

COLLEGE

BROADCASTER

The Magazine of the National Association of College Broadcasters

Vol. 4, No. 3 \$3

November/December 1991



BROADCAST WITHOUT COMPROMISE

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of College Broadcasters:

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the
Mainstream



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COLLEGE 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

Nov./Dec. 1991
 Vol. 4, No. 3

Broadcast Without Compromise!

We know you're doing it... and so are we! NACB is preparing for its Fourth Annual National Conference of College Broadcasters, where you will have the spotlight that NMS and CMJ never gave you! Turn to page 18 for the whole story...

**Challenging the Mainstream:**

Like Samson, we're shattering the pillars of the industry to make way for a new age. You can help!

13 ABoard!

We profile Phyllis Crockett, White House correspondent for National Public Radio and NACB Advisory Board member.

20 Television is Hell!

But it's also a blast--as Temple students discovered while starting a new higher-ed access channel.

24 Cybershock!

Cyberia, one of U Network's most unusual and highly acclaimed programs, proves the old maxim that hard work pays off.

30 Save Your Pennies

NACB Executive Director Glenn Gutmacher urges preparation for the coming of DAB and HDTV.

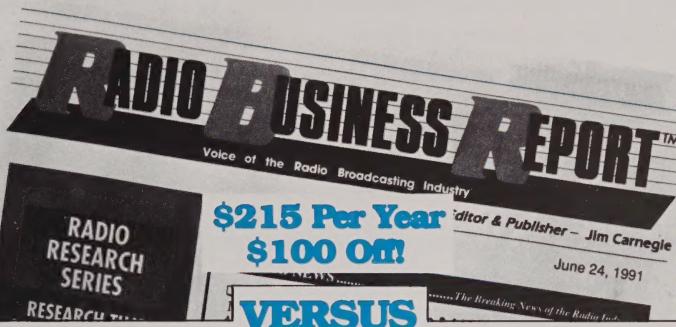
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AT PRESS TIME

Fox exits Fox-TV

NEW YORK—David Sarnoff, chairman and CEO of the Fox Broadcasting Co., has stepped down from his post. Sarnoff, 75, has been chairman since 1986 and CEO since 1988. He will be succeeded by Peter Chernin, 48, who has been president of the company since 1987.

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You could spend well over \$1,000 a year on all the trade magazines that claim to cover the business of radio. It will take you almost your entire week to wade through the reams of paper. When you're finished, you still wouldn't have the amount of radio business news that is contained in every issue of **Radio Business Report**.

Radio Business Report is the first and only publication that covers the business of radio . . . 100%! RBR is designed to give you the information you need on a weekly basis in a quick, easy-to-read format. No fluff. No puff. Just the news and observations you need to make informed decisions about your business.

In RBR you'll find:

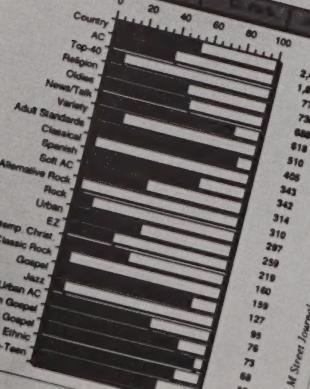
MEDIA TRENDS: Behind the scenes information on the radio industry.

FCC & POLITICS: The latest from M Street and Washington, and how it affects you.



BUSINESS OF FORMATS

How radio formats breakout for AM's and FM's



result, the four largest ad agencies in the region, along with key public relations firms, put together to produce the campaign. Leonard asked broadcasters to donate 100 GRPs a week. The campaign runs to the end of September. Leonard said \$3 million in media time has been donated along with \$1 million in creative fees.

Formats by band: what is where — Country is the most evenly split between AM and FM, according to a just-completed study by *The M Street Journal*. Religion and Oldies were also almost evenly split.

All commercial and non-commercial stations, accounting for FM's higher-than-expected presence in the News/Talk column. Format with the fewest AM's is Alternative Rock. The most overwhelming AM format is Black Gospel.

RBR observation: Note the increasing number of EZ listening stations on AM. Could it be that fidelity is not of utmost importance to the way many people use these stations? RBR can't help but wonder, given that many stations playing Adult Standards are now playing a lot of newer recordings from the 50's and 60's, how these formats would fair if more FM's did the format. A few places we've heard 50's non-music on FM, it sounds great.

Network revenue

— Standing at 5.5% of total revenue, network revenue

RADIO NEWS

The Breaking News of the Radio Industry

Jim Carnegie, Publisher • J.T. Anderson, Asst. Managing Editor
Tony Sanders, Senior Editor • Jeanne Marry-Raleigh, Assoc. Editor/NY Bureau
Cathy Carnegie, VP Admin. • Thom Moon, Editorial Consultant
Pat Hazan, Dir. Sales/Marketing • Marti Lina Wager, Production Director

Half of all stations lost money in 1990: AM's hit worst — Revenues for FM standalones were flat in 1990 and AM/FM combos had a small increase in revenues, according to the *NAB/Broadcast Cable Financial Mgt. Assoc.* 1991 *Radio Financial Report*. Net revenues declined for fulltime AM's an average of 9.5% between 1987-90; while FM's had only a 0.9% decline. AM/FM combos fared best, posting a 2.1% revenue increase over the three-year period. Looking specifically at 1990, more than half of all AM and FM stations had no pre-tax profit—they lost money—last year.

How the average radio station did in 1990	
AM standalones	lost \$11,000
FM standalones	lost \$15,715
AM/FM combos	lost \$10,164
AM/FM daytimers	lost \$8,461

RBCFM Radio Financial Report does not include station or format.

AM BUSINESS

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King dumps 40 and a format in Portland.
King Broadcasting's KGW is no longer a News/Talk AM. The entire staff of 40 got pink slips last week, and the AM is now simulcasting sister FM station KINK's unique and highly successful blend of Electric Rock and Jazz. After evolving from Full Service AC to News/Talk, KGW never really caught fire in the ratings. In a prepared statement, GM Ken Brown said the station was losing money.

The broker handling the sales of King's radio properties, Frank Kall, says King has a letter of intent from a new buyer, not reveal the buyer, but did say no other offers are being considered at this time. Kall said the new buyer is aware of the changes. RBR's only hunch on the identity of the buyer: Southern California entrepreneur Dick Kazan, who would be a first-time radio buyer and known to be well-heeled.

RBR observes: King wouldn't have done this except to give a new buyer a clean slate. That means a deal is all but done. King takes the hit on delivering the bad news. The employee's severance, potential EEO problems, etc. The buyer basically gets a raw signal, but what a signal it is! The new AM approach should work in Portland. As the one who released *Interim AM* study points out, Portland is one of the top 20 markets for AM listening — 26% of the total Portland tune-in to AM stations in any given week.

91 p.12

Pluria Marshall. Marshall told RBR that Salem's "EEO" track records speak for themselves. They're dogs, and Salem has "run into a Doberman," meaning Marshall and NBCM's petition lists the number of Afro-American employees at each of Salem's 15 currently-owned stations for 1988-90, and calls Salem's EEO record "dismal." NBCM concludes from Salem's EEO filings that the company would employ few African Americans in what is America's most significant Afro-American market. WAVA has four black employees at present. The station license was recently renewed by the FCC without扇fare.

Frank's attorney James P. Riley told RBR "There is no merit to the NBCM petition," adding that an EEO program would be in place at WAVA "that fully complies with the expectations and requirements of the FCC." Riley had a deadline of response as of today, 8/5/91, but an extension was granted.

Merle's attorney James P. Riley told RBR "There is no merit to the NBCM petition," adding that an EEO program would be in place at WAVA "that fully complies with the expectations and requirements of the FCC." Riley had a deadline of response as of today, 8/5/91, but an extension was granted.



booth. KFIL talker Tom Leykis will originate a show there, too. IDB will shoot Leykis's show back to LA via fiber optic lines.

KYW re-ups with ABC

Spiking speculation that Philly's News 12 will jump to CBS. So ABC stays, and KYW reportedly is still in talks with

Unistar about adding on a new affiliate. It switched its 50-kW to Talk WCAU to CBS Radio Network. Kipperman told *RBR* he's comfortable with and FM network.

Greater Media

Airing some live recorded, national, and local programming on all four stations. **WXRK** and **Jack Howard Radio** are part of **Greater Media's** KLSX network. KLSX is linked to the stations on the simulcast. **KLSX** is an **Infinity** station. **Greater Media** contracts, confirmed *RBR*. **Greater Media** added "An additional 10 stations but the stations are separately sales arrangements." It's in the process of

RADIO BUSINESS REPORT
The Breaking News of the Radio Business

Jim Carnegie, Publisher • J.T. Anderson, Sales Manager • Cathy Carnegie, Assoc. Editor/NY •

Pat Harasz, Dir. Sales/Marketing • Ward

✓ **NAB Board:** *Kill ownership* of

Board has come out in favor of lifting

permits ownership of AM-AM or FM-FM

ownership restrictions don't make sense

says NAB General Counsel Jeff Bain

said. "We expect the staff will be

"consider the favorably" other

considering the individual merits

circumstances and local Board

The NAB Radio Board

"join ventures" and time broad

RFC for ground rules, to

these positions. The NAB

"lift ownership and due

times that the new

Radio Board and the

DAB Task Force have

that moved A

to the FM hand

months left

Write To 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

Magazine Subscriptions

Dear NACB:

I am currently attending New York University, majoring in Communications/Journalism. I received a copy of *College Broadcaster* through my father, Domenic Serafini, publisher of *Video Age International* and *TV Executive*.

I found the magazine to be very useful and informative, and would appreciate it if I could receive it throughout the year.

I understand that subscriptions are through NACB membership only, but perhaps there is a way around it?

I look forward to hearing from you.

Dora Serafini
New York, NY

Editor's Note: Unfortunately, Dora, at this time NACB cannot make subscriptions available to non-members. However, as a communications major, you'll find that becoming an Individual Member of our organization could serve you in a number of ways, and for only \$20/year, the deal can't be beat! Take a look at our membership form on page 10, or call Association Director JoAnn Forgit for more information.

Obtaining Memo Copies

Dear NACB:

You had a note in your January 1991 issue of *College Broadcaster* (in Cary Tepper's legal advice column) about having published a memo describing the do's and don'ts of non-commercial underwriting announcements.

Would you please send me a copy? Thanks!

Carl Tyrie
Appalachian State U.
Boone, North Carolina

Editor's Note: Carl, the memo is on the way. And we can't stress this enough, gang--every broadcast memo NACB publishes becomes a permanent addition to the station handbook you'll receive as part of your membership. Join now and reap the benefits!

Frequency Search

Dear NACB:

Concordia Lutheran College joined NACB last year. Our communications department (Concordia Communications) is interested in identifying an FM frequency in Austin, Texas, that can be used for a small (100-watt) non-commercial campus radio station. At this point we are not sure of the procedures for identifying a frequency. I know we need to do a frequency search--but whom do we contact? We need some advice.

Three years ago the college received an ITFS license. We are currently broadcasting classes for credit over one of our television frequencies. We contacted the engineer who helped with the ITFS license, but he said he was not sure how one would go about applying for an FM frequency--and that he did not do any frequency searches for that. So I would appreciate any advice or guidance you can give us on this matter.

Sincerely yours,

Rev. David Kluth, Director
Concordia Communications
Concordia Lutheran College
Austin, TX

Editor's Note: One firm you might want to call is Communications Technologies, Inc. (609/985-0077), to chat with Laura Mizrahi (that's right—one of our Engineering column authors). Laura's specialty is non-commercial radio. However, if you're looking for someone local, numerous engineers who do frequency searches are listed in Radio World, a technical trade publication. Call for a sample copy: 703/998-7600.

Kind Thanks

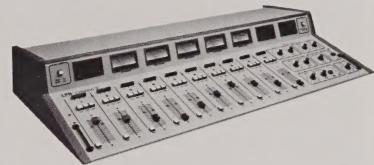
Dear NACB:

I write to you not as the former producer of *Edge* (on U Network) but as the newest employee of Danny Schechter and Rory O'Connor's Globalvision; a position that would never have been possible without NACB and U Network. Indeed, your organization brought me in contact with them and gave me the resume fodder that made them look again. For that I want to thank you kindly.

Clay Enos
Globalvision
New York, NY

Editor's Note: You're welcome, Clay, and thanks for the letter (Globalvision, by the way, is a production company doing timely and exciting work on political and social themes). Folks, NACB can't write your ticket for you, but we may be there to open a door or two. Hey--that's why we're here.

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.

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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.

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Birch Breakthrough

Association Director JoAnn Forgit is pleased to announce that our proposed agreement with the Birch/Scarborough Research firm--to make a radio ratings package available to member stations at a substantially reduced rate--has become a reality! Now your station can obtain the ratings data you need to find out where you stand in your market and to pick up those much-needed advertising and underwriting dollars-- the same way the commercial stations do it! And with the reduced rates we are able to provide, the benefits are sure to outweigh the cost. For more information or to receive a ratings info sheet, call JoAnn at 401/863-2225.

Radio Shows On the Move

Though U Network is running on a tightened schedule this semester, Network Director Jeff Southard, Radio Hofstra's Sue Zizza and independent producer Sean Carolan are happy to report that two of the ra-



dio network's most popular programs are still available on an extended schedule.

