules

Production

- in-house equipment and facilities schedule
- personnel and crew
- on-line monthly grid

Other Features

- Inquiry Only and Underwriter Module
- remote communications access
- full system security
- user-friendly menu system
- complete training and support

BROADCASTERS UNDERSTAND ABC

The Ability Broadcast Center is written by television industry specialists. To be competitive you must be efficient. Your most valuable dollar is the dollar you save. Isn't it time to computerize?

For more information on the Ability Broadcast Center or a free demo disk contact:

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Software

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Vancouver, B.C. V6J 1V1 Call (604) 731-0831

National Conference

The day approaches! NACB's Fourth Annual National Conference, **Broadcast Without Compromise: Challenging the Mainstream**, will be held on the Brown University campus (Providence, RI) Nov. 22-24. More than 700 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, the "lost" art of radio drama and the continuing expansion and convergence in cable networks. Slated to attend at press time are numerous industry headliners, including *Spin* mogul **Bob Guccione, Jr.**, *Late Night With David Letterman* honcho **Robert Morton** (see "ABoard!" column, pg. 7) and



Guccione

and **Jill Slavin**, president of *Women in Cable*. 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; *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 very own gorgeous, oversized conference poster, or if you would like further information, please contact JoAnn Forgit, NACB Association Director at 401/863-2225.

College Broadcaster Wants You!

College Broadcaster magazine always encourages unsolicited articles from energetic college writers around the nation! Station profiles, product user reviews, letters to the editor, guest editorials, columns by faculty advisors and colorful features on just about any topic relevant to the college electronic media scene are welcome. Authors cannot be paid for their work, but a byline in a national publication can't hurt on your resume! Our upcoming issues will focus on promotions and marketing, women in the industry, broadcast education and training and media careers. Whether you're a station manager, broadcast student (or teacher) or simply a college journalist with a good lead, let us know! For more information, call Rick Smith at 401/863-2225. Articles may be submitted by mail to *College Broadcaster*, Box 1955-B.U., Providence, RI 02912, or by FAX: 401/863-3700.

U Network Schedule

U Network Director Jeff Southard has announced plans for the network's limited fall schedule. "Funding considerations" in part, Southard noted, have caused U Network to shorten its broadcast schedule to three uplink dates: Oct. 4, Nov. 1

and Nov. 6. The limited fall season is also a result of "a desire on NACB's part to devote extra time to the development of U Network," he said, in preparation for its expanded radio schedule (52 weeks per year) slated to begin next year.



"We don't want our affiliates to think we're forgetting all their hard work," Southard added, stressing that submissions are still encouraged to insure a full catalogue of programming for U Network's spring season, which promises great things for the future of satellite college broadcasting. Programs that had to be bumped from the fall schedule will also be broadcast next year, he said.

"The end will justify the means," Southard concluded confidently, noting that the foreshortened fall season still boasts some of the finest college broadcasting around. TV affiliates and their audience may expect episodes of *Cyberia*, the experimental world of computer-generated work; the comedy programs *Live at Eight* and *Null & Void*, and serials like the sitcom *Good News, Bad News* and the dramatic soap *Behind the Screen*, among other shows.

Internships

NACB is accepting applications for spring 1992 internships. All NACB internships are based in the Brown U. (Providence, RI) national headquarters and expose students to all areas of mass media operations, including network programming (hands-on screening and editing duties for U Network), promotions, publications (various duties for *College Broadcaster*), conferences and member/affiliate services. If your 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 feel free to call NACB intern coordinator Glenn Gutmacher at 401/863-2225.

New Members

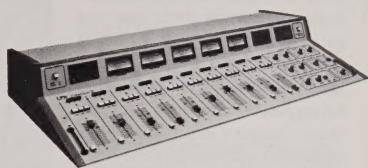
NACB wishes to recognize the following college entities that have joined NACB in August/September:

- TUTV, U. of Tulsa (OK)
- WNEW-AM, Newbury College (MA)
- SSNC-TV, St. Norbert College (WI)

This brings our total membership to 473 stations and departments (not counting individual memberships), with some NACB projects reaching all 2,000 college and school stations and 1,200 communications departments. We thank you for your support of NACB 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 to verify your membership status.

The answer is LPB.



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

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

Who has the best way to play CDs? LPB again. The new Denon DN-950FA CD Cart Player from LPB protects your valuable library and makes playing CDs as easy as slapping in a cart—even for inexperienced operators.

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

LPB®

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Frazer, Pennsylvania 19355
Tel: 215-644-1123 • Fax: 215-644-8651

Ruby's Back! *The Intergalactic Adventures of ZBS*

"My name's Ruby. I'm a galactic gumshoe, a good one, and this time, I'm not fooling around. I was hired by an Aureorean, Man Ray, to investigate an invisible force that was entering through the walls of Magnifico, City of Malls. It's creating a real buying frenzy; people keep buying junk they don't need. The force probes people's minds, finds their weaknesses and then offers them what they want."

"You see, I can slow time. Man Ray says if I can stop time, I can get into the walls, find the source of this dark force. He said, 'There are people that can stop time—they're called the Time Suspenders.' I said it sounds like something to hold your pants up."

"I find the Time Suspenders, learn their secret. Then you can get into the walls."

"Yeah. Easy for him to say."



You may not know the words, college radio broadcasters, but you'd likely recognize the voice; she is Ruby, the self-assured lady detective who has cornered the business of ZBS Foundation in particular and the continued flourishing of radio drama in general.

ZBS, founded as a non-profit corporation in 1970 by a number of creative dramatists working in New York and Montreal, is the brainchild of Tom Lopez, writer/producer/sound FX whiz and corporation president. The foundation, situated in Fort Edward, N.Y., got its home because the Hudson River community provided a halfway point between the major cities where ZBS' crew made their living. "It's in the middle of nowhere,"



We're Rolling: ZBS founder and chief soundchaser Tom Lopez tracks down the latest in state-of-the-art crowd noises for radio productions like *Ruby* and *Travels With Jack*. Photo courtesy Kathy Gronau, ZBS Foundation.

Lopez laughed, "but it's nice, and we've got our own recording studio!"

The congenial Lopez laughs quickly and easily while being interviewed, comfortable with questions about ZBS despite the recent loss of its major source of funding.

"The Corporation For Public Broadcasting funded us for 10 years," he said. But with cutbacks in federal grants and the general tightening of America's economic belt, Lopez said, "last year we got zeroed. Their attitude was 'it's time you're on your own.'"

The National Endowment For the Arts did grant funds for ZBS' latest program, *Travels With Jack*, the newest chapter in the ongoing adventures of radio-serial hero Jack Flanders, another of ZBS' most popular characters who dates back to 1972.

But it is Ruby, wise-cracking, gun-toting intergalactic investigator, who has seen ZBS through the rough years and assured Lopez of continued support from the listening public and the financiers.