Hofstra's *The Radio Works* and the indie series *Hub City Spoke Repair* will both be distributed by their respective creators. Zizza, founder of The Radio Works, was planning at press time to make weekly episodes of the unique radio theatre series available on cassette to all interested stations. Carolan, whose acclaimed comedy show was founded at Rutgers University and has continued to flourish as an independent production based in Jackson, N.J., will likewise distribute his program personally. Both producers will rejoin U Network when regular broadcasting resumes in the spring.

U Network will also distribute a sampler cassette to all radio affiliates. For information on how you can continue to receive *The Radio Works* and *Hub City Spoke Repair*, call Jeff at 401/863-2225.

Contributors Sought

College Broadcaster is looking for your name in our pages! We continually seek material from radio and television students, faculty advisors, industry pros and anyone else who has something to say about modern electronic media and any aspect of the radio and TV business! Feature articles, user reviews, faculty advisor columns, editorials and station profiles are always welcome.

We can't pay you... but the experience and visibility will be invaluable to your career, and it's your chance to show off your station to more than 2,000 other college stations across the continent! Please telephone Rick Smith, *College Broadcaster* editor, at 401/863-2225 for more information. All submissions should be addressed to *College Broadcaster Magazine*, c/o NACB, Box 1955-B.U., Providence, RI 02912. Write now!

New Members

We wish to recognize the following stations that have joined NACB in September/October:

- CFRU-FM, U. of Guelph (Ontario)
- WCVM, SUNY-Morrisville (NY)
- WSNC-TV, St. Norbert College (WI)
- WVUD-FM, U. of Dayton (OH)

This brings our total membership to 463 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.

NOW AVAILABLE! Professional Ratings Service Data at a Cost Any College Station Can Afford!

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

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Utilizing a Commercial Radio Format—Without Commercials



College radio stations—whether carrier current, 10 watts or 10,000 watts—provide a training ground for the broadcast student.

College radio stations across America give students the opportunity to create and program segments of air time, which in itself is the greatest of all learning tools. Students actually learn by doing and experiencing the texture, tension and fascination of radio broadcasting. Future broadcasters have a place where they can practice and develop their skills for that critical entry-level position in a commercial radio station after their formal education.

Kingsborough Community College is a branch of the City University of New York, which makes certain that the broadcast students of the '90s are getting experience in every facet of broadcasting. The Kingsborough broadcasting curriculum consists of format, programming operations, production, promotion and even "radio etiquette."

WKRB-FM is a 10-watt, class-D non-commercial radio station broadcasting at 90.9 FM. The station has the luxury of reaching more than 1.5 million listeners in New York City.

While the college administration chooses to remain passive in the operation of the station, they are our major source of funding. The operating budget comes from student activity fees. The station receives additional funds from local community businesses, which are mentioned during the course of the broadcast day. WKRB's signal reaches many public schools, community centers and community groups that frequently use our airwaves to publicize their events.

Since WKRB broadcasts within a major market, it is imperative that the station present a competitive format for its listeners. While the station remains on the air an average of 18 hours per day, it does offer a full complement of quality programming for the listener including music, UniStar Radio Network News, local news, sports/play-by-play and public service announcements from local community organizations.

WKRB is formatted, introducing students to the real world of commercial broadcasting. Radio continuity is as much a part of the broadcast day as it would be at any major market station. Every member of the faculty understands that teaching the basic elements of the industry is critical to the success of the student.

By Steve Castellano

Why It Works

We offer a commercial format *without using commercials*, a methodology that attracts listeners to the radio station. While other commercial stations are playing their four- or five-minute stops, WKRB provides continuous music programming.

WKRB programs a hybrid of Urban Contemporary and Contemporary Hit Music with an emphasis on dance music. The present format was instituted to fill a void in the market which was discovered by the student staff of the station. Soon after we began programming UC/CHR and Dance music, several other New York stations followed suit.

WKRB has a very calculated methodology in programming music. The songs added to the playlist are researched each week. Chart listings in *Radio and Records*, *Billboard*, *College Music Journal* and *Dance Music Report* are used in tracking popular music trends. In fact, WKRB reports to *Dance Music Report*, a national publication dealing exclusively with contemporary dance music. The listing in *DMR* helps the radio station secure recognition from labels and industry representatives.

As most commercial stations will agree, decisions on adding music are made exclusively by the program and music director. However, WKRB chooses music additions based on the sound of the record—not on how it charts at other stations. The entire music library at WKRB is on cart. This means a sizable investment in cartridge decks and carts, but the students have the chance to experience preparation of music the way it is done at commercial stations.

Training Together

WKRB-FM as part of a college curriculum and as a college radio operation can only work with the cooperation of its members. Much like in commercial radio, a program director schedules board operators and sets parameters for programming. The faculty advisors have prepared a computerized program log for the radio station, from which the students learn the reasoning behind the elements within each programming hour.

Critiques are a very important part of the entire operation. Each student announcer is required to

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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:

STATION MBRSHIP ENDS 9/1/92
JANE DOE / STATION MANAGER
WXYZ
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 the first line notes a membership expiration date.

CALL 401-863-2225 TO JOIN NACB
JANE DOE / STATION MANAGER
WXYZ
HOMETOWN COLLEGE
123 ANYWHERE ST.
HOMETOWN, USA 99999

This mailing address label sticker is *not* a NACB member, however, since it says "Join NACB" on the first line of the label. If this station does not join, we may be forced to cut it from our mailing list. Don't let this happen!



NACB
Membership Form

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

Send to:
NACB
71 George St.,
2nd Floor
Providence, RI
02906

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):

Station (full benefits) - \$75/year **Payment:**
 Individual (students & faculty only) - \$20/year **Enclosed**
 Associate (professionals) - \$25/year **Bill Me**

Station Type: **TV** **Radio**
Broadcast: **Over-the-air** **Cable** **Carrier Current**

Please send me more information about U Network

Not Strictly Business



Making Connections: EPMD, "the businessmen of rap," chum around Chicago's own WCRX (Columbia College)! Making the rounds to promote their third album, *Business As Usual*, the duo made sure they hit the college scene as well. Shown are (l to r) WCRX's Jamm'n' Jay, Erick of EPMD, station news anchor Eliscia Wilson and Parrish of EPMD. Photo courtesy WCRX.

WLUW Takes Top Honor Again

WLUW, Energy 88.7 FM, blew away all commercial competitors to pick up *Dance Music Report's* nomination for "Best Radio Station" for the third year in a row, knocking aside stations like KISS 108 (Boston) and KPWR-FM (Los Angeles).

General Manager Tony Compton noted that WLUW was "the only college station nominated against some heavy-hitting (commercial) stations from across the nation. When it comes right down to it, we've got one of the best staffs in the country."

WBSU-FM Nabs State Award

WBSU-FM at SUNY College-Brockport (NY) won an Outstanding Single Program Designed For Children award from the State Broadcasters Association. The award was presented during the 26th Annual Excellence in Broadcasting Awards Ceremony in Saratoga Springs, N.Y. WBSU's *One Voice* received the award for a program on child abuse.

Students Teaching Students

Winona State U. junior Mollie Morman, president of the AERho chapter at WSU, recently experienced being on the other side of the teacher's desk when she assisted in the teaching of the university's annual "College For Kids" program.

Morman, a mass communications major, led two classes of grade-school children in writing, producing and airing their own commercial radio spot. Under her direction, the students even picked out music for the promo and rewrote their scripts to fit the allotted 30-second time frame.

"I had a really good time with the program," Morman said. "It was fun to see... their reaction when they put (what they learned) to use."

The two-week program is designed for gifted grade-schoolers to get a headstart on higher education. This is the second year the AERho chapter at Winona State has provided teaching assistance to the College For Kids program.

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Find out what the cable industry's decision-makers know! Every week, every issue of Multichannel News brings you news as it happens.

YES!

Send me one year of Multichannel News for just \$44. I'll save \$15.00 off the basic annual subscription rate of \$59.

Payment Enclosed Bill Me

Please check the category that best describes your firm's primary business/industry:
(check one only)

14 Educational TV Station, School or Library
 15 Others allied to the field (please describe) _____

Please check one:

This is your college address This is your home address

Name _____

Title _____

University Name _____

Address _____

City _____ State _____ Zip Code _____

Signature _____ Date _____

Please allow 4-6 weeks for subscription to begin

Return form to: Multichannel News • PO Box 549 • Southeastern, PA 19399

CABLEVISION

You need to know more than the textbooks can teach! Twice a month CableVision delivers feature articles that give you insight into the future of the cable industry.

YES!

Send me one year of CableVision for just \$41. I'll save \$14 off the basic annual subscription rate of \$55.

Payment Enclosed Bill Me

Please check the category that best describes your firm's primary business/industry:
(check one only)

14A Educational TV Station
 15 Others allied to the field (please describe) _____

Please check one:

This is your college address

14B School or Library _____

Name _____

Title _____

University Name _____

Address _____

City _____ State _____ Zip Code _____

Signature _____ Date _____

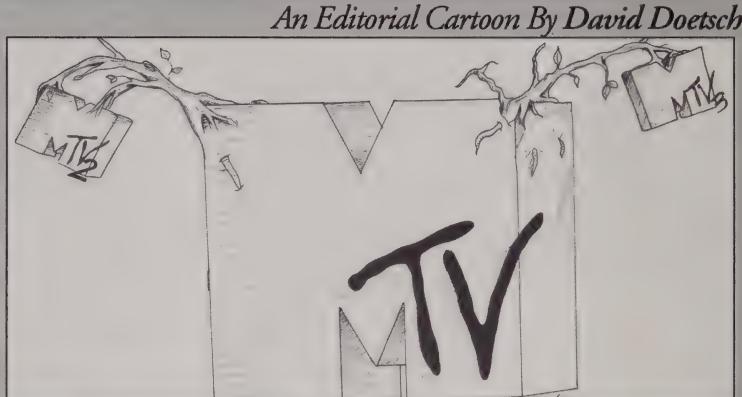
Please allow 4-6 weeks for subscription to begin

Return form to: CableVision • PO Box 3042 • Southeastern, PA 19398-3042

\$35 Fee Abolished: As a result of intense opposition from G. Richard Gainey, WONB-FM (Ohio Northern U.) faculty advisor, NACB, IBS and others, the \$35 DJ license fee as it applies to college broadcasters is no more! U.S. Rep. Michael G. Oxley (R-Findlay, Ohio) led the House in September to amend the legislation to exempt volunteer broadcast personnel at non-commercial radio and TV stations from paying for an operator's license. Before the Senate could follow suit, the FCC cut through the process and amended their own legislation to exempt broadcasters at non-commercial stations. (Partial Source: WONB-FM)

FCC Extends Date On Kid-Vid Rules: The FCC has changed the effective date on its new rules restricting commercial time during children's television programming, pushing back the original Oct. 1 date to Jan. 1, 1992. The new ruling limits ad time during such programs to 10.5 minutes per hour on weekends and 12 minutes per hour during the week. The commission further dictated that advertising for products related to the program being aired (i.e., He-

OVER THE AIR!



Man action figures during the *He-Man* cartoon series) must be separated from that program by "intervening and unrelated program material." It remains to be seen exactly what will constitute such material. (Will a 30-second PSA serve as "intervening and unrelated material"?) (Source: Haley, Bader & Potts)

VISA Laws Delayed: The new restrictions on foreign artists seeking

entry into the U.S. (see Sept. "Broadcast News") have been delayed until at least April 1992, due to intervention by Senators Edward Kennedy, D-Mass., and Alan Simpson, R-Wyo. The new VISA laws would limit the number and type of international artists permitted to enter the U.S. (Source: *CMJ New Music Report*)

Delays--Three For Three: There is still no word from the FCC on the

determination of DAB's new home, though speculators remain convinced that Digital Audio Broadcasting will receive slices of both the L-band (1500 MHz) and S-band (2300 MHz). Industry sources told *Radio World* that procurement meetings continue "at the highest levels" prior to the World Administrative Radio Conference (WARC) in February 1992. Proposals are supposed to be submitted well in advance of the conference. (Source: *Radio World*)

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.

JANUARY

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

8-10: "Space Technology, Commerce & Communications" international conference & exposition. Washington, DC. 617/862-7174.

12: 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.

21-23: Satellite Broadcasters and Communication Assn. (SBCA) annual winter convention. Las Vegas, NV. 703-549-6990.

22-24: Annual Georgia Radio-TV Institute, sponsored by the GA Assn. of Broadcasters. University of Georgia, Athens, GA. 404/993-2200.

24-25: North American National Broadcasters Assn. annual meeting. Mexico City, Mexico. 613/738-6553.

25-30: National Religious Broadcasters annual convention. Washington, DC. 201/428-5400.

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

FEBRUARY

3-4: Annual local cable seminar, sponsored by Nat'l Academy of Cable Programming. Wash., DC. 202/775-3629.

7-8: Society of Motion Picture and Television Engineers (SMPTE) annual TV

conference. San Francisco, CA. Alan Ehrlich: 914/761-1100.

8-9: Radio-Television News Directors Assn. (RTNDA) Region 2 Student Conference. Arizona State Univ., Tempe, AZ. 202/659-6510.

10-15: National Assn. of Broadcasters annual management seminars for broadcast engineers. Univ. of Notre Dame, South Bend, IN. 202/429-5350.

13-17: National Univ. Teleconference Network (NUTN)/Assn. of Educational Communications and Technology (AECT) joint annual conference. Orlando, FL. 405/744-5191.

14-16: Gavin Seminar. San Francisco, CA. 415/495-1990.

19-20: North Carolina CATV Assn. winter meeting. Research Triangle Park, NC. Kelly Edwards: 919/821-4711.