Ruby has undertaken three sprawling sci-fi adventures that became mainstays on 1980s radio. Originally, her escapades aired as three-minute daily episodes, the way Lopez still enjoys her saga the most. But putting it together wasn't easy.

"We wanted to do something in short-form that would appeal to people driving in their cars," Lopez said. "It's hard to (make modern people comfortable with) a daily ra-

dio series. People have to know where it is to keep an audience. It isn't like TV, where you can say 'Okay, *Mork and Mindy* is on now.'"

Lopez researched his idea for a short-form detective series with National Public Radio, determining that three-minute daily episodes would air successfully during drive times. He then had to decide on the series itself. The character of Ruby came to him as a result of seeing how women were regularly portrayed in action series—as victims or ingenues.

Laura, the actress who brought Ruby to vocal life, helped Lopez mold an independent woman who thinks rather than shrieks, who fights rather than hides, who controls her own destiny with guts and wisdom.

Her newest adventure is recorded in two parts ("The Underworld" and "The Invisible World"), available as 20 half-hour episodes.

Lopez stresses the popularity that Ruby has had on college radio in the past, noting that more than 300 college stations have regularly aired the gumshoe's steamy, comic, lunatic adventures since she first came into being in 1981.

Ruby is not alone in the ZBS universe, of course. Jack Flanders has been around even longer, struggling through four *Indiana Jones*-ian escapades that would have the whip-cracking hero squirming in his fedora. *The Incredible Adventures of Jack Flanders, Fourth Tower of*

By Rick Smith

Inverness, Moon Over Morocco and *Dreams of Rio* boast sprawling tales of fantasy, location-sound recording from Morocco and Brazil and the hypnotic non-stop music that has been another key to most ZBS productions' success.

Tim Clark, a New Age/instrumental recording artist, has scored many of ZBS' serials, and it was Clark, Lopez noted, who solidified what may be ZBS' most unique project to date.

Dishpan Fantasy is another drive-time series—an opera! Putting his head together with scripter Meatball Fulton, musician Tim Clark and his wife Marcia Dale Lopez, Lopez created a musical landscape unlike any other. Unhappy housewife Dizzy Dora uses a new dish detergent which changes her life—by transporting her and lunthead hubby Aldo to a tropical island, where they become mythological beings playing out a classic Greek comedy.

At press time, Lopez is back in his studio, cutting *Travels With Jack* and working hard on gathering funding for another opera. He encourages college broadcasters looking for something a little different to give him a buzz. All programs are available on real-time cassettes, and stations may run them as often as they like in perpetuity. Not a bad deal, considering the extraordinary flights of fancy into which Jack, Ruby and their companions are likely to draw your listeners.

Like Ruby, ZBS isn't fooling around.

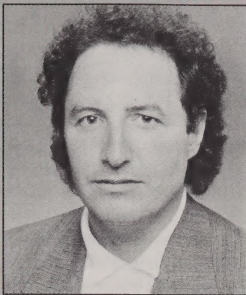
For more information, write to ZBS Foundation, RR#1, Box 1201, Fort Edward, NY 12828 or call 518/695-6406.



Ruby artwork courtesy ZBS.

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.



Robert Morton

Contrary to popular belief, David Letterman doesn't just waltz out on stage every weeknight and spring spontaneous lunacy and laughter on his audience, his co-workers and America. The success of the wacky talk show/variety program *Late Night With David Letterman* is largely owed to the complex orchestration of production executive Robert Morton.

Morton, 38, came to the popular NBC program in 1982 from a string of high-profile success stories. A native of Long Beach, N.Y., Morton graduated from the American University (Washington, D.C.) in 1975 with a B.A. in television production/communications. He served as associate producer/writer of *Good Day* at WCVB in Boston and went on to associate-produce *Good Morning New York* on WABC-TV.

But it was during his three-year tenure as associate producer of NBC's *Tomorrow* show (1978-80) that Morton secured his place in television history. The program, hosted by Tom Snyder, featured among its numerous guest stars a snappy young funnyman named David Letterman.

But there was no immediate partnership; *Late Night* was still several years down the road. Morton switched tracks in 1980-81 to serve as creative director of a founding 24-hour music video channel that had more than its share of detractors (not that MTV had anything to worry about, as time has amply proved).

Morton was writing for and associate-producing *Good Morning America* for ABC when Letterman pitched him the concept for *Late Night*. In February 1982 Morton became segment pro-

ducer, serving as the conduit between "Dave" and the 2,600 guests appearing on the show during his time in that position.

In August 1987, Morton took the *Late Night* helm and has kept Letterman and his team on top ever since, presenting special shows from Chicago (May 1989) and Radio City Music Hall (the sixth anniversary special) and featuring rare musical events like the first teaming of Sonny and Cher in 10 years. In 1989 alone, the program was nominated for five Emmys. Morton and *Late Night With David Letterman* remain dedicated to presenting top stars, the best comedy and the finest cutting-edge music available.

Morton also upholds his convictions regarding the continuation of media education in America, as evidenced by his tenure as an Advisory Board member of NACB. He is particularly excited about the way in which college broadcasting can markedly affect the industry.

"Brown's radio station, WBUR," Morton writes, "is a great example of college broadcasting affecting a community-at-large. The fact that it ... successfully promotes new music--(which) is otherwise exiled to the low end of the radio dial--proves that student-run media enterprises can be a professional resource for the (entertainment) industry. College broadcasting is a great source of experimentation ... failure is cushioned and success eventually trickles out into the mass media market, which is always eager for new and creative ideas.

"Creativity, after all, is the core of a show like *Late Night With David Letterman*."

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.

NOVEMBER

1-2: 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.

9-11: Alpha Epsilon Rho (national broadcasting society) central plains regional meeting. St. Louis, MO. Dianna Kirby-Clark: 314/595-4463.

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.

DECEMBER

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

JANUARY

7-10: Assn. of Independent TV Stations annual convention. Los Angeles, CA. 202/887-1970.

19: Radio-Television News Directors Assn. (RTNDA) Region 3 Conference. Cheyenne, WY. 202/659-6510.

19: Radio-Television News Directors Assn. (RTNDA) Region 4 Conference. Oklahoma State Univ., Stillwater, OK. 202/659-6510.

26: Radio-Television News Directors Assn. (RTNDA) Region 2 Conference. Universal City, CA. 202/659-6510.

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Record Label Servicing

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.

Silva Screen

4321 Black Lake Blvd. SW, Olympia, WA 98502 • Ford A. Thaxton • 206/943-4227 • Audio only

Ford Thaxton describes Silva Screen's position on servicing college stations as being very simple: "Write or fax me and I'll help you," he said. A soundtrack radio show producer himself (*Soundtrack Cinema*, which can be heard Saturday nights on KING-FM, 98.1), Thaxton makes no minimum restrictions on wattage or listenership; nor will Silva Screen refuse to service tiny carrier current or cable stations ("If they're playing us, that's all I care about.")