20-25: National Assn. for Campus Activities Annual Convention. Chicago, IL. 803/732-6222.

AM Back In The Race: FM, beware (and college AM broadcasters, take note)! Recently, the National Association of Broadcasters (NAB) commissioned AMAX radio, a new system designed to enhance the quality of AM sound and increase its competitive chances against FM. Among the new features: automatic bandwidth control and improved noise blanking. AMAX was scheduled to be unveiled at NAB's Radio '91 convention in September, and 1,100 stations have already promised to schedule promo-spots for NAB's year-long campaign. (Source: *Broadcasting*)

Finder's Preference: It isn't cheap to find a nonallocated frequency on the air, and the NAB has joined numerous broadcasters who are petitioning the FCC for a "finder's preference," or a favorable consideration to the license applicant who found the nonallocated frequency in the first place. The commission has made favorable noises in response; Commissioner James Quello remarked,

"I think it's unfair for someone to... pay to find a frequency, and then get filed on by 10 or 15 applicants." However, questions have been raised concerning the FCC's legal authority to favor any particular applicant. Minority broadcasters in particular are opposed to the idea, suggesting that such favoritism would "seriously erode [the] opportunity to bring minorities into broadcasting." (Source: *Broadcasting*)

Gag Backfires: The backlash over a phony murder confession broadcast by KROQ-FM (Pasadena, CA) is still stirring up FCC ire, and the commission is expected to create new guidelines for dealing with such on-air practical jokes. Mass Media Bureau Chief Roy Stewart is pushing for a formal rulemaking proceeding to establish penalties for such broadcasts. Current guidelines necessitate lengthy and expensive investigations into each incident, and Stewart told *Broadcasting* magazine that the FCC is in need of greater flexibility in dealing with the problems. Counsel for the defendants in the KROQ case noted the inherent problems in trying to lay down rules without having specific facts for each situation. "It would be difficult to fashion a rule that would cover events that are fact-specific," said counsel Steve Lerman, worried that the FCC may adopt a rule based "on the concept of strict liability. It [would] not matter if management knew ahead of time or not. That would be unreasonable." In any case, deejays, no more dead GM puns to segue into Dead Can Dance or My Dad is Dead or Dead Milkmen or... (Source: *Broadcasting*)

At Last, Some Backbone: The Network Television Association has sent letters to 7,000 advertisers urging them not to bow to the wills of special interest groups, some of whom have threatened and enacted boycotts against products advertised during controversial television programs (like the much publicized *Married... With Children*/Terry Rakolta uproar and the heated debate over the "gay" episode of *thirtysomething*). NTA President Peter Chrisanthopoulos writes: "Freedom of expression is an inalienable right of all Americans vigorously supported by ABC, CBS and NBC. However, boycotts and

so-called advertiser 'hit lists' are attempts to manipulate our free society and democratic process." (Partial Source: *Broadcasting*)

Willard Scotts of the Future: The Broadcast Meteorology Program at Mississippi State University is the only complete program in the field for both on-campus and off-campus students. The basic idea behind the program is to train individuals in both the art of broadcasting and the science of meteorology. There are currently 12 on-campus and 75 off-campus students from 37 states and Canada enrolled in the program. For more information, call Dr. Mark S. Binkley at 601/325-2908. (Source: *NFCB Community Radio News*)

FCC AUTHORIZATIONS

New Broadcast Stations:

Channel 52

U. of N. Carolina

Black Mountain, NC

KCCU

Cameron University

Lawton, OK

WVSD

Mississippi Valley State U.

Itta Bena, MS

WWPC-FM

Morning Star Academy

New Durham, NH

New Call Signs:

WUSR

University of Scranton (PA)

WXLU

St. Lawrence U. (Peru, NY)

Broadcast Stations On-Air

As Of 9/21/91:

FM Educational - 1,473

Other FM - 4,482 • AM - 4,988

UHF Educational TV - 232

VHF Educational TV - 124

UHF Commercial TV - 570

VHF Commercial TV - 556

UHF Low Power TV - 699

VHF Low Power TV - 209

FM Translators & Boosters - 1,868

UHF Translators - 2,331

VHF Translators - 2,703

(Source: *Broadcasting*)

The FCC is the source for all information in this column except where noted. For more FCC 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.



Phyllis Crockett

White House correspondent Phyllis Crockett believes it is important for college students to "have a clear idea before they graduate of what a career in broadcasting means." The college training ground, she says, allows students to "get their feet wet."

Crockett's "real world" may seem awfully distant for those of you just beginning to get your feet wet; for most college broadcasters, globe-hopping to cover international events is a mere fantasy. But for Crockett, one of National Public Radio's top news reporters, such activities are what the real world is all about. Her association with NPR has taken her around the world (to cover the release of Nelson Mandela) and across the United States to examine the accelerating death rate of poor urban men in this country.

The prestige followed years of dedication to her craft. Crockett received a B.A. in English Literature from the U. of Illinois in Chicago in 1972, and a Master's from Northwestern U.'s Medill School of Journalism in 1979.

At WSOC NewsRadio in Charlotte, N.C., Crockett produced a five-hour morning news program and anchored the weekend news. She also worked as a field producer for WTVD-TV in Durham and as a visiting journalism instructor at Johnson C. Smith University and Fayetteville State.

Crockett continued to walk the political beat as producer, reporter and anchor for WFNC-AM in Fayetteville, N.C., where she covered local politics, the Jeffrey MacDonald (*Fatal Vision*) murder trial and military issues at Fort Bragg. She then served as Executive Editor for the Sheridan Broad-

casting Network in D.C., and as a Washington correspondent for KPRC radio in Houston, Texas.

In the ten years she's been with NPR, Crockett has reported on a variety of national and international issues and events. Among these, Crockett has attended U.S./Soviet summits, abortion demonstrations, Democratic conventions and the trials of Reagan administration officials Michael Deaver and Lyn Nofziger. Her stories air regularly on NPR's *Morning Edition*, *All Things Considered* (where she has served as assistant producer), *Weekend Edition*, and the documentary series, *Horizons*.

Crockett has received high praise for a number of individual projects. Her work last year on a series examining urban men in the United States, "Black Men: Lost Generation?" won the prestigious Robert F. Kennedy award.

In addition to her work at NPR, Crockett is a news analyst on several TV programs including C-SPAN's *Reporter's Roundtable* and the nationally syndicated series *America's Black Forum* on BET, the national cable network.

Crockett has made a name for herself in print as well by writing for various magazines and contributing to the critically acclaimed book *Split Image: African-Americans in the Mass Media*.

Phyllis Crockett's ardent support of young broadcasters is tempered by the hard road she herself has traveled to NPR. "What (students) can do and 'get away with' ... often will not work in the real world," she cautioned. She added, however, that she is convinced that "some of the most creative programming often starts (in college broadcasting)."

College Broadcaster Wants Your Playlist!

We rotate in college radio and TV music video show playlists from stations all over the country. Yours could be next. And here's the best part—it's absolutely free! But you've got to send your lists to *College Broadcaster* in order for them to appear! Producing a hip specialty show like Jazz, New Age or Urban? Programming original music videos from local bands? Send those lists along too! Send your Lucky 13 to: *NACB Charts*, 71 George St., Providence, RI 02906. Each list must contain the artist's name, song or album title and record label. Lists lacking info cannot be published.

ACRN-FM • Ohio U.
Athens, OH • 614/593-4913
Week of 9/22/91 (Songs)

1. Enter Sandman, Metallica, Elektra
2. Don't Cry, Guns N' Roses, Geffen
3. Wild Heated Son, The Cult, Sire/Reprise
4. Give It Away, Red Hot Chili Peppers, Warner Bros.
5. Rush, Big Audio Dynamite II, Columbia
6. Ms. America Cares, Framptons, Bogus
7. All in the Groove, Blues Traveler, A&M
8. Body Counts, Body Counts/Int'l, Sire
9. One Shot, Tin Machine, Victory Records
10. Sexuality, Billy Bragg, Elektra
11. So You Think You're In Love, Robyn Hitchcock, A&M
12. Guitar Town, Steve Earle/Dukes, Reprise
13. Shindig Song, Snapdragons, Atlantic

Editor's Choice • NACB
Providence, RI • 401/863-2225
Week of 9/29/91 (alphabetical albums)

1. Beatsongs, The Blue Aeroplanes, Ensign
2. Catfish Rising, Jethro Tull, Chrysalis
3. Churchtown, Into Paradise, Chrysalis
4. Cockadoodledo, Momma Stud, Virgin
5. Drunk With Passion, The Golden Palominos, Charisma
6. Fear, Toad the Wet Sprocket, Columbia
7. Get in Line, Atom Seed, London/Polygram
8. Jeannie Gagnon (EP), Jeannie Gagnon, Restless Spirit
9. Low/Heroes/Lodger, David Bowie, Ryko
10. One and Only, Chesney Hawkes, Chrysalis
11. Simpatico, Jeff Linsky, Kamei
12. Sugar Tax, OMD, Virgin
13. The Third Power, Material, Axiom

Mass Comm. TV • Greenville Tech. College
Greenville, SC • 803/250-8388
Week of 9/29/91 (Country Videos)

1. This Time I've Hurt Her, Neal McCoy, Atlantic
2. Picture of You, Great Plain, Sony Music
3. Life's Too Long, Ricky Skaggs, Sony
4. Someday, Alan Jackson, Arista
5. Don't You Even Think About Leaving, Dean Dillon, Atlantic
6. Cadillac Style, Sammy Kershaw, Polygram
7. Keep Between, Ricky Van Shelton, Sony
8. My Broken Heart, Reba McEntire, MCA
9. Daddy, Don't Sign, Six Shooter, Curb
10. Look At Us, Vince Gill, MCA
11. You Can Go, Desert Rose Band, Curb
12. Eagle When She Flies, Dolly Parton, Sony
13. Fisher's Hornpipe, David Schnaufer/The Cactus Brothers, SFL

WIUS-FM • Indiana U.
Bloomington, IN • 812/855-9487
Week of 9/22/91 (Albums)

1. Woodface, Crowded House, Capitol
2. Mister Lucky, John Lee Hooker, Charisma
3. God Fodder, Ned's Atomic D., Columbia
4. From Can't To Can, Hannibals, Hogwash
5. Spoken Word, Jello Biafra, Alt. Tentacles
6. The Globe, Big Audio Dynamite II, Columbia
7. Nice, Swirl Happy, Swirling Disks
8. Lulu, Trip Shakespeare, A&M
9. 1985-1991, Smeetches, Alias
10. Ten, Pearl Jam, Sony/Epic
11. Revenge Fantasy of the Impotent, Alise Donut, Alternative Tentacles
12. Monks Hate You, Fish and Roses, Ajax
13. Gish, Smashing Pumpkins, Caroline

WSUW-FM • U. of Wisconsin
Whitewater, WI • 414/472-1312
Week of 9/22/91 (Songs)



Radio Ratings

College Broadcaster exclusively publishes college radio ratings (underlined) from random 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 space 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.

Columbia, SC -- 22 stations ranked

Station	AQH Format	Share
WWDM-FM	21.3 Urban Contemporary	
WCOS-FM	13.9 Country	
WFMX	10.5 Album Rock	
WNOK-FM	10.1 Contemporary	
WVOC	6.7 News/Talk/Info	
WTCB-FM	4.7 Adult Contemporary	
WAAS-FM	3.7 (tie 7th) Adult Cont.	
WMII-FM*	3.7 (tie 7th) Pub.-Religion	
WTGH	3.7 (tie 7th) Gospel	
WOMG-FM	3.6 Oldies	
WYYS-FM	3.3 Contemporary	
WLTR-FM	2.8 Public-Classical	
WSCQ-FM	1.9 Adult Contemporary	
WOIC	1.4 Black	
WKWQ	1.1 Urban Contemporary	
WUSCQ-FM	0.8 Public-Diversified	
WCOS-FM	0.3 Country	

* Columbia Bible College; Ω U. of South Carolina

Miami/FL Lauderdale, FL -- 35 ranked

Station	AQH Format	Share
WPOW-FM	7.7 Contemporary	
WHQT-FM	7.4 Urban Contemporary	
WEDR-FM	7.0 Black	
WLVF-FM	6.5 Soft Adult Cont.	
WSII-FM	5.0 Contemporary Rock	
WFLC-FM	4.2 Adult Contemporary	
WIOD	3.8 News/Talk/Info	
WHYI-FM	3.7 Contemporary	
WJQY-FM	3.6 Soft Adult Cont.	
WLVE-FM	3.3 New Adult Cont.	
WKIS-FM	3.1 Country	
WTMI-FM	3.0 Classical	
WAQI	2.9 Hispanic	
WAXY-FM	2.7 (tie 14th) Adult Cont.	
WXDJ	2.7 (tie 14th) Hispanic	
WMCU-FM*	1.5 (21st) Public-Inspirational	

* Miami Christian College

Norfolk, VA -- 27 stations ranked

Station	AQH Format	Share
WOWI-FM	12.7 Urban Contemporary	
WNOR-FM	9.3 Album Rock	
WAFX-FM	7.0 Classic Rock	
WCMS	6.9 Simulcast WCMS-FM	
WNVZ-FM	6.4 Contemporary	
WMVY-FM	6.3 Urban Contemporary	
WJQI-FM	5.4 Adult Contemporary	
WLTY-FM	4.8 Oldies	
WWDE-FM	4.7 Adult Contemporary	
WMXN-FM	3.9 Adult Contemporary	
WFQG	3.8 Easy Listening	
WTZR-FM	3.7 Hard Rock	
WHRQ-FM	1.6 Public-Classical	
WHRV-FM	1.4 Public-Diversified	
WNSB-FM*	0.6 (23rd) Public-Jazz	

* Norfolk State University

Omaha, NE -- 24 stations ranked

Station	AQH Format	Share
KOKQ-FM	14.2 Contemporary	
KEZO	13.7 Simulcast KEZO-FM	
KFAB	11.4 News/Talk/Info	
WOW-FM	10.5 Country	
KEFM-FM	6.8 Adult Contemporary	
KGOR-FM	5.9 (tie 6th) Oldies	
KXKI-FM	5.9 (tie 6th) Contemporary	
WOW	5.5 Country	
KESY-FM	5.3 Soft Adult Cont.	
KKVU	4.4 New Adult Cont.	
KKAR	2.7 News/Talk/Info	
KVNO-FM*	2.4 Public-Classical	
KGBL-FM*	2.3 Public-Inspirational	
KFMQ-FM	2.0 Album Rock	
KOIL	1.1 Oldies	
KIOS-FM	0.7 Public-News/Talk/Info	

* U. of Nebraska; Ω Grace College of the Bible

Philadelphia, PA -- 35 stations ranked

Station	AQH Format	Share
WUSL-FM	10.8 Urban Contemporary	
WMMR-FM	8.1 Album Rock	
WTSP-FM	7.6 Classic Rock	
KYW	6.8 News	
WIOQ-FM	6.6 Contemporary	
WDAS-FM	5.5 Gospel	
WPEN	5.3 Rock	
WEGR-FM	4.7 Adult Contemporary	
WWDB-FM	4.5 Talk	
WXUT-FM	4.1 Country	
WMGK-FM	3.3 Adult Contemporary	
WEAZ-FM	3.2 Adult Contemporary	
WYXR-FM	3.1 Adult Contemporary	
WRTL-FM*	1.3 (18th) Public-Jazz	
WXPN-FM*	0.9 (21st) Public-Div.	

* Temple U.; Ω U. of Pennsylvania

San Antonio, TX -- 33 stations ranked

Station	AQH Format	Share
KTFM-FM	15.8 Contemporary	
KCYF-FM	12.8 Country	
KXTN	6.4 Hispanic	
KSAQ-FM	5.8 Album Rock	
KSMG-FM	5.2 Oldies	
KZEP-FM	4.9 Classic Hits	
WOAI	4.4 News/Talk/Info	
KQXT-FM	4.3 Soft Adult Cont.	
KAJA-FM	3.8 Contemporary Country	
KKYX	3.5 Country	
KCOR	2.8 Hispanic	
KMMX-FM	2.1 Soft Adult Cont.	
KTSA	2.0 News	
KEDA	1.9 Hispanic	
KSFM-FM*	1.5 Public-Album Rock	

* San Antonio College

Interested in getting this information for YOUR station--at the lowest rates going? See page 8!

Look Your Best!

Every television station can benefit from a stronger image. And nowhere is the image of a college station more apparent than on-screen, represented by the people in front of the cameras. But how many times have you looked at someone on-air at your station and noticed that the face on camera just didn't look its best?

Makeup, as a rule, will improve anyone's appearance in front of an unsympathetic television camera. Technically, the medium has come to require it. But in a college atmosphere, where so many other elements naturally take precedence, few people understand makeup technique and can quickly and correctly apply it before going on.

Stations accept less-than-professional appearances because of a lack of money, time or trained staff.

Face It is a new answer to the makeup problem. Louise Daniels Miller is an experienced TV makeup consultant who has packaged her expertise into a station makeup kit that is inexpensive, time-saving and easy to use by independent college broadcasters as well as lab classes.

New Studio Makeup Kit Provides Simple Solution

Face It comes in two sections, one for men and the other for women. Each contains a complete assortment of TV makeup and applicators designed to cover every skin color on your TV staff. Each section of the kit also comes with an easy-to-follow, step-by-step video that features on-

camera talent applying makeup to their own faces.

The makeup package, including two videotaped demonstrations (male and female), is available for \$495. For more information about Face It or a copy of a demonstration tape, call 617/277-6300.

New E-Z-Hook Cables, Connectors

E-Z-Hook has added a line of standard and custom configured pro audio cables and connectors. Choices now include XLR to PJ-310, Bantam and banana plugs, alligator clips and E-Z-Hook clips. Additional specialized cables include dual banana with separate ground lead, WE 310 phone plugs and alligator clips. A variety of

cables and connectors are offered, including custom configurations and unusual connector combos.

To alleviate the problem of identifying which cable is connected to which channel and which input or output jack, E-Z-Hook offers a selection of color-coded bands, supplied to the buyer as an option at no extra charge.



For a free copy of E-Z-Hook's 130-page Test Accessories Catalog, call Phelps Wood at 818/446-6175 or fax: 818/446-0972.

Selectra's New 'Vu'

The Selectra Corporation has released the VuPort™ Computer/VCR Interface, a device controller designed to link Panasonic AG-1960 VCRs to such personal computer software as Mediemaker, Showmaker and AmiLink/CI for the assembly and presentation of multimedia productions and videotape editing.

Gil Medeiros, Selectra President, called the new device part of "the new generation of true multimedia products. It's affordable, platform independent and simple to install and operate." The VuPort™ operates from a serial port for accurate VCR control. Each device can control one or two VCRs, and multiple units may be "daisy chained" on a single computer port.

A major benefit of the system is its ability to operate with any software that includes the VuPort™ driver, regardless of the computer platform. System requirements are determined by the application software.

VuPort™ controls the best-selling Panasonic AG-1960 high-performance professional editing VCR via the five-pin edit port. It allows for a wide range of interactive controls, including cut to frame, pre-roll, insert edit and VCR status reports.

Tape counter position is reported in hours, minutes, seconds and frames. The count is derived from the videotape control track.

The initially supported software products give VuPort™ immediate application in multimedia production and presentation as well as editing on the Macintosh and Amiga platforms.

Additional software for these platforms, DOS, Windows 3.0 and OS/2 will be released shortly.

VuPort™ will be list-priced under \$750, including cables, driver software for developers and the user's manual. For the nearest VuPort™ dealer, call 800/874-9889. For more information, contact Richard Comfort at 415/453-0615.

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Getting Into Beds With the FCC

New FCC Fines

Q: We just learned that the FCC is increasing the amount of fines being assessed against broadcast stations for rules violations. Will these new fines be imposed on non-commercial radio stations?

A: Yes. On Aug. 1, the FCC issued a Policy Statement regarding the substantial increase in fines that it will be levying on stations for violations ranging from Public File omissions to Improper Tower Lighting. In an apparent effort to raise more revenue, the FCC has decided to take advantage of a federal law passed in 1989 that permits it to assess larger fines (forfeitures) for rules violations.

For example, the new *maximum* fines for certain rules violations are as follows: inadequate tower lighting and marking (\$20,000), failure to respond to FCC communications (\$17,500), failure to maintain public file (\$7,500), failure to identify sponsors/underwriters (\$6,250), failure to maintain technical logs (\$5,000) and violations of enhanced underwriting announcements (\$2,500).

Although, in the past, the FCC has generally regulated non-commercial stations more leniently than their commercial counterparts, we encourage you not to take chances in hopes that the FCC doesn't inspect your station. The word around Washington is that the FCC plans to substantially increase its inspection visits to all stations from here on.

Editor's Note: Mr. Tepper wishes to remind you that there are many more new fines than are listed here!

NACB has a 10-page list of the new FCC violation penalties—if you'd like more info concerning the fines, call Rick Smith at 401/863-2225.

Underwriting Beds

Q: We have been advised in the past not to combine a music bed with an underwriting announcement since the announcement might sound too much like a commercial. What legal ramifications would there be if we combined an instrumental music bed with our station ID, or made the ID to sound like a bubbly jingle instead of a bland reading of words?

A: A non-commercial station should never combine music with its underwriting spots since this inclusion would create commercial advertisement-like announcements.

However, with respect to music and IDs, you are permitted to use this combination, provided you comply with the basic requirements of Rule 73.120, "Station Identification". Each station must broadcast its ID at the beginning and end of each day's operation, and hourly, as close to the top of the hour as feasible. As for the *verbal* content of the ID, the FCC's Rules are quite strict—the ID must consist of the station's call letters, *immediately* followed by the station's community of license. The name of the licensee or the station's frequency or channel number, or both, may be inserted *between* the call letters and the station location, but no other *verbal* insertion is permissible. Therefore, the use of instrumental music

would not violate the rule. However, should a full song with lyrics be used, any lyrics audible between the call letters and the station location would violate the rule—and subject the station to a maximum fine of \$2,500, according to new FCC fines.

With respect to transforming your station's ID into a creative jingle, the FCC's Complaints and Compliance Branch has advised us that that would be OK, as long as the ID-jingle contains the required call letters and station locations, and that no words interrupt the announcement of the call letters and location, except for the permissible inclusion of the licensee's name, or the station's frequency or channel number. Also, make sure the jingle does not distort the sound of the words beyond easy comprehension.

ID Beds

Q: If our station combines a music bed with our ID, do we need to pay any music licensing fees?

A: If your station already submits a blanket licensing fee to ASCAP, the use of music with your ID would fall within the general ASCAP license. If you do not already pay ASCAP fees, we suggest that you contact ASCAP as soon as possible at 212/595-3050, or ask your counsel for assistance.

Dialogue Clips

Q: We are thinking about using dialogue (not music) from certain films or TV shows as a form of comic

relief or teasers during our radio broadcasts. Can we do this without the formality of written permission or payment of licensing fees?

A: According to the Motion Picture Association of America, every component of a film (or television show) is under exclusive copyright protection. Therefore, before you appropriate any dialogue from a film or TV show, you must first contact the producer/studio responsible for the film or show, and obtain their permission for such use. We urge you to obtain such permission in writing. And, it is likely that the producer/studio will charge you a fee for such use.

Mr. Tepper is a communications attorney for the firm of Putbres, Hunsaker & Ruddy (McLean, VA). As NACB's legal counsel, Mr. Tepper will respond in this column to selected questions submitted to him in writing 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 violate any FCC, federal, state or local regulations, please contact your attorney or consultant for specific advice.

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Do's and Don'ts: Tight Budgets and Time-Sharing

ANSI Compliance

Q: We recently filed our station's license renewal application with the (FCC). The Commission sent us a letter stating that, before the application could be processed completely, a statement regarding the station's environmental impact would have to be provided. Is this a new FCC requirement?

A: The Commission has recently begun "cracking down" on less than thorough or complete evaluations regarding compliance for human exposure to radio frequency radiation. Specifically, the standards which must be adhered to are contained in the *Radio Frequency Protection Guides*, adopted by the American National Standards Institute under FCC OST Bulletin No. 65, Oct. 1985. The formulas, as specified in the bulletin, are applied to an individual facility's operation in order to determine where the maximum allowable ANSI Standard for radio frequency radiation is reached on both the ground around the tower base and on the tower itself. From these calculations, appropriate safety measures can be implemented which will reduce the amount of exposure to the public and to workers authorized on the tower site. Some of these measures include adequate fencing requirements, limited time access for

workers on the tower and power reduction or elimination during such time as workers are on the tower. If your station should receive a letter from the Commission requiring that this issue be more fully addressed, you should contact your broadcast engineering consultant so that the appropriate statement and calculations can be submitted. The ANSI standards must also be addressed in applications to the FCC for facility improvement or modification.

New NCE-FM Channel Search

Q: Our school is very interested in looking into the possibility of es-

tablishing a new FM station. We have been told, however, that a preliminary study of the 20 channels reserved for non-commercial use does not look promising. Are there any other avenues we can pursue?

A: As a matter of fact, there are. In July of this year, the FCC reached a decision in a rule-making case approving the reservation of a commercial FM frequency for non-commercial educational use. The decision was predicated on the petitioner demonstrating the preclusion of non-commercial educational channels in a specific area due to a nearby TV Channel 6 station or the inability to meet Canadian or Mexican allocation criteria. Basically, if it can be shown in a petition that there would be a strong public interest associated with the allocation of a commercial FM frequency for non-commercial use (such as providing a community with its first non-commercial FM channel), and no other party expresses an interest in the use of the channel as a commercial facility, this may be a worthwhile possibility to pursue if the non-commercial band in your area is saturated. Again, your broadcast engineering consultant is the best source for supporting information.

Mutually Exclusive Applications

Q: We recently filed an Application For Construction permit for a new minimum facility, Class A, FM station. We were informed by the Commission that our application is mutually exclusive with another application filed within a few weeks of ours. The Com-

mission is encouraging us to seek a solution to the situation outside of a comparative hearing, suggesting among the possibilities a sharetime arrangement with the other proposed facility. What are the basics of sharetime operations?

A: Sharetime agreements have long been employed by individual, non-commercial facilities for several reasons. First, as in the case you

describe above, a sharetime arrangement can eliminate the necessity of a comparative hearing while allowing for the initiation of two new services to the public. Such a compromise can allow two individual, non-commercial entities the opportunity to establish their own stations on a part-time basis if no alternative solution is available to eliminate the problem of mutual exclusivity.