Because they are independent and devoted to producing well-developed, unique soundtrack releases,

Silva Screen has been able to offer exciting and original music such as *The Prisoner* TV series' soundtrack, a collection of tracks from the cult-fave Hammer horror flicks and another of classic British films. Upcoming releases include Yanni's *Heart of Midnight* soundtrack and the re-release of Tangerine Dream's score for *The Park Is Mine*. Write for Silva's full catalogue.

He also encourages every station to check out Silva's music—even those not specifically programming scores—noting that numerous soundtracks contain cuts that fit very well into alternative, CHR or AOR rotation (anyone remember how popular the Dream's *Risky Business* score was?). "Some of the best music is where you least expect to find it," he concluded.

Thaxton would enjoy regular contact from stations he services; monthly playlists are a must. He is confident that starting a soundtrack series will meet with positive listener response, and he should know—his own film music program has a

27,000-listener following in the Seattle area.

Varese Sarabande

13006 Saticoy St., No. Hollywood, CA 91605 • David Hamilton • 818/764-1172 • Audio only

Any serious collector of hard-to-find film soundtracks knows that the first name in the industry is Varese Sarabande (that's *Vuh-REZ-SER-uh-band*, for the uninitiated). According to David Hamilton, Varese's considerable volume of works includes several of Tangerine Dream's numerous soundtracks (*Firestarter* and *Wave-length*, among them), classic composers like Bernard Herrmann, and recent hits like Brad Fiedel's *Terminator 2* and Maurice Jarre's *Ghost*.

Hamilton stressed the fact that Varese is able to boast major distribution—for some titles—through a branch of MCA. Its longtime success has also enabled the label to release more big-name titles (*Die Hard 2*, *Driving Miss Daisy*) and turn their profits toward the production of less-

well-known scores (the underrated Junior Homrich score for *The Emerald Forest*, for example).

Hamilton notes that Varese puts no wattage or listenership requirements on soundtrack programmers (only a request that he receive monthly playlists), but here's the rough part: Varese cannot distribute *gratis* copies of any CD or cassette release. The reason, Hamilton says, is lack of funds for the generation of advance copies, as well as no real response—yet—from the radio industry. "If (soundtrack programming) did become popular," Hamilton said, "we would reconsider."

However, those must-have CDs can be obtained from Varese for a fee of \$4 per disc. Varese prefers checks written by your station, accompanied by requests on station letterhead. Sales at this reduced rate are generally limited to recent releases and brand-new soundtracks. Write for a copy of their catalogue; if you can swing your GM on the price tag, the selection is well worth it. ◀

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 contracts for college stations can be arranged through NACB. Call 401/863-2225!

Station	AQH	Format
WAPL-FM	21.9	Album Rock
WDX-FM	12.1	Contemporary
WMGV-FM	9.3	Contemporary
WNAM	7.2	Middle of the Road
WHBY	6.3	Adult Contemporary
WOZZ-FM	4.9	Classic Rock
WROE-FM	4.0	(tie 7th) Adult Cont.
WUSW-FM	4.0	(tie 7th) Cont. Country
WYNE	3.7	Country
WGEE	3.5	Contemporary Country
WKFX-FM	3.3	Oldies
WPNE-FM	3.0	Public-Classical
WEMI-FM	2.6	Contemporary Christian
WOSH	1.9	News/Talk/Info
WLKE	1.6	Polka
WTMJ	1.2	News/Talk/Info
WMBE	0.7	(tie 16th) Diversified
WFON-FM	0.7	(tie 16th) Oldies
<u>WLFM-FM*</u>	0.2	(tie 18th) Public-Div.

*Lawrence University

Station	AQH	Format
KYGO-FM	10.8	Country
KBPI-FM	8.7	(tie 2nd) Album Rock
KQKS-FM	8.7	(tie 2nd) Contemporary
KOA	7.1	News/Talk/Info
KBCO-FM	6.6	Album Rock
KXKL-FM	6.2	Oldies
KRFX-FM	5.3	Classic Rock
KOSI-FM	4.6	Soft Adult Cont.
KCFR-FM	3.4	Public-Classical
KXLT-FM	3.0	Adult Contemporary
KAZY-FM	2.9	(tie 10th) Album Rock
KTCL-FM	2.9	(tie 10th) Album Rock
KHOW-FM	2.5	Adult Contemporary
KVOD-FM	2.4	(tie 12th) Classical
KYGO	2.4	(tie 12th) Country
KHH-FM	2.1	New Adult
KEZW	1.7	Nostalgia
KYBG	1.5	News/Talk/Info
<u>KYRI-FM*</u>	1.4	Public-Inspirational

*Colorado Christian University

Station	AQH	Format
WCCO	14.0	News/Talk/Info
KQRS-FM	13.8	Album Rock
KDWB-FM	11.8	Contemporary
KEEY-FM	8.4	Country
WLTE-FM	5.9	Soft Adult Cont.
KSTP-FM	5.8	Adult Contemporary
KTCZ-FM	4.7	Album Rock
KQOL-FM	3.7	Oldies
KLXK-FM	3.4	(tie 9th) Classic Hits
KSNJ-FM	3.4	(tie 9th) Pub.-Classical
KJJO-FM	3.2	Album Rock
KSTP	3.1	News/Talk/Info
<u>KTIS-FM*</u>	2.5	Public-Inspirational
KMOJ-FM	1.8	Public-Urban Cont.
KBEM-FM	0.3	(tie 18th) Public-Jazz
<u>KTIS*</u>	0.3	(tie 18th) Public-Insp.
KFAI-FM	0.1	(tie 20th) Public-Div.
<u>WCAL-FM*</u>	0.1	(tie 20th) Public-Class.

*Northwestern College; Q. St. Olaf College

Station	AQH	Format
KQXL-FM	19.3	Urban Contemporary
WYNN-FM	17.9	Country
WPMF-FM	10.4	Contemporary
WXOK	6.7	Black
WOGZ-FM	5.8	Oldies
WKIN-FM	5.5	Contemporary Country
WCKW-FM	4.7	Classic Rock
WJBO	3.3	News/Talk/Info
WNDC	2.9	Gospel
KHOM-FM	2.2	Oldies
WRKF-FM	1.8	Public-News/Talk/Info
WQUE-FM	1.5	Urban Contemporary
KIEZ-FM	1.1	(tie 13th) Easy Listen.
WQCK-FM	1.1	(tie 13th) Contemp.
Christian		
KDEA-FM	0.9	Soft Adult Cont.
<u>KLSS-FM*</u>	0.4	(17th) Public-Rock