Second, such an arrangement naturally possesses the potential for lessening the financial burden on each licensee of running a full-time facility, as well as aiding in the fulfillment of the Commission's minimum operating requirements for all non-commercial FM stations. The requirements specify a minimum operation schedule of 36 hours per week, comprised of at least five hours per day on at least six days per week, except for those stations licensed to educational institutions. In that case, the station does not have to operate on Saturdays or Sundays, or to observe minimum operating requirements during official school holidays or recess periods. A station operating less than 12 hours per day, every day of the year, is required to share use of its frequency if an application proposing such an arrangement is granted by the Commission. In cases where the parties cannot agree on time-sharing, an application filed for such will not be acted upon until the existing station's license comes up for renewal.

Upgrading On a Tight Budget

Q: Our station had budgeted an increase in power for 1992 which included the purchase of a new transmitter and antenna system. Our state has since significantly cut back funding to non-commercial broadcasters for 1992. Do you have any suggestions that would allow us to implement our power increase as planned?

A: From the technical side, there are steps that can be taken to decrease the cost of a power upgrade. This problem is not unique to non-commercial broadcasters. In the last year, many commercial broadcasters have found it necessary to explore lower cost alternatives as their sales revenue has dropped due to a slowing in

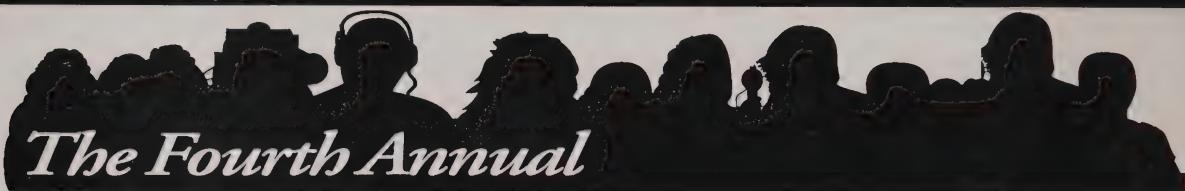
By Laura Mizrahi



the economy. The cost of the antenna and transmitter can be reduced significantly by purchasing used equipment returned and tested on your frequency. A number of companies refurbish and return transmitters to fit the growing demand for used equipment. Generally, a transmitter less than 10 years old can be purchased for 50 percent to 60 percent of the cost of a new unit. Be careful to buy from a reputable dealer and have your Chief Engineer inspect the transmitter at the factory before it is shipped and before you make final payment.

Antennas can also be purchased refurbished and returned to your frequency. Antenna retuning is much more involved than transmitter retuning. To be absolutely sure of getting a product that meets the original manufacturer's specifications, we would recommend buying the antenna from the current user and then having it shipped to the original manufacturer for retuning and to fabricate new brackets for your tower. Before buying an antenna, check with the original manufacturer. Some antennas cannot be retuned cost-effectively. Other antennas are designed to work only over limited segments of the band.

Ms. Mizrahi is V.P. and Technical Consultant at Communications Technologies, Inc., a broadcast engineering consulting firm situated in New Jersey. She specializes in the preparation of FM engineering statements and applications before the FCC, FAA and local governing bodies. If you have a question for Ms. Mizrahi, please address them to College Broadcaster Engineering Column, c/o NACB, 71 George St., Providence, RI 02906.



The Fourth Annual

National Conference of An Overview For the Unenlightened

What nationally known media event happens every year *only* in Providence?

Nothing that would benefit me, right? It's a small city in a small state.

Wrong. The state's largest media gathering and one of the largest college electronic media convention in the world takes place right here in Providence: The Annual National Conference of College Broadcasters.

In 25 words or less, what's that?

It's your opportunity to meet with your peers in college broadcasting as well as industry professionals and to benefit from interaction with both. Twenty-three words. Not bad, huh?

Is this another convention deal? I went to NMS and that didn't help me feel any better about being such a little fish in such a big pond.

The New Music Seminar has become a large gathering for music industry types, and maybe it has become too large. One of the benefits of attending NMS and other conventions is the number of beneficial contacts you'll make. But if you're from a college station you'll probably go unnoticed among the schmoozers and the dealmakers. People pass you over because you want something and you're not giving away stuff for free.

The Fourth Annual Conference of College Broadcasters, **Broadcast Without Compromise: Challenging the Mainstream**, is geared towards the college student, college station and their needs. It's not just a weekend to moan over problems, but rather it provides you with an opportunity to actively find the solutions to those problems. It's handled like a weekend of how-to, where-to and why-to workshops.

I'm from a college TV station and we get short shrift from everyone because we're so much younger than the radio station at our school. Would there really be anything there for me?

College television is a market that has been growing steadily, producing a wide array of cre-

ative programming and ground-breaking producers, writers and directors. As the television networks begin to branch out to obtain new and innovative programming, and as cable booms explosively from 30 to almost 150 channels over the next five years, there will have to be an influx of new markets for the executives to tap. The "Boob Tube" will blossom into the host for various types of shows, from news and documentary to comedy, from drama to educational. With these concerns in mind, we have created a number of interesting and informative panels and seminars. Related TV topics include: *Creating a Governing Document For Your Station; Creative Cable Programming; Experimental Video; TV Marketing; and, of course, Careers in Television.*

Our objective is to get everyone asking questions and having fun (along with a fair amount of eating, drinking and elbow-rubbing). We may not even take time out to sleep. And there won't be any time for wallflowering.

But how exciting can it be?

Very. The pace is going to be non-stop from the opening festivities at the Friday, Nov. 22, Keynote Address until the closing ceremonies and tearful farewells on Sunday, Nov. 24. Like the college experience itself, the conference will be whatever you make of it. Our objective is to get everyone interacting, raising issues, asking questions, getting answers and all the while having fun (along with a fair amount of eating, drinking and elbow-rubbing). We may not even take time out to sleep. And there won't be any time for wallflowering.

By JoAnn Forgit

So tell me some of those exciting things I can expect.

One of the highlighted events at this year's conference is the first-ever National College Radio and Television Awards, offering you more than \$10,000 in cash and prizes. This year you'll be a part of the National College Television Programming Awards, sponsored by MTV, and The Interpre Radio Store National College Radio Awards. The competitions will be judged by blue-ribbon panels from their respective fields (see p. 20) and the awards presented at a special ceremony Saturday night. It's just one way in which NACB, MTV and The Interpre Radio Store are celebrating the excellence of college broadcasting.

Check your conference invitation for an awards entry form. You may walk off with one of the cash or equipment prizes, and Lord knows, those don't come very often to college stations.

On Sunday, we have a new roundtable gathering for college students, our *Food for Thought* session. You'll get free food (no college stu-

dent should pass up a free meal) and it will be your chance to brainstorm, to share ideas about topics from management to promotions to fundraising to programming, and just simply to schmooze with your peers from all over.

And what about these featured panels?

You're not going to snore through these meetings like you do through your Econ 54 lectures. We promise. Our featured panels include *The Glass Ceiling*, which will talk about women in media as well as new developments for an equal and socially responsible workplace. To prove the politicians wrong, we've got *Media and the Vote: the*

Broadcast Without Compromise:



The National Association of College Broadcasters

College Broadcasters!

'92 Campaign. A number of people hold the firm belief that all college students are apathetic to the democratic process. We believe otherwise and hope to answer the following questions: Will the college vote really count? Is it the lesser of the evils or the evil of the lessers? What kind of a voice will the "younger generation" really have? And then we're covering the concerns over the expansion in the cable industry with the panel *Cable Networking: A New Breeding Ground*. As current cable networks are multiplexing and other new channels are on the rise, what will be the effect in programming and on the consumer?

What do the seminars cover, then?

The seminars are smaller, more interactive group discussions focusing on specific issues. We are introducing many new sessions this year. For example, there's *Radio Drama: Raiders of the Lost Art* which will discuss the dynamic world of radio theater (see *Highlights* sidebar). Other radio genres, such as *Radio Talk Shows* and *Radio Documentary*, are some of the other programming seminars radio broadcasters can expect.

In the state-of-the-industry type seminars, there are a number of diverse subjects to sample. For the journalist or the informed viewer, seek out *News in the '90s*, a look at broadcast journalism from the

journalist's point of view. In the realm of technology, tune into *On the Forefront* which will discuss issues ranging from satellite compression to DAT to recordable CDs. And for people who really want to get ahead in the business, attend the *FutureShock: the Medium and the Profit Margin* session to find out what the decisions really boil down to: the big bucks.

For you really creative filmmaker types, we have *Independents*, a two-part workshop just for you! Bring a short sample of your filmwork and receive some invaluable, constructive advice from people who review this stuff for a living. Learn what you can do with those student films that are collecting dust in your closet (see *Highlights* sidebar).

Of course, there are the ever-popular career seminars for people planning ahead, including the aircheck/resume review (our pal Oedipus from WBCN in Boston will be back; turn the page to check out which other notables will be on hand!), sports aircheck and *Careers in the Music Industry*. And because the questions keep pouring in, we've also got seminars on legal issues, FCC rules and regulations, engineering problems and management techniques.

Conference
Page 25 ▶

Special TransAtlantic College Conference Call Announced!

An exciting addition to the conference this year should prove historic: the first transatlantic conference call between U.S. and Eastern European college broadcasters, allowing attendees at NACB's conference to share ideas with their counterparts overseas who are just starting to build stations.

The call was arranged by NACB Executive Director Glenn Gutmacher and Bob Horvitz of Internews, a DC-based media organization. Horvitz secured the aid of *The New York Times* to cover the costs of a special phone line and international tolls.

"The prospects for this call are exciting," said Gutmacher. "NACB will host the first conference call between students in the U.S. and in Czechoslovakia. The exchange of ideas should prove quite valuable to the latter, since Eastern Europe is now in

the process of building their stations, while the U.S. college broadcasters will learn from new perspectives on the purpose and uses of broadcasting."

NACB hopes to expand the program next year to include an actual satellite teleconference audio/video link between broadcasters in the two nations (and possibly other countries), since the conference's host school, Brown U., will have a full satellite uplink by then. Brown's satellite services division already receives *Molniya* satellite transmissions via a special downlink provided to Brown by the Soviet Union.

The one-hour conference call will take place as a special seminar on Sunday morning (Nov. 24) in Salomon Hall, room 001 during the national conference. (Attendees should check their conference program guide for any last-minute schedule changes.)

HIGHLIGHTS

The Glass Ceiling

Sat., 9-10:30 a.m.

Moderator Jill Slavin, president of Women in Cable and Director of Affiliate Services at HBO, will lead a panel discussing the continuing struggle for equality in the workplace. Are women fairly represented among corporate leadership? Is office sexism fading away at last? Join Slavin; Pat Fili, Senior V.P. of Programming for Lifetime; Susan Lowell Butler, former CEO of Women in Communications, Inc.; Elaine Shocke, founder of Shocke Inc.; and media talent agent Richard Leibner, for a 90-minute look at the changing face of the business world.

Raiders of the Lost Art Sat., 3-4 p.m. (tentative)

Hofstra University players will open this celebration of the new age of radio theater with a live skit demonstrating how radio drama works both as an art form and as auditory entertainment. Panelists Sue Zizza, founder of *The Radio Works* at Hofstra; Sean Carolan, creator of the radio comedy series *Hub City Spoke Repair*, and moderator Rick Smith, writer/director of WVU-FM's radio drama *Leaves*, will offer insight into the genre and offer guidelines for interested programmers.

Independents

Sat., 3-5:15 p.m. (tentative)

This will be a two-part workshop designed for the struggling filmmaker. In the first half, *Show and Tell*, professional critics will watch your segments and offer constructive criticism. The second part, *Your First Step*, will discuss distribution options and the business side of filmmaking. This workshop has a limited amount of space. Register for it when you arrive at the conference. Bring a short (very short!) clip of your project (a four-minute trailer is suggested) on VHS.

Food for Thought

Sunday 9-10 a.m.

You go to conferences to schmooze, but that's difficult to do when you don't know anyone. This roundtable luncheon has been designed so that you can really get some productive chatting done. Meet your peers from across the country and find out what's really going on and how different promotions and formats could work at your station.

Challenging the Mainstream...

Television Is Hell!

Television is hell!"

Sound familiar? It should. Ask anyone working in the TV business today. And it is especially true when, as the director of a small television department in a large university, you are suddenly confronted with programming a higher educational access channel 24 hours a day.

What is higher educational access? By definition (in the Philadelphia cable franchise), it is simply a channel dedicated to be used by an institution of higher learning. Is higher educational access an idea whose time has come? Or is just another drain on already strained resources? Is it an end of (or at least an alternative to) that vast wasteland? Or is it just another cable channel with poor production values and boring programming?

As you might expect, the answer is up to us: the producers, programmers, engineers, operators and directors. We can make it work or we can cause it to fail: The answer is still being written.

Temple University (Philadelphia, PA), fought long and hard to be awarded a higher educational access channel, but once awarded, the question became, "What on God's green earth does one do with it?"

Think of the public relations potential: all the lectures, the seminars, the usual events that occur on a daily basis at any large urban campus. Now they can be taped and shared with the public. But then think of the reality of the situation: a staff of *eight*, all of whom are already fully involved with ongoing activities such as recruitment videos, classroom video scheduling and maintenance.

Where—and how—do you get blood from a stone?

It helps if you have a dedicated staff that is willing and capable of going that extra mile to make things work. They are the ones that stay an extra hour, or alter their usual work schedule so that they are available to capture that special event that occurs after hours or on weekends.

Controlled Insanity

In the beginning, there was chaos, which gradually resolved into controlled insanity as we all desperately tried to decide what to do first. My first suggestion was that the newly appointed program director—whose previous main responsibility was to make certain the coffee was on by 8:30 every morning—sought out every possible source of free programming outside the university, soliciting material from organizations such as the Red Cross,

American Heart Association, American Cancer Society and others. Foreign councils and embassies were contacted and their travel bureaus began sending us the latest in travelogues for that country—we were indeed fortunate that no restrictions were placed on the type of programming we placed on the channel.