*Louisiana State University

Station	AQH	Format
WNKK-FM	16.4	Contemporary
WTPA-FM	15.2	Album Rock
WQXA-FM	8.3	(tie 3rd) Contemporary
WQXA-FM	8.3	(tie 3rd) Oldies
WRKZ-FM	7.1	Contemporary Country
WHP	5.3	(tie 5th) News/Talk/Inf.
WIMX-FM	5.3	(tie 5th) Adult Cont.
WTFP-FM	3.7	Public-Classical
WHYI	3.4	Nostalgia
WNCE-FM	2.6	Easy Listening
WHYI-FM	2.4	(tie 9th) Cont. Country
WKBO	2.4	(tie 9th) News
WHP-FM	2.2	Easy Listening
<u>WIAZ-FM*</u>	1.8	Public-Jazz
WYCR-FM	1.3	Contemporary
WDAC-FM	1.1	(tie 13th) Religion
WGTY-FM	1.1	(tie 13th) Country
WHIT-FM	1.1	(tie 13th) Classic Rock

*Temple University

Station	AQH	Format
KWNZ-FM	18.6	Contemporary
KBUL-FM	10.5	(tie 2nd) Cont. Country
KOZZ-FM	10.5	(tie 2nd) Classic Rock
KRNO-FM	9.8	Adult Contemporary
KOH	6.7	News/Talk/Info
KODS-FM	6.0	Oldies
KNEV-FM	5.2	(tie 6th) Easy Listening
KRZQ-FM	5.2	(tie 6th) Album Rock
KZAK-FM	5.0	Hard Rock
KNIS-FM	3.6	Public-Cont. Christian
KTHX-FM	3.3	(tie 9th) Adult Rock
<u>KUNR-FM*</u>	3.3	(tie 9th) Public-Div.
KKMR-FM	2.1	Album Rock
KQLO	1.7	Oldies
KIQQ-FM	1.4	Country
KROW	1.2	Country
KCBN	0.7	News
KPLY	0.5	(tie 15th) Sports

*University of Nevada

Targeted WICB-FM PD Defends Stance...

If you were on hand at the NMS College Radio panel, you likely heard Jay Frank take a loud round of boos. The assistant program director of WICB-FM at Ithaca College (Ithaca, NY) stated that WICB has "a policy that any music that is blatantly offensive to any group—whether it's N.W.A. or the Dead Milkmen's *Bitchin' Camaro*—if it's offensive, we won't play it." Frank, whose quote ended up gracing the pages of *Billboard*

and *The Village Voice*, recently defended Ithaca's position in the "Mind Over Matters" column in the *CMJ New Music Report*, arguing that free speech and hate speech are two separate things. "If a white supremacist ... asked you to display a big 'Down With Blacks' poster on your front lawn," Frank writes, "as an educated person you would politely decline. Yet when (we decline to play) a CD (containing) lyrics promoting gay-bashing, we are called censors." Check out the Aug. 23 *CMJ* for the

whole article. But *College Broadcaster* has just one question, Jay: if you cut out *all* music that offends anyone... what's left?

...And Ithaca AERhos For Success

WICB-FM and ICB Campus TV at Ithaca College took home several top honors at the 49th Annual Alpha Epsilon Rho (AERho) National Convention this spring, among them three Grand Prizes in their respective categories: Dave Eddy, production manager for WICB, won a Grand Prize in radio's Commercial/Promo/PSA category for a 60-second promo for WICB's "Edie Brickell/Ghost of a Dog" promotion; Tara Carraro and her WICB news staff placed first in the Public Affairs/Interview Program category for their nightly Gulf War series "Mideast Report;" and ICB's Scott Bear walked off with the Grand Prize in the Video Comedy category for his program *Nothing Special*. The ICB series has previously earned honorable mentions at the AERho Awards in 1986, '89 and '90.

WWVU-FM Hosts Connells

Who says only the biggest stations in the big cities get the big bands? West Virginia University's WWVU-FM (Morgantown, W.Va.) scored a major coup by co-hosting a back-to-school concert by alternative mainstay The Connells.

In conjunction with TVT Records, Black Park Management and WWU's Activities Program Board, the station presented the show on Aug. 26, the first day of fall classes for WVU students. According to General Manager Alex Gavula, WWVU introduced the evening's festivities and participated throughout the event with giveaways and remote drops.

The concert capped WWVU's back-to-school broadcast day, which boasted 18 hours of remote broadcasting from sites all over the sprawling university campus. Gavula said WWVU pulled off the Connells show simply because "we were good to the band. They like us and they like the town."

Sounds & Visions

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, Box 1955-B.U., Providence, RI 02912. Lists lacking info cannot be published.

Editor's Choice • NACB
Providence, RI • 401/863-2225
Week of 8/26/91 (alphabetical albums)

1. Another Hand, David Sanborn, Elektra
2. CMJ Presents Certain Damage #36, Various Artists, CMJ-CD
3. Cravin' Dogs, Cravin' Dogs, Preach
4. Derelicts of Dialect, 3rd Bass, Def Jam
5. Hello Betty!, Betty, Man From B.E.T.T.Y.
6. Illuminations, Various Artists, Axiom
7. Magnet to Steele, Chrissy Steele, Chrysalis
8. Midnight in San Juan, Earl Klugh, Warner
9. Perspex Island, Robyn Hitchcock, A&M
10. Signs of Life, Peter Apfelbaum & the Hieroglyphics Ensemble, Antilles
11. Terminator 2: Judgment Day, Brad Fiedel, Varese Sarabande
12. No Such Thing As, Bogeymen, Delicious
13. Umbrella, The Innocence Mission, A&M

KUSF-FM • U. of San Francisco
San Francisco, CA • 415/386-5873
Week of 8/19/91 (albums)

1. NY Ear & Eye Control, Various, Matador
2. Live and Cuddly, No Means No, Alt. Tentacles
3. Everclear, American Music Club, Alias
4. Mr. Bungle, Mr. Bungle, Warner Bros.
5. I.A.B.F., Le Thugs, Alternative Tentacles
6. Perspex Island, Robyn Hitchcock, A&M
7. Love's Secret Domain, Coll, Wax Trax!
8. O.G. Original Gangster, Ice-T, Sire
9. Every Good Boy Deserves Fudge, Mudhoney, Sub Pop
10. Gish, Smashing Pumpkins, Caroline
11. Lovelyville, Thinking Fellers Union Local 282, Matador
12. Enter Sandman (song), Metallica, Elektra
13. Planet of Sound (5"), Pixies, 4AD

WDBK-FM • Camden County College
Blackwood, NJ • 609/227-7200
Week of 8/4/91 (albums)

1. Out of Your... Mind, Dean Dillon, Atlantic
2. Prime of My Life, Phyllis Hyman, Zoo
3. Heart on a Chain, Robin Lee, Atlantic
4. Flight/Cosmic Hippo, Bela Fleck, Warner
5. Get Rhythm, Martin Delray, Atlantic
6. Legitimate Beef, Spongehead, Comm. 3
7. Always Something Wrong, Dogzilla, Invisible
8. Fire and Love, Guardian, Word
9. What a Way to Go, Ray Kennedy, Atlantic
10. Sonero, Henry Fiore, Earthworks
11. Zephyr, Don Grusin, GRP
12. EEE-Yow, Shlonk, Community 3
13. Solid Foundation, Winston Jarrett & the Righteous Flames, Heartbeat