My second directive was to the production people. "Please refrain from doing crossword puzzles and practicing Italian during working hours and get out there with a camera and microphone and point and shoot. I didn't care if the ambient lighting made the speaker appear as if he hadn't slept in three years and the

static from the wireless microphone made it sound as if he had mice running up and down his body—we needed programming!

Now you probably see what I mean by controlled insanity. Fortunately, our initial preparations saved us all from being committed.

Several months before we were officially granted the channel, we began to plan accordingly. The task was divided into three parts: engineering, production and programming. Engineering would take the longest because once the system was designed, requisitions had to be written. These in turn had to be approved by the vice-president for financial affairs. As it turned out he sent the requisitions back three times for additional justification each time before he finally signed them. Then the

"Please refrain from doing crossword puzzles and practicing Italian during working hours. Get out there with a camera and a microphone and point and shoot!"

requisitions went to purchasing, purchase orders were drawn up and the whole conglomerate was placed out for bidding.

Let's look at these three components one by one.

Engineering

Engineering was broken into three sub-groups: acquisition, edit

By John Cooper

ing and playback. Working from system output back to input, we'll look at the playback facilities first.

• Playback—The choice here was fairly simple. We wanted the highest quality possible because our signal would be traveling through miles and miles of cable—and three separate cable systems—before it reached the viewer. Cost put M- and C-format out of our price range and their one-hour format was another disadvantage. Lecturers often get carried away and go over an hour! Consequently we went to S-VHS. It seemed to offer the best features: two-hour capability, decent resolution, good signal-to-noise and a price that did not require mortgaging the campus.

Leightronix recently had come on the market with an event controller which, together with an IBM AT or XT, enabled us to program in advance, days at a time. All we had to do was be sure the right tape was in the proper machine and we could switch from machine to CG to machine, or to fiber or whatever input we had on the controlled switchers.

By controlling seven S-VHS machines (five playback only and two recorders) we could operate unattended for up to 14 hours. We also included two 3/4" SP machines to accommodate U-matic tapes. We then switched to the CG and started again the next morning with fresh programming.

Lest you think this is all you have to do, please remember that I've left out—for the sake of simplicity—the nitty-gritty of audio and video distribution amps, patch panels, TBCs, limiters, preview switchers and so on. Believe me, they are very necessary.

• Editing—This task was further divided into two parts because our edit suite was also to be our studio

But It Can Also Be A Piece of Heaven --As Temple Broadcasters Will Attest

control room. Our old BVU-200's in the existing editing suite were too decrepit even to be considered for the thousands of hours of editing that we knew would come. Again, weighing both cost and quality (and in this case, previous experience with the BVU format), we stayed with BVU but upgraded to two BVU 950s and a 920, all SP. We decided to control the units with an ACE-25 controller and splurged on a basic Vista switcher with 3d ADO.

There were two reasons for the ADO. One: we needed the effects to liven up some not-too-exciting lectures, and Two: we were spending a fair amount of money renting production house facilities to give our recruitment videos the polish they must have to attract students. With the ADO, there would be almost no outside rental costs for most of our work.

As I mentioned, we did have an existing editing facility, so the racks, audio mixing, Dubner character generator and monitors were in place and it was simply a matter of adding to it.

A second-cuts-only edit already existed and we augmented it with a Commodore 2500 with genlock and about half a dozen programs, thus enabling us to add titles and graphics to the simpler productions. Using a Videotek Times Six, we also timed the Commodore through the Vista so that we can use its graphics capability. While the Commodore is a useful tool, it is—compared to other professional video graphic equipment—somewhat slow and cumbersome.

The studio is a small 20x19 room that we had been using for teleconferences. However small, our studio has worked very well for the type of programs most universities can do best: interviews and discussions.

*Acquisition—We had one Sony 3-chip camera and we knew we

wanted two more. We also knew we did not want to be lugging heavy 3/4" recorders all over campus. Hi-8 became our choice. Not only was it smaller and lighter than S-VHS, it directly interfaced with the BVUs on which the tapes would be mastered.

Consequently, requisitions were written for two DXC-3253-chip cameras and two Hi-8 dockable recorders. We also purchased one EVO-9100, a single-chip, integrated Hi-8 camcorder. We also picked up some field monitors, tripods, carrying cases, lighting kits and the usual paraphernalia of field production.

Production

During the school year, there is normally enough going on in terms of lectures and guest speakers to keep the production types jumping. They may, in fact, spend so much time acquiring material that they are only able to edit a small part of it into a usable program before the following summer. This timing has worked well for us because the summer is our slow season for production and we have the time to edit.

The trick to getting a smooth flow of video is to work well in advance. You cannot simply take a camera into a room and shoot. Before one piece of equipment leaves our office we must have signed releases from every speaker. The release must give you the right to record the persons in question and use the edited material on cable.

Exactly how far you go with the release depends on your current and future plans and is best left to your legal department to draw up. It is best to work with the department sponsoring the event, letting them contact the speaker and pass along the release to be signed.

Once the signed release is in hand, the production and engineering staff should survey the area for lighting

and microphone arrangement and possible problems. If there are power problems or if the set-up is large and requires additional power, the physical plant is called in for assistance.

Another thing to keep in mind: since there will be a delay from the time you record until the time you playback you cannot afford to expend your resources on dated material or stories with a short shelf-life.

Last summer we took on a major project: transferring every public-domain film from our library to S-VHS. As an added safeguard against litigation we sent a copy of this list to the copyright office in Washington for their approval and certification. All but two of our films made it. This service is well worth the few hundred dollars it costs. The Copyright Office works on an hourly fee so the final cost depends on the number of films you ask them to search out.

Programming

This aspect of television is a nightmare under the best conditions... and under the conditions we labor in it is simply horrendous. The problem is not the video but the timing. Lectures do not end at 29:30 or 59:30! One might say, "Well what difference does it make? After all, you're not interfacing with a network." While this reasoning is true, we are trying to build up an audience. When do most of our viewers flip their channels? During network breaks. We make a serious attempt at beginning a program on the half- or full-hour because we know that is when we will catch the "scan-through" viewer. Another major source of programming came via our athletics department. They obtained permission to broadcast (on a delayed basis) most Temple basketball games. It has worked virtual wonders for our viewership—as we found out one day when we inadvertently cut away

from a game 30 seconds too soon. Five days later we were still getting irate calls.

Having established a source of programming in addition to what we produce ourselves, our attention turned to timing the new material and the hundred or so in-house tapes we had accumulated over the years. Exact timing is a must when you are not going to have a human being around to push buttons. As previously noted, the computer does not care if the game has 30 seconds left and there is only a 1-point spread in scores.

Once we have determined the timing and other pertinent material on each program—and having decided to go with S-VHS for system feed—we decided to produce two-hour program packages. This gave us the flexibility to combine long and short videos, padding out where necessary with our own spots.

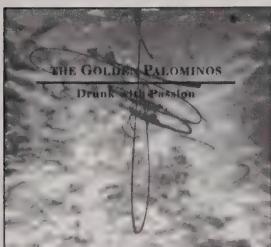
The packages run 1:59:59 with black on the remaining tape. The package includes our station ID as the last segment, which fades to black. This second of black gives us the leeway needed to compensate for tape stretch, speed variation or anything else affecting playback time. To date, this has worked very well.

The down-side of the two-hour package is being locked into a rigid sequence that can only be changed by re-doing the package. However, considering our limited staff and funding, it is the best solution for us.

As the system grows, more machines can be added. Someday, we will conceivably be able to go to one-hour packages, which will result in greater flexibility. Also, as time passes, we will accumulate a larger collection of our own material and come to rely on outside programs sources for less and less of our video.

John Cooper is Acting Director of the Office of Television Services at Temple University.

Listen With Passion



MAJOR: The Golden Palominos, *Drunk With Passion* (Charisma) Contact: 212/586-7700

By Rick Smith

All the good metaphors and neat ways to say "great" have been used already to describe *Alive and Living Now*, the first cut (with Michael Stipe on the mic, no less) from the Golden Palominos' latest release. This isn't surprising; the song is a rousing and fitting anthem for a band which may finally find the success they so richly deserve. Love's the thing here, and though Mr. Stipe told somebody at some point with some degree of snippiness that no one can write a decent love song anymore, I'd hope that his association with the Palominos shows that he was being somewhat sarcastic. *They can*, and on *Drunk With Passion*, they damn well do. Again and again and again.

Drummer Anton Fier, bassist Bill Laswell, guitarist Nicky Skopelitis and ever-ethereal vocalist Amanda Kramer have left behind much of the desolate, drifting unrest that fueled their previous albums (the fourth, *A Dead Horse*, remains among this writer's favorite midnight-on-the-rooftop-with-a-case-of-Rolling-Rock-and-a-troubled-soul cassettes). Fortunately, what replaces their comforting commiseration is an equally soothing vision of renewal (*When the Kingdom Calls*).

The desperate pain still lingers to a degree in the passionate, Bob Mould-led *Dying From the Inside Out*, which is like dental surgery—if they hadn't numbed you first, you'd be screaming. Other lovely anesthetics: *A Sigh, The Haunting, Thunder Cries, Hands of Heaven* and *Begin to Return*.

If there is a drawback to *Passion*, it is only that radio jocks are going to foul up their skeds with most of the tunes, which run between five and eight minutes long. Great for kicking back after work with Kramer's lush, hushed singing, but squeezing it into rotation may prove problematic.

Get *Drunk* anyway.

INDEPENDENT: *Intruder, Psycho Savant* (Metal Blade) Contact: 818/981-9050

By Sandy Masuo

As with most speed-metal outfits, *Intruder* offer a hard, gleaming sonic surface which carries all the impact of a runaway Mack truck. The melodic elements are compressed into guitarist Greg Messick's barrages of riffs, broken up by Arthur Vinnett's smoldering solos and propelled by the relentless rhythmic driveshaft that bassist Todd Nelson and drummer John Pieroni have assembled between them. They negotiate the rhythmic convolutions with air-tight, surgical precision from slow grinding passages to blistering double-time outbursts, choppy stretches of frazzled distortion and even an occasional honest-to-gosh groove. The lyrics are sometimes lost in the Wagnerian vocal attack that Jimmy

Hamilton employs to counter this instrumental onslaught, but enough key passages survive to make the desperate concerns of the songs clear.

Invisible gives a stark, first-hand account of alienation and disaffection with Pink Floyd-like intensity. *Traitor to the Living* attacks the hypocrisy of America's political machinery and *N.G.R.I.* wheels around riffs with a middle eastern tinge and a greek chorus of "not guilty for reasons of insanity" as it questions the modern American mindset. The harsh aural pyrotechnics are the perfect accompaniment for the lyrical concerns, driving home points with an urgency that mellower, more commercially acceptable forms of socially conscious music miss.



UNSIGNED: Black Cat Bone, *Truth*. Contact: (FAX) 612/482-8404

By Sandy Masuo

With this 10-song CD, Lexington, Kentucky's Black Cat Bone blend

several fine rock'n'roll traditions: southern rock, heavy metal and blues. Kind of like the Allman Brothers meet Deep Purple in Stevie Ray Vaughan's basement while Led Zeppelin look on. And like many inhabitants of this realm, they are subject to certain strengths and weaknesses.

Far and away the most stunning feature of this album is the playing. Like the best lead guitarists/singers, David Angstrom's vocals and guitar work complement one another perfectly, sharing the same visceral edge and driving energy. Mark Hendrick's bass is sinewy and agile, going with the flow of Angstrom's lead one minute, then shifting against the grain to build drama the next, while Jon McGee reinforces it all with concrete drumming.

Unfortunately, the songwriting doesn't always stand up to the intensity of the trio's playing. Neither does the sound quality of the CD, which suffers from odd dips in volume. But there are some swell moments in spite of it all. *Dream* is a pretty, acoustic power ballad that follows with a particularly Zeppelin-like flair; Black Cat Bone soften their Zeppelins with the countrified strains of viola and cello. *Be Like Me* combines television sound bites, big chunky riffs and Angstrom's growling, growling vocals with a massive Hammond organ attack. A vigorous if slightly uneven effort.

Choice Cuts

MAJOR: Earl Klugh, *Midnight in San Juan* (Warner Bros.) Contact: 212/484-6800

A good friend passed along *Midnight in San Juan* to *College Broadcaster*, and are we ever glad she did! Earl Klugh shines like a midnight star here, his range skating across the mellowest of jazz heartwarmers (the title track) and fusion romances (*Theme For a Rainy Day*) into the realm of cool Spanish fire (*Movimientos Del Alma*). None of it gets too carried away; you could track *Midnight* during a dinner party and never have to fight to be heard. Fired-up jazz might suit some folks better, but this is the music to end your day: moving, rich, friendly. Jazz jocks, get in line.

UNSIGNED: Jeannie Gagne, *EP*, Contact: 718/565-8059

There are as many so-so female pop vocalists around as there are phone messages tacked on NACB's bulletin board, but the really moving voices are few and far between. Somewhere between the soft songspeak of Suzanne Vega and the sweet joyfulness of Amy Grant (two of our favorites) lies the enchanting voice of New Yorker Jeannie Gagne. Jeannie isn't sitting around waiting to be discovered, either; she's performed with folks as diverse as the Poppies, Philip Glass... and Penn & Teller. No



lie. This four-cut EP is by turns frenetic, fulfilling and just plain old solid pop fun.