WNAA-FM • A&T State U.
Greensboro, NC • 919/334-7936
Week of 8/12/91 (songs)

1. Let the Beat..., Lisa Lisa/Cult Jam, Columbia
2. Wish I Could Find Another, La Rue, RCA
3. Addictive Love, BB&CC Winans, Capitol
4. Giving My All to You, Johnny Gill, Motown
5. I Adore Mi Amor, Color Me Badd, Giant
6. Never Stop, B'nd New Heavies, Delicious
7. Summertime, DJ Jeff & Fresh Prince, Jive
8. ...Stop the Rain, Peabo Bryson, Columbia
9. ...Love of Money, Queen Latifah, Giant
10. In Your Eyes, Shirley Murdoch, Elektra
11. 6 Mins. of Pleasure, L.L. Cool J., Def Jam
12. Just Ask Me To, Tevin Campbell, Warner
13. Straight Down to Business, Ready For the World, MCA

WWVU-FM • West Virginia U.
Morgantown, WV • 304/293-3329
Week of 8/26/91 (albums—The Jazz Show)

1. His April Touch, Billy Childs, Windham
2. A Moment's Notice, Hilton Ruiz, Novus
3. Greens, Benny Green Trio, Blue Note
4. Self-titled, Terence Blanchard, Columbia
5. The Cat, Johnny Griffin, Antilles/Island
6. Suit of Armor, Rebecca Coupe Franks, Justice
7. Playground, Michel Petrucci, Blue Note
8. There Was a Time..., Eddie Harris, Enja
9. Pleasure Seekers, Andy Lavern, Triloka
10. Another Hand, David Sanborn, Elektra
11. Quickstep, Kenny Barron, Enja
12. The Next Generation, Mingus Dynasty, Columbia
13. Remembering John, McCoy Tyner, Enja

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Looking For Programming That Will Grab Your Listeners?

Radio (Theatre) Works!

The *Radio Works*. The name says it all... or will. That's the high aspirations this U Network program has for itself as it begins its second season. Formerly *New Works*, *New Artists*, *New Voices*, the show has now been given an "earlift" by creator and executive producer Sue Zizza and producer Steve Spencer.

"Although the show will continue in its current anthology form," said Zizza, "we wanted to be able to feature a wider variety of audio theatre works." The new programs will showcase the creations of university-based, community-based and other producers.

"We want listeners to know that there are hundreds of audio theatre producers around the country and our new season will highlight the works of students, amateurs and full-time pros," Spencer explained.

"Producers seem to shy away from radio theatre programs," Zizza said, "and what *The Radio Works* (hopes) to do is show programmers, producers and, most importantly, listeners what radio theatre is—a growing, changing art form that is quite different from that which was heard during the "Golden Days of Radio."

Zizza thinks today's producers owe a lot to people like Orson Welles and Norman Corwin, because they had a clear vision of what radio could create for the listening audience. However, at the same time, they were limited by the available technology.

So modern audiences, those used to George Lucas' special effects and Randy Thom's sound, find the radio theatre produced during those Golden Days to be dated, old-fashioned. "And unfortunately," Zizza added, "that's the only kind of radio theatre most people have ever heard. *The Radio Works* wants to change that, to let listeners hear what is new, experimental and different about today's audio theatre. While producers still

use many of the techniques invented during the Golden Days, new technology has helped us advance the art form."

Today there are plenty of examples of successful audio theatre which can be heard on the radio. David Ossman has brought us *Firesign Theatre* and a very technologically updated version of *The War of the Worlds* (produced for the program's 50th anniversary). Garrison Keiller has created an entire community on *A Prairie Home Companion* and his *American Radio Company of the Air*.

There are also numerous examples of short form audio theatre everywhere on commercial radio today: from those morning-show skits to Molson Golden Ale commercials, producers and copywriters daily use the best elements of radio theatre to entertain and sell products.

Producers Zizza and Spencer, in cooperation with Associate Producer Shauna Wharton, a senior at Hofstra University (Hempstead, NY, home of *The Radio Works*), have spent the summer months auditioning tapes from across the country.

Wharton recalled, "When Sue first started the program at WRHU (Radio Hofstra U.) a year ago in July and asked me to work with her on putting the shows together, I really didn't think we'd get that many tapes. But then Sue put notices in the *NFCB Newsletter*, the *Public Media Foundation Journal* and *Sparks* magazine. She also talked to people while she was out at the Mid-West Radio Theatre's (MRTW) Advanced Production Workshop, and we started getting tapes from all over the place."

In its first season, the series received more than 30 tapes. "Right now, we have about a dozen shows in production," said Spencer, "with new material coming in all the time."

Among her outreach efforts, Zizza has been contacting universities that are just beginning to build

The Radio Works hopes to show people that radio theatre is a growing and changing art form, quite different from what could be heard during the "Golden Days of Radio."

radio theatre projects into their Communication Arts programs, such as Iowa State University's Iowa Radio Project and the University of Southern Indiana's Radio Theatre Workshops. Both of these student-produced programs are being featured this season along with work from New York University, the Massachusetts Institute of Technology, Hofstra and others.

"In the beginning I had to do a great deal of calling around," Zizza said, "but now producers who know what we're trying to do tell other producers about the show and I find programs I've never heard of sitting in my mailbox."

In addition, Zizza has met with Joe Coleman, one of the founders of *Contemporary Radio Theatre*, who is in the process of establishing the American Radio Theatre Alliance. Coleman, working with MRTW and other smaller production organizations nationwide, is trying to link more than 150 producers together into "a loose confederation," Zizza said.

"I'm hoping *The Radio Works* can become a regular outlet for these producers as well. Many of (them) spend months putting together a half-hour only to get one airplay on a local community station.

"If they become part of *The Radio Works*," she went on, "they have the potential of being heard by all the members of the U Network audience."

Spencer discussed the satellite connection further: "Part of my job is to help market the program to stations and to raise funds so that all the U Network affiliates can have the program free of charge. We want programmers to be open to what *The Radio Works* has to offer, and (we don't want them) to shy away because they can't afford it."

The Radio Works also wants to be interactive with those stations airing the program. "Although we will take work from anyone, we want the stations who take the program to know it can also be an outlet for their materials," Spencer said.

The Radio Works accepts all types of audio theatre, from short skits to full dramas. "Part of the problem of marketing audio theatre is that many producers end up with material of odd lengths that doesn't time out to usual network limitations," Zizza said. "I believe audio theatre should be as long as it needs to be in order to be effective, and not necessarily always fit to 28:30."

Therefore, Zizza noted, she is happy to take these shorter and longer pieces and work with the producers to package their materials into U Network's time frame.

"I listen for air quality," she said. "It's not my place to make artistic judgments about other people's work. (But) I do listen to make sure the sound is clean and understandable." Zizza only gives her opinion when asked. She also gives tapes to Wharton to listen to.

Producers who have material they would like to submit for consideration, or stations interested in hearing sample programs, may contact Sue Zizza at WRHU-FM by telephone: 516/463-5668, or by writing: *The Radio Works*, c/o WRHU-FM, Hofstra University, Hempstead, NY 11550.

This article was compiled by Steve Spencer, Shauna Wharton and Sue Zizza. ◀

Sounds That Imitate Sight

Some guidelines for starting your own radio theatre troupe

If you're interested in getting your station or student group involved in the art of radio theatre, the first thing to keep in mind is that you don't need a studio filled with state-of-the-art stuff! You're better off without it, especially if you're just starting up.

Entertaining and effective radio theatre requires five basic elements: good audio scripts, a small group of very flexible voices able to work cheaply, a fanatical producer/director who knows how to organize and motivate, a good recording/editing engineer and a minimal recording/post-production facility.

Good Sound Is Visual

The canvas is the listener's imagination. The brushes and colors are words, music and sound. A good audio script produces pictures so real you can not only *see*, but you can almost smell, touch and taste as well. If you can't *hear* a script when you're reading it—if it conjures no pictures in your mind's eye, lay it aside. Either it is a poor script or it simply doesn't grab you, which is a good reason not to produce it.

If a script calls for a lot of special effects, forget it. Good theatre is good theatre, and a lousy script cannot be saved by technical gimmicks. Look for something that forces people to see with their ears—and something your players like.

Next, Please!

Radio acting is as demanding as stage or screen acting (except that you don't have to memorize the script!). Sounds have to be "blocked," or laid out in terms of distancing, prior to recording. There are entrances and exits. There is motion. And every bit of emotion and meaning has to be communicated to the listener by *voice quality and inflection*.

Voice casting is very important (what does voice X *look* like?) Your actors and actresses should be good at "cold" readings, where they have no prior preparation. They should be able to do several convincing voices and characters. And it helps to have

actors who are also interested in sound effects, recording and editing.

It's 3 a.m. And You're All Wonderful, But...

Somebody is needed to ramrod any group. The producer/director has to motivate the crew not only to get together, but to survive both failures and victories. There are some basic techniques involved. *Be organized*. Schedule with a calendar and write everything down. *Delegate*. Give everybody something to do. Don't fall into the "I can do it better myself" trap. Generally speaking, you'll require four key crew members:

- **Assistant Director:** Handles line readings, technical rehearsals, scheduling, etc.

- **Chief Sound Effects Technician:** Responsible for locating the sound gizmos you'll need and for getting them to the studio.

- **Chief Audio Engineer:** Responsible for the studio recordings and possibly for E&A (editing and assembly) or the final mix.

- **Production Assistant(s):** Helps out with handling scripts, continuity, choices of music and pre-recorded effects.

Gentlemen, We Have The Technology

In a simple production the director could double as the recording engineer. *It isn't wise*. The director should direct. There should be someone else on hand to man the equipment. And the more involved the technical facility is, the more important the role of the recording engineer. There is nothing worse than discovering—while editing—that something is missing.

Many good scripts have been destroyed by the use of exotic sound-benders, special FX units and too many microphones. Keep it simple. Use as few mics as possible and FX only when they directly enhance the action. A basic production facility should consist of three tape machines (mono or two-track), two turntables, a cart machine and a simple mixer.

Recording Rules of Thumb

Rehearse, rehearse, rehearse. Anywhere. You don't need a studio for this part. If you want to work on mic technique, use a cassette machine.

Prep your actors and live/recorded sound FX team for a live performance even if you're recording to tape. Your pacing will be better if all "live" elements (actors and FX) are taped during scene recordings (this also saves a lot of time in post-production).

Initially, try to produce in mono, even if you have stereo capability. Stereo is half again the sound, but eight times the headaches.

When recording, be sure your takes are slated and noted on the production script (this will save eons in editing time!).

By Jeff Kraus

After your first production, even if it's lousy, make sure to hold a listening party. Everybody gets a compliment along with the criticism. If the production was great, remember that *everyone* had a role in it—not just the actors or the mixing engineers. Sometimes, you will find, victory is harder for a group to survive than defeat.

Most of all, have a good time. And remember: your theatre group depends on interested and talented *people*, not on equipment!

Jeff Kraus is the general manager at WRHU, Radio Hofstra University (Hempstead, NY), where he has been teaching students the art of radio production for more than 30 years.

Affordable Music Software

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

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

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It Came From

Hollywood

(A.K.A. How To Wow Your Radio Listeners With
A New Kind of Block Programming!)

By Carol Compton

Music and movies are a natural combination with built-in appeal, yet there are only a handful of film music radio programs in the U.S. Like many soundtrack collectors, I fell in love with the movies at an early age. Inevitably, Bernard Hermann's masterful scores turned my attention to the music surrounding the screen's images.

It was in 1983 while working at a classical radio station that I first proposed a film music program. While that station failed to seize the opportunity to provide this unique entertainment, I succeeded by producing and hosting *Visions* on KAWL, a NPR affiliate in San Francisco. The half-hour taped program, featuring classic Hollywood scores of the '40s and '50s, enjoyed a loyal audience during its three-year run.

While producing *Visions*, I listened to *CinemaMusic*, a live, contemporary film music show on KUSF, the University of San Francisco's college station. In April 1985, after only a few months of being acquainted with the host, he gave me a farewell letter to read over the air, asked me to finish out the semester and moved to Los Angeles.

Six years later, *Now Showing* thrives with its own audience. It's one of KUSF's most popular programs.

Although film music is often overlooked by commercial stations, it is greatly appreciated by radio listeners. Fortunately, college radio provides an eclectic environment for creative programming where this genre can flourish.

Launching a film music program doesn't necessarily require a large soundtrack

collection. It does require enthusiasm, energy, a keen ear for music and imagination. My advice to programming directors and producers interested in a film music show is simply to try it. There's no better place and no better time to do so considering all the soundtracks being released today.

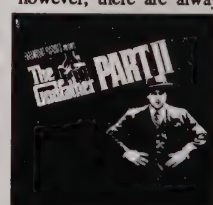
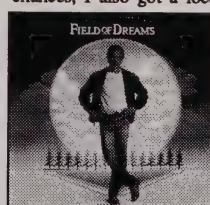
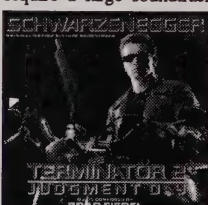
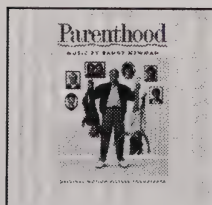
Getting Started

KUSF, flushed with the success of *CinemaMusic*, was susceptible to another film music show. I submitted a brief proposal and a five-minute demo on which I introduced selections from then-recent scores including *Blade Runner*, *The Killing Fields* and *Thief*. I proposed to serve as the independent cultural producer, solely responsible for the format, content, quality and promotion. To boost the program's chances, I also got a local

record store to sponsor the show.