UNSIGNED: Pharmacy, *Dream Gone Bad*, Contact: 212/925-6366

It's always cool to find out that someone you know has a release out! New from Pharmacy (former NACB intern Rob McCulloch) is a 45-minute tape-only outing that makes up for minor recording glitches (the curse of the unsigned) with engaging, Roxy Music-esque toonage (*Plastic Flowers in Her Hair*) and haunting, electronically enhanced vocals. There are moments of outrageous, youthful angst that are sure to appeal to the world-weary and the lovelorn (check out *Special For Now*). ▀

Free Music, Videos a Phone Call Away

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 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 isn't cheap, but some labels demand it. There are several trades with clout (some mentioned in the following listings). Call NACB at 401/863-2225 for more info.

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

Emergo

225 Lafayette St. #709, New York, NY 10012 • Susan Marcus • 212/219-0077 • Audio & Video

Emergo is a primarily alternative label working in tandem with siblings RC and Roadracer to comprise the heavy metal and thrash giant Roadrunner. Through this unique relationship, Susan Marcus said, "you really have access to more types of music through one source," conse-

quently meeting the needs of more of your listeners. "Emergo attracts alternative listeners," she said, "while RC and Roadracer appeal to hard rock, heavy metal and grunge music or 'scum rock' listeners." Steve McMiller, Radio Promotions Director, describes Emergo as "the alternative sibling (of) the metal monster that Roadrunner has built itself into."

Emergo services carrier current, cable and broadcast stations and does not require a minimum listenership for the service. Nor do they require reporting to trades or the submission of playlists. They're so easy-going you'd think they serviced New Age.

Bands include the Venus Beads and Senator Flux, and music videos are available for every artist.

Emergo stresses its stability in a chaotic marketplace: "Unlike some independent labels that might go under," Marcus said, Emergo and its mother label Roadrunner "will last longer and (will also) increase the lives of small, independent bands."

Low Rumble

910 13th Ave., Tuscaloosa, AL 355401 • Mark Patrick • 205/349-2007 • Audio Only

"Our main goal," according to Rumbler Mark Patrick, "is to be an outlet for local and regional bands and to promote the general scene in

our area." Low Rumble has done just that, releasing three albums from the hard rock band Storm Orphans and producing their first music video.

But that doesn't mean Low Rumble doesn't want to hear from stations outside their immediate area! They're looking for national attention for the Orphans as well as another band, Bag of Agony, who recently released their first EP cassette.

Low Rumble does not require minimum wattage or audience size; however, playlists are required at least every three months. Stations that report to trade publications like *CMJ New Music Report* and *Rockpool* get serviced first in order to get the artists charted.

"We like to service stations that don't play everyday radio material," Patrick stated. "We stick to the alternative stations and weed out ... the AOR."

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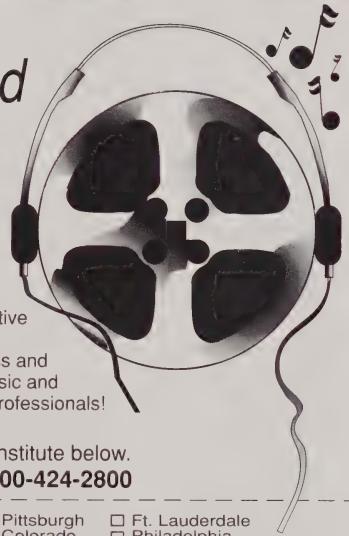
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••••• Lessons in the Art of Computer Magic •••••

C.Y.B.E.R.I.A

Cyberia was a child of the computer networks...

I had put together a music video and was seeking to get it aired somewhere. I posted a message on the E-Music discussion list on BITNET (the national computer network for dedicated hackers) inquiring if anyone knew of outlets where I could air the video. Contact:

John McIntyre from Michigan State saw my posting and called me. Computer animator Udo Schuermann at the University of Maryland was tired of showing his work at animation festivals. We were three guys all dressed up--with animation and videos--but no place to go.

I had heard about college television like NCTV and U Network; I thought it might be a good outlet for our videos. Network Director Jeff Southard had bigger plans: he asked if I would be interested in producing a program series of computer-animated videos. *Cyberia* was founded.

I knew we needed more works to round out the 30-minute programs. I had done my undergrad work at Ohio State, home of the Advanced Computing Center for Art and Design (ACCAD). The center was directed by Charles Csuri, one of the original pioneers of computer animation. ACCAD was excited about the concept of *Cyberia* and sent me a tape containing some 60 minutes of animation. That was great, but I didn't want to limit the program to ACCAD's work. I had seen animation at the SIGGRAPH festival in Washington; MIT's Media Lab introduced a work called "Beat Dedication." Dr. David Zeltzer, director of computer graphics at the Media Lab, was unable to release that work, but he put me in touch with Mike McKenna, one of his graduate students. Mike had created a piece called "Cootie Gets Scared," which he sent to *Cyberia*. Then Stephen Menzies, a computer animation instructor at

Concordia University in Montreal, sent me "FeO." Finally, I had a variety of works for the first episode.

Once I had the material, I had to assemble a staff for the program. I posted a "Help Wanted" flyer on an internship board at George Washington University. Ann Marie Mobley, a second semester sophomore and former Ford Agency model in New York and Paris, came aboard as host, but she wanted to do more than pose in front of a camera, *a la* Vanna White. She ended up doing not only the hosting, but wrote and produced segments of the show.

Matt Dingee, a freshman at GWU, joined us; unfortunately, our combined experience at television production was zip. However, GWU seniors Kristina Greggs and Julia Panely brought to *Cyberia* a good amount of TV experience and helped to round out our team.

We shot most of the hosting segments at TECH 2000 in D.C. TECH 2000 is the first hands-on gallery of interactive multimedia, and they were very supportive of *Cyberia*. We used their Mandala system to shoot the hosting segment. The Mandala is a software/hardware package that runs on an Amiga computer, a multimedia tool that uses a video camera as an interface to the computer to pull your live image into interactive computer-animated environments controlled by your movements. You can step into the scene and control animation, sound FX and background pictures--all in real time.

I was impressed enough with the Mandala to invest in the system for

the second season of *Cyberia*. The Mandala is a moderately complex system, but we expect to be shooting our own virtual reality scenes for the spring season.

I'm very excited about creating virtual worlds for *Cyberia*, which is one of the first television programs to employ virtual reality (VR) technology. Once we get the system up, we will go one step further: *Cyberia* will be the first TV program to develop its own virtual environments.

Cyberia is more than just a TV show; it is a vehicle for the second generation of virtual reality research. The current generation of VR re-

search is focused

on the hardware and software systems. The second will focus on how the technology is used with the perspective of computer as actual medium. This perspective relies on participant interaction between citizens of the virtual

worlds. By creating our own virtual world, we can understand how people interact in environments completely different from that which we are conditioned to in the "real," physical world. This has the potential to improve our thinking processes, because we won't be limited to a perception of reality within the borders of that physical world.

College students define pop culture in America, and U Network mirrors its constituency. *Cyberia* is the first program to highlight the Cyberpunk pop culture movement. Cyberpunk began as a science fiction

movement in the mid-'80s, led by writers like William Gibson, Rudy Rucker and Bruce Sterling. It has since been embraced by writers, musicians, artists and hackers who hang out on the computer networks.

Cyberia's goal is to demonstrate how the computer is being used as an artistic medium; this is the reasoning behind programming computer animation and music videos by electronic musicians. *Cyberia* has been enthusiastically received by the Cyberpunk community and recognized by Cyberpunk press editors of such magazines as *bOING bOING*, *Going GaGa*, *Mondo 2000* and even *Fine Arts Forum*, an electronic newsletter on the computer networks featuring art and technology.

We at *Cyberia* are very pleased to be producing a show for U Network. I have been able to meet students and faculty from all over North America who share our enthusiasm for the electronic arts. The response from contributing artists and musicians has been very favorable; they're delighted to have a national outlet for their works. And because there are no geographical or political borders on the computer networks, *Cyberia* does not plan to limit works to North American producers. This season we're repackaging pieces from students and faculty from Europe, Japan and Australia. Cyberpunk is a whole new cultural era that's changing the way we live our lives, the way we go about our creative processes, and the way we think about the rest of the world. It really is a global village.

Mr. Campanell produces *Cyberia* at George Washington U. □

• • Cyberia is more
than just a TV show;
it is a vehicle for the
second generation of
virtual reality re-
search. • •

Faculty Advisor

◀ Page 9

hand in an air-check tape in order to continue his air-shift. The program director and faculty advisors work with the student and explain technique, boardwork, speech pattern and accent (which, as the reader may imagine, can be an obstacle in Brooklyn). Staff meetings are scheduled bi-weekly with the student directors and professional staff. These meetings help to maintain continuity: the students must be kept aware of the philosophy and psychology of the station.

Do our students wish that WKRB was a typical non-formatted college radio station? Some have expressed a desire to be more creative, to include other formats or styles of broadcasting. The desire is a valid one because a college campus--especially a community college--is a place where creativity and innovation are not only accepted but welcome. Fortunately, the majority of the students enrolled in the broadcast department at Kingsborough have also come to understand that broadcasting is a business. In order to be successful in that business, one has to offer a competitive product. It is never too soon for the student to understand that programming is the core of the industry. The faculty at Kingsborough believes that it is important for the students to be exposed to the essentials while in a learning mode and open to new ideas. If they are not taught these essentials

now, they risk the chance of not surviving their first job interview.

Preparing For That First Job

WKRB and the broadcast faculty train students for entry level positions in smaller markets. Suburban and rural radio stations are usually structured and formatted; our broadcast students are very well prepared for their first commercial endeavor.

In the past three years the broadcast department at Kingsborough has been able to assist students in getting positions at MTV, VH-1, ABC Radio Network, WOR Radio, WCBS-AM, WXRK-FM, WQHT-FM, and UniStar Radio

Network. These positions are in numerous areas including, promotions, production, research, and technical assistance.

All of the faculty at Kingsborough have worked--or are still working--weekends or nights in broadcasting. This professional experience helps us go that extra mile by giving the broadcast students the support and guidance they need to succeed. Our prescription for success is straightforward: work together for the ultimate reward, the opportunity to work in radio professionally.

Mr. Castellano is Faculty Advisor of WKRB-FM. College Broadcaster encourages radio and TV station faculty advisors to submit material! Call Rick Smith at 401/863-2225 for info. ◀

Conference

◀ Page 19

You sold me, but how much does it cost? I'm a poor college student. And my station has no money to spend either.

We have arranged special budget-conscious deals for places you can crash (or stay up all night and torment your neighbors) at rates that would make New York hostellers blush and run for cover. We've also planned a special package for air transportation with the kind cooperation of USAir airlines, and keep in mind the fact that all the

fundraising ideas you'll learn will alone make up for the cost of the weekend! Just check your groovy full-color conference poster invite for more details.

Again, the Fourth Annual National Conference of College Broadcasters will take place Nov. 22-24 at Brown University in Providence, R.I. Register by phone (401/863-2225) or call to holler if you still have not received your invitation poster or need any further info.

Ms. Forgit is Association Director of the National Association of College Broadcasters. ◀

College Broadcaster

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Student Radio Profile

KGTS-FM 91.3, the inspirational Christian music station serving Eastern Washington, is celebrating its status as the number one station in its broadcasting area.

The Christian-music station held an average quarter-hour share of 12.8 percent, according to the Seattle-based Willheight Research firm. This figure represents the largest broadcast category (Monday-Sunday, 6 a.m. to midnight) for listeners aged 12 and over. In addition, KGTS had the most listeners for the age categories of adults 18-plus and 25-54.

They further managed to attract a majority of female listeners aged 25-54, their listenership double that of the next highest-rated station.

Fourteen regional radio stations made the survey, conducted from Dec. 30, 1990, through Jan. 30, 1991. Twenty-three other stations heard in the area were also mentioned but didn't make the minimum reporting requirements. Approximately fifty-five thousand people live in the survey area of the Walla Walla Valley, which includes Walla Walla, Wash.,

Milton-Freewater, Or., and the vicinity. Six translators allow coverage in all large markets in Eastern Washington: Spokane, Yakima, Wenatchee, Moses Lake, Lewiston/Clarkston and Moscow/Pullman.

"We're really excited about the high ratings, but we feel humbled, too," said Kevin Krueger, General Manager. Krueger began working at KGTS as a student in 1982, started full-time employment as program director in 1987 and has been general manager since 1988.

"We've given the station over to God's work," he said, "and are doing what we feel impressed to do. When you turn things in your life over to God, you can be assured He will do things you never dreamed possible."

The research firm's study indicates that KGTS's strongest listenership tunes in during their mid-morning educational programming, which includes shows like *Insight For Living* and *Focus on the Family*, and in the evenings from 7-8 p.m. when *Focus on the Family* is repeated, followed by more children's

programming (*Your Story Hour*, *We Kids*, *Bible in Living Sound*, and *Odyssey*).

"Our programming philosophy--focusing on what people need to hear, not necessarily what they want to hear--has played a big role in the high ratings," said Krueger. "We don't program with the sole intent of receiving high ratings, but with the goal of providing people with a vehicle for growth, stimulation to study God's word and companionship in the rough and good times."

"The high listenership shows the great need for this type of programming," he added.

Factors that have helped to boost the station's ratings include 24-hour broadcasting and the expansion of the KGTS news department to include local/regional newscasts during drive times.

"The major factor (in the ratings) is the importance of prayer at the station..." Krueger noted, "(which) gives the staff strength and provides God's guidance in every aspect of the station."

KGTS is a non-commercial station owned by Walla Walla College operating with three full-time employees, a part-time office manager, and 15 student employees.

MODERN RADIO DRAMA

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Modern Radio Drama magazine profiles major radio drama groups and personalities; presents directories on where to find clubs, museums, publications, tape vendors, books on production and stations airing radio theater; and offers detailed instructions on putting together a tape collection and a radio theater troupe of your own! Subscribe today!

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The Rhode Island College Television Organization is a growing force. Less than a year old, it has already made a great impact on campus and is expanding at an accelerating rate.

RICTV reaches the 11,000-member student body of Rhode Island College in several ways. An on-campus cable system broadcasts to each dormitory and to the student union. In addition to this, a half-hour weekly program is transmitted over the Rhode Island Statewide Interconnect. This broadens the potential RIC TV audience to include every cable subscriber in Rhode Island and into neighboring Massachusetts, and it allows commuter students to watch original school programming at home.

RIC TV is loosely divided into two areas, production and public relations. Any member can get involved in either or both departments. The production department handles all aspects of station business related to the creation of original programming—everything from basic treatments for new programs to the placement of finished projects on the air. Production is further responsible for the training of new members. From the basic operations of electronic field production to designing computer animation and utilizing desktop video, the production team covers the spectrum of the video arts.

The public relations department exists to support the ongoing work of the production crew; it is their job to

Student TV Profile

make RIC TV visible on campus. They oversee the circulation of the *RIC TV Guide*, which is designed, printed and distributed to students by the department. The monthly publication includes information about the organization, articles on current features and a complete list of programming. The public relations team also sponsors on-campus events, such as Club MTV-style video dance parties.

RIC TV's original programming remains the cornerstone of the organization. It is the responsibility of the production department to insure that quality work is produced, and to this end they utilize a unique method of management. Rather than assigning members to do certain tasks (camera operation, for instance), members have the opportunity to decide for themselves what they want to do. This results in each member taking on as much responsibility as he or she wants; any station member is able to write, produce, direct or edit a feature-length video project, if they wish. Similarly, anyone is welcome to remain behind the camera if that is the job they prefer doing. This system works to maximize the potential of everyone involved, and it insures that

anyone with a desire to create a program can realize their vision.

The station is run by an executive board comprised of four management positions: General Manager, Creative Director, Business Manager and Public Relations Manager. Each post is staffed by students at the college, and new leadership is elected at the close of each academic year. All four board members work closely together, making joint decisions on all station operations and procedures.

RIC TV's co-founders, Robert Perrotti and Douglas Olney (currently serving as General Manager and Creative Director, respectively), note that it has been a long, hard road in getting the organization off the ground. "We started from absolutely nothing," Olney said. "We've come this far in a very short amount of time."

Olney also foresees a healthy, productive future for the station: "I expect RIC TV to grow into a leading campus organization within the next few years," he said.

"RIC TV has the potential to establish Rhode Island College as a future leader in media education," Perrotti said. "Like our original slogan stated, the sky is our limit." □



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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.

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



Nothing Compares 2



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-Jun. through mid-Aug., Winter: late Jan. through late March, in Los Angeles. Flexible daily work schedule: 20-40 hrs./wk. College junior or senior with broadcast-related background required. \$4.25/hour. Application forms and rules: 213/874-7700. Deadlines: Jan. 18 for winter. Updates on all KBIG jobs and internships are available by calling 800/800-5800.

Museum of Broadcast Communications: Gain knowledge of broadcasting's past, present and future while earning valuable experience in the field of communications and museum administration. Semester or summer internships available to juniors and seniors in Public Re-

lations, Programming & Production, Education, Archives, Development and the Radio Hall of Fame. Two paid, six unpaid positions. Applications accepted on ongoing basis. Tom Trinley: 312/987-1509.

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, 212/621-6700.

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 spring term 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. Kathie 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 paper-

work, 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

1/92: National Press Photographers Association Award is presented for the best news stories in Spot, General, Sports, Feature, Documentary, and Mini-Doc categories. Contact: Sheila Keyes, 23918 Via Copeta, Valencia, CA 91355.

1/1/92: University Film and Video Association offering \$4,000 in grants for student projects in film and video. Includes presentation at UFVA annual conference. J. Stephen Hank, Drama & Comm. Dept., Univ. of New Orleans, Lakefront, New Orleans, LA 70148.

1/1/92: William Randolph Hearst Foundation Journalism Awards Program for undergraduate journalism students in the copy editing 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.

1/4/92: American Film and Video Festival is for non-theatrical, cultural and educational works sponsored by the American Film and Video Association. Over 60 categories for Blue and Red Ribbon Awards. Entry fees: \$50-\$155. Ron MacIntyre: 708/482-4000.

1/4/92: George Polk Awards are based on discernment of a new story, coverage, resourcefulness in gathering information and skill in relating the story. Categories vary yearly, but local broadcast reporting is customarily included. No forms or fees. Submit two copies of tapes. Keep it simple; no promo packaging. Send to: Prof. Sidney Offit, Curator, George Polk Awards, Long Island U., The Brooklyn Ctr., Univ. Plaza, Brooklyn, NY 11201.

1/4/92: Unity Awards in Media honor print and broadcast reporters for coverage of issues impacting minorities and the handicapped. Lincoln University Communications Dept.: 314/681-5437.

1/7/92: American Women in Radio & TV National Commendation Awards include a student production category. AWRT: 202/429-5102.

1/10/92: Sigma Delta Chi Distinguished Service Awards cover meritorious achievement in the categories of: editorializing, reporting, and public service. Split into radio and TV subcategories.

Tom Powell, Programs Director: 317/653-3333.

1/13/92: Heywood Broun Award goes to outstanding journalistic achievement during 1990. Philip M. Kadis, Educ. Off., The Newspaper Guild, 8611 2nd Av., Silver Spring, MD 20910.

1/15/92: RTNDA Edward R. Murrow Awards recognize the best of U.S. radio and TV station journalism in five categories: overall excellence, spot news coverage, continuing coverage, investigative reporting, and news series/documentary. RTNDA: 202/659-6510.

1/15/92: Western Heritage Awards (The Wrangler) are made in three TV categories: western documentaries, factual TV programs, and fictional TV shows. Marcia Preston, PR Dir., Nat'l. Cowboy Hall of Fame, 1700 NE 63rd, Oklahoma City, OK 73111.

1/15/92: George Foster Peabody Awards for broadcast and cable achievement in news, entertainment, education, children's programs, documentaries, and public service. Dr. Worth McDougald: 404/542-3787.

1/16/92: Public Telecommunication Facilities Program (PTFP) Equipment Grant deadline. For a copy of this year's grant guidelines, call the National Telecommunication & Information Agency at 202/377-5802.

1/18/92: Jack R. Howard Broadcast/Cable News Awards honor a local journalistic program or series designed to promote the public good indirectly or directly, sponsored by the Scripps Howard Foundation. Cash and plaque prizes. 513/977-3035.

1/19/92: Broadcast Designers' Association Awards reward excellence in video design. Entries created in 1990 eligible only. Non-BDA members encouraged to enter. BDA: 415/788-2324.

1/22/92: National Awards for Education Reporting, sponsored by the Education Writers Assn. 202/429-9680.

1/25/92: Robert F. Kennedy Journalism Awards honor top-flight coverage of the problems of the disadvantaged. Separate student and professional categories. Linda Semans: 202/333-1880.

1/31/92: American Legion Fourth Estate Award for journalistic excellence. Entries must document significant public impact. 317/262-8156.

1/31/91: Broadcast Education Association Scholarships range from \$1,250 to \$3,000 for students studying for a

career in radio or TV. To apply: BEA, 1771 N Street, NW, Wash., DC 20036.

1/31/92: "Best of the Best" Promotion Contest from the Nat'l Assn. of Broadcasters is for sales, station or community service promotions. 202/429-5420.

1/31/92: Investigative Reporters & Editors Awards for investigative reporting accept entries produced in last calendar year. Call 314/882-2042.

2/1/92: Achievement in Children's Television Awards from Action for Children's Television honor producers of programs designed for and directed to an audience of children. Sue Edelman: 617/876-6620.

2/1/92: The Community Radio Program Awards honor station-based and independent productions aired on non-commercial community radio stations. Categories: station or community service promotions; multi-cultural or special audience programming; entertainment; news and public affairs. Conducted by the National Federation of Community Broadcasters: 202/393-2355.

2/1/92: Fred Russell-Grantland Rice TRA Scholarship for four years at Vanderbilt U. (Nashville, TN) is a full scholarship open to sportswriters among graduating high school students. Contact: Dir. of Financial Aid, 615/322-3591.

2/1/92: Gannett Center Fellowships sponsor fellows in residence at Columbia University for 3-9 months to conduct major scholarly or professional projects related to mass media and society. Stipend, housing allowance, office space, research/secretarial assistance and other benefits included. 212/280-8392.

2/1/92: National Media Owl Awards for outstanding films, videos and TV programs that address issues of aging, sponsored by Retirement Research Foundation. Cash prizes from \$500 to \$3,000 totalling \$30,000. Ellen Meyers: 312/427-5446 or 664-6100.

2/1/92: New England Film/Video Festival is open to works under 60 minutes by student and independent filmmakers residing or attending school in MA, ME, CT, RI, NH or VT. Co-sponsored by Boston Film/Video Foundation, with cash awards totalling over \$5,000. Winning films to be screened in large venue in Boston. Entry fee: \$30-independents, \$20-students. 413/545-2360.

2/1/92: Wilbur Awards recognize excellence in communicating religious values through media, sponsored by the Religious Public Relations Council. 215/642-8895.

2/1/92: William Benton Fellowships in Broadcast Journalism from the University of Chicago give the nation's most promising broadcast journalists six months to study fundamental issues underlying the news. Contact: Director, William Benton Fellowships, Univ. of Chicago, Benton House, 5737 S. University Av., Chicago, IL 60637.

2/2/92: National Headliner Awards include a radio category for outstanding radio reporting, coverage of a news event, public service by a station, documentary, series or investigative reporting. Unlimited entries. 609/645-1234.

2/5/92: William Randolph Hearst Foundation Journalism Awards Program for undergraduate journalism students in the broadcast news 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.

2/8/92: International Environmental Film Festival, a non-competitive program of the Denver Film Society, seeks "environmentally themed" film and video entries including such categories as documentary and experimental. Entries must be completed within last two calendar years. No entry fee. 303/298-8223.

2/8/92: Mark of Excellence Awards recognize the best in student broadcast and print journalism on national and regional levels, sponsored by Society of Professional Journalists. 317/653-3333.

2/11/92: The Livingston Awards for Young Journalists are three \$5,000 awards for the best 1991 U.S. print or broadcast coverage of local, national and international news by journalists aged 34 and younger. Applications: Charles Eisendrath, U. of Mich.: 313/764-2424.

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In search of PSA material for your station? NABC has recently been working with VOTE AMERICA, an organization devoted to raising right-to-vote awareness. VOTE AMERICA is actively garnering interest and support on college campuses, as voter registration among college students is notoriously low. If you are interested in obtaining PSAs from VOTE AMERICA, either in video or audio form, contact Linda Leinbach at VOTE AMERICA at 1200 19th Street, NW, Suite 603, Washington D.C. 20036 • 202/659-4595.

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Start A Digital Fund Now!

You've probably heard in the news or in your classes about digital audio broadcasting (DAB) and high-definition television (HDTV). But you probably haven't thought much about them, since these new technologies sound far too advanced to affect your little college radio or TV station. Wrong!

Next year's World Administrative Radio Conference in Spain is going to determine digital bands for the entire world. Once that's set, the FCC—already under heavy pressure from major TV and radio interests—will quickly establish standards for the next generation of radio and TV in the U.S., probably by 1993. The change will be swift. Experts predict FM and AM will disappear before the end of the decade. Analog TV won't be far behind.

The equipment manufacturers of antennas, cameras, production consoles, etc., are already preparing to replace radio and TV studios around the country with the new generation of digital sound and sight technology. And consumers will be offered new-generation radios and TV sets that you can be sure they'll gobble up as fast as they bought CD players.

I've seen and heard it, and no one's paying me to say this. DAB is a major step up from FM, not just because the signal is transmitted digitally vs. analog, but because multipath interference (common in areas with tall buildings that reverberate signals) and drop-out (in mountainous areas) will disappear. And HDTV upgrades picture clarity from watching a screen of lines and dots to looking through a window.

The Problem for College Stations

The bad news is that college stations won't be able to afford the new technology. Estimates for HDTV broadcasting approaches \$1 million per station, with DAB not far behind in the six-figure range. While that cost is likely to drop somewhat as production efficiencies improve, it will still be outside the normal budget of most college stations.

But if we don't keep up, once everyone becomes used to the higher digital standard that commercial stations will offer, the average listener will consider today's college station technically unlistenable or unwatchable. Your audience will dry up, and support for your station—both in recruiting volunteers and in

Editorial

Glenn
Gutmacher,
NACB Executive
Director



maintaining your school administration's backing—will be in jeopardy.

What Can We Do?

The solution to this critical situation requires a two-pronged approach:

First, stations must work with their funding bodies—whether it be the student government, the communications department or the community at large—to begin setting aside funds *now* for the inevitable digital conversion. This is especially important if your school's policy is that any unspent money in your budget is returned to the college general fund at year's end. In