KUSF's forte is forefront bands and the latest releases, and they wanted this to be reflected in my hour-long program, *Now Showing*. I had only a small collection of vintage soundtracks. The station's library contained an enviable but outdated collection, and the music director's idea of film music was *Flashdance* and, of course, *The Good, The Bad, and the Ugly*. I was on my own. Equipped with day-job money and the premise to air scores of films currently showing, I obtained some new soundtracks.

Recycled Records, a sponsor for three years, had a massive selection of soundtrack albums and was an invaluable source. Today compact discs make buying used soundtracks less risky; however, there are always



will only be available on vinyl.

Some stores might agree to trade recordings for sponsorship announcements (Recycled Records experienced an increase of soundtrack sales during its sponsorship of the show).

Working With Record Reps

Good relationships with record label representatives are vital to a show like this, especially when working on a zero budget.

Most of the applicable major labels have soundtrack representatives in the large markets (Los Angeles, New York, Chicago, San Francisco). Some labels have reps just for college stations.

Promotion policies differ from label to label. Some of the smaller ones may require you to buy copies at a reduced "radio rate." Others will send promos on an *as-appropriate* basis. Generally, representatives are very helpful in getting this seldom aired music on your show.

Focus on the Music

Everybody loves to discover something new. College radio attracts those bored by narrowly formatted commercial radio. Your show

will be right there on the forefront with some of the most beautiful, emotionally involving music created today.

And avoid doing just another "movie" show. Focus on the scores and the composers who create them. Use stopsets to explain how this music compliments its film while demonstrating how it stands on its own. Point out how John Barry uses the brass section in his Bond scores, how James Horner incorporates voice in *Glory*, and the various traits of other composers. Feature little-known gems such as *Haunted Summer*. This straight-to-video film has an exceptionally atmospheric score by Christopher Young.

Movies use just about every type of music: Cajun in *Belizaire the Cajun*, Indian influences in *Salaam Bombay!*, African rhythms in *Cry Freedom*, chamber music in *Drowning By Numbers*, New Age in *The Beast*, orchestral compositions in *Edward Scissorhands*, blues in *The Hot Spot*, and jazz in *The Fabulous Baker Boys*. Presenting a wide range of film music is rewarded by loyal listenership.

It's possible to successfully link different types of scores by grouping cues by instrumentation and emotional weight. Match the solo piano piece *Sentimental Walk* from *Divya* with *Memories of Green* on the orchestral version of *Blade Runner*. These two cues work very well together; both are light and pretty. You could continue the mood with *Low Key Lightly* from *Anatomy of a Murder* that begins with bluesy piano and ends with sassy violin. Together, three pieces such as these create a bridge between orchestral scores in the beginning of a program and a jazz or blues finale.

As you become familiar with the music, you'll recognize prime bridge cues. My favorite is *White Lily* on Laurie Anderson's *Home of the Brave*. In this one-minute mood piece she asks "What Fassbinder film is it..." Perfect!

Soundtracks are full of quirky little cues (the dialogue clips on *Kiss of the Spider Woman*, for example) that help you go from instrumentals to vocals, orchestral to electronic, blues to jazz, jazz to New Age and so on.

On the other hand, take advantage of splashy main titles, chants, exotic percussion and period pieces available (*The Navigator* soundtrack has Celtic influences; two cues on *Heat and Dust* begin with bird calls). You'll find that adding sparkling surprises increases audience anticipation and response. The freedom to experiment is why college radio is a perfect venue for film music.

Theme Programming

With a surge of imports and indie soundtrack labels (see sidebar), there's an overwhelming selection of soundtracks available. My musical tastes are admittedly schizophrenic, and the audience regularly contributes to the dilemma of choosing music by requesting everything from Eric Korngold's classic *Sea Hawk* to the purely electronic *Forbidden Planet*. Presenting the vast array of film music in a coherent way is a programming challenge.

Scheduling a theme for each show creates perfect continuity for an hour format and prevents doing too wild a mix in one show. Creatively executed theme shows are fun and enlightening. Let's say you want to do a jazz show. There's a slew of fantastic 1950s jazz scores available like Elmer Bernstein's *The Man With the Golden Arm*, Duke Ellington's *Anatomy of a Murder*, Miles Davis' *Lift to the Scaffold*, and John Lewis' *Odds Against Tomorrow*. Explain as you go along how these scores influenced the film work of Herbie Hancock and Quincy Jones during the '60s and play a couple of those. Then play some recent jazz scores like *Round Midnight*, *Tune in Tomorrow* and *Do the Right Thing*.

Looking for a New Age-influenced mix? Miles Davis' style on the *Siesta* soundtrack is perfect for a New Age/jazz program. Composer Marcus Miller combined jazz with hypnotic electronic sounds found in many synthesized scores popularized in the late '80s. Mark Isham's *Trouble in Mind*, *The Beast*, and *Love at Large* also have this quality and are very popular.

Tangerine Dream has scored several films since their first, *Sorcerer*, released in 1978. You've probably heard *Love on a Real Train* from

SOUNDTRACK LABELS

Below is a partial list of labels releasing soundtracks; most are independents. For best results, call to contact the right person, then follow up with a written request on station letterhead. I send with each request a copy of an article on the show, a one-sheet synopsis, copies of radio highlight listings and a current program guide. Once you create a network of label reps, keep in touch. Compile monthly playlists and periodically send them to your contacts.

Bay Cities

9336 Washington Blvd.
Culver City, CA 90230
213-559-0346

DRG

130 West 57th St., Suite 5B
New York, NY 10019
212-582-3040

GNP Crescendo

8400 Sunset Blvd.
Los Angeles, CA 90069
213-656-2614

Intrada Records

1488 Valjejo Street
San Francisco, CA 94109
415-776-1333

Island Records

14 East 4th Street
New York, NY 10012
212-995-7800

MCA

70 Universal Plaza
Universal City, CA 91608
818-777-4022

RCA Records

6363 Sunset Blvd., Suite 703
Hollywood, CA 90228
213-468-4115

Silva Screen Records

4321 Black Lake Blvd. S.W.
Olympia, WA 98502
206-943-4227

Varese Sarabande

13006 Saticoy Street
North Hollywood, CA 91605
818-764-1172

Virgin Records

9427 Alden Drive
Los Angeles, CA 90210
213-288-2470

Soundtrack Magazine

(an invaluable reference!)
Luc Van De Ven
Kon. Astridlaan 171
2800 Mechelen, Belgium
\$12 a year/quarterly (cash)

SAMPLE THEMES

Now Showing's thematic format is one of its main attractions. The following are sample themes Compton has prepared for her show; she encourages programmers to copy these ideas as they get started, but to always seek out new artists and material to pass on to their listeners.

Another Country: *The Emerald Forest*, *Powaqqatsi*, *The Mosquito Coast*, *Salaam Bombay!*, *Cry Freedom*, *The Sheltering Sky*

It's Only Make Believe: *Edward Scissorhands*, *Field of Dreams*, *The Rocker*, *Batman*, *Conan the Barbarian*

Monsters and Mayhem: *Alien*, *The Creature from the Black Lagoon*, *Bride of Frankenstein*, *The Thing*, *Pollerguis*

New Traditionalists: Bruce Broughton (*Silverado*), David Newman (*Mr. Destiny*), Basil Poledouris (*Robocop*), Christopher Young (*Helraiser*)

Guitar Works: *Deadfall*, *Johnny Hand-some*, *Local Hero*, *Homeboy*, *Bright Angel*

Was a New Age: *The Beast*, *Antarctica*, *Thief*, *sex lies and videotape*, *Koyaanisqatsi*

Risky Business on commercial stations. Other cues on that soundtrack, as well as *Crystal Voice* from **Firestarter**, and several cuts from **Near Dark** are seductive and especially appropriate for late evening or early morning programming.

Something Old Is New Again

Orchestral scores are a mainstay in movies. You'll always get requests for them. Unless you want to exclude part of the audience, include classic scores like **Vertigo**, **The Big Country**, **The Bride of Frankenstein** and **Laura**. To alert this part of the audience that you haven't forgotten them, put on a couple of theme shows called "Hollywood Revisited" or "Movie Maestros."

Rare releases that are no longer available can be fascinating programming. Varese Sarabande's soundtracks, for instance, include **Man on Fire**, **The Bride, The Secret of N.I.H.M.** and **Blood Simple**, which are all out of print. What matters is that by playing these and others you're representing something rare and unique. However, if you go for out-of-print recordings, whether they're from 1965 or 1985, you'll incur out-of-pocket expenses.

Use Your Program Guide!

Film music attracts dial turners. Many listeners who had been part of

I'd like to request...

Here are KUSF listeners' favorites, according to Compton's request log:

- **Paris, Texas** (1984) Ry Cooder (*Warner*)
- **The Moderns** (1988) Mark Isham (*Virgin*)
- **Blade Runner** (1982) Vangelis (*Warner Bros.*)
- **Betty Blue** (1986) Gabriel Yared (*Virgin*)
- **Diva** (1982) Vladamir Cosmos (*DRG*)
- **Blue Velvet** (1986) A. Badalamenti (*Varese*)
- **Goldfinger** (1964) John Barry (*UA*)
- **The Terminator** (1984) Brad Fiedel (*Enigma*)
- **The Good, The Bad, And The Ugly** (1967) Ennio Morricone (*RCA*)
- **The Last Emperor** (1987) Ryuichi Sakamoto (*Virgin*)

the KUSF audience for years found *Now Showing* by accident.

Word-of-mouth is primary advertising for any college show. However, *Now Showing's* listenership dramatically increased after I listed a 13-week theme schedule in the station's program guide. KUSF sends 5,000 guides to listeners all across the San Francisco Bay Area and distributes it in record and retail shops. Listeners really do keep it by their radios!

If you have a program guide available to you, don't just include a generic two-sentence description. Space permitting, list all shows coming up during the school semester (or month or year, depending on how often your

guide is published). Let everyone see what you're doing. This gives listeners something to look forward to and time to think of requests for their favorite type of music.

Include an invitation to write or phone-in requests in your listing. Then send it to local newspaper entertainment editors so that more people can be alerted to your show.

Time Slots And Listenership

Finding the best airtime for your soundtrack show is important. *Now Showing* has had some interesting time slots. The show began in July 1985 on Sundays from 7-8 p.m. Then in October 1987 it alternated from 5-8 p.m. one week to 7-8 p.m. the next. Finally, in January 1990, it moved to 8:30-11 p.m. on Wednesday nights.

The Sunday evening spot was successful in spite of *60 Minutes* and traditional weekend outings. But, as is often the case in radio, my programming director gave me short notice that the show had been moved to a new night. Merry Christmas. I'll always remember the night of Jan. 3, 1990. The preceding program was a university lecture series. I'd lost the styluses that I play my records with. I believed that only my husband was listening. When I started the show, the phone light flashed immediately. There was a whole new audience waiting for me, and eventually, most of the Sunday-night audience rediscovered the show.

Now Showing on Sundays was 60 percent orchestral. Now it's 70 percent New Age/blues/jazz/alternative. The majority of callers are males

20-50 years old. Women call less frequently although couples often listen together. The younger late-evening audience demands more contemporary music (Peter Gabriel's *Passion from The Last Temptation of Christ*—dominated by North African vocals and percussion—is requested often.)

The most important thing to remember with this type of show is to listen to—and be responsive to—your listeners. Listeners are your talent scouts. You can't go to every movie or find every soundtrack. When **Brazil** opened in 1986, there was a shower of requests for the soundtrack—but there wasn't one. (Instead, I played *Brazil* from **The Eddy Duchin Story** so that people could get that melody out of their heads and get some sleep.)

Reply to letters when they write, no matter how busy you are. Answer and ask questions when they call. Start a mailing list for your program guide and for event announcements. Log in all calls and every request, whether it's for **Faster Pussycat! Kill! Kill!** or **Paris, Texas** for the hundredth time. Requests help gauge the demographics and tastes of the audience; reserve a part of each show to play them, and always thank your audience for participating.

Remember, the studio phone is the heartbeat of any show, especially one like this. Requests tell me that people are hungry for this rarely heard music. They listen, participate and inform their friends about the music they can't hear anywhere else.

Now Showing has been quite an experience. With the incredible variety of soundtracks available (and my schizophrenic tastes), it seemed at the onset that the show could only have been a hit on Mars, the **Forbidden Planet** itself. Instead, my San Francisco Bay Area listeners held me earthbound.

If you take up the challenge presented by the brilliant collage of film music, you too will find that it's lovely on earth.

Carol Compton has hosted and produced film music shows for seven years. She has guest produced two Hearts of Space film-music programs aired nationally on NPR, lectures on jazz in film and founded a classic-movie report service. She recently relocated to Los Angeles.

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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.

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.

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ing 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.

Museum of Television and Radio: 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: Four to six 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. JoAnn Forgit: 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.

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 applicable 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.

12/2/91: National Educational Film & Video Festival, the key festival for educational media in the nation, is seeking entries for its 22nd annual competition. Eligible entries include: documentaries, dramatic features and shorts, animation, classroom, medical/health-related, training/instructional, special interest videos, made-for-TV programs, public service announcements, film and video art, student narratives and interactive media. **Late entries accepted through 12/16/91.** Formats: VHS and filmstrips. Student entry fees: \$30-\$40, length-dependent. \$1,000 cash award. Festival will be held in Oakland, Ca., May 20-25. For entry forms, write: National Educational Film & Video Festival, 655 13th St., Oakland, CA 94612. Phone: 415/465-6885.

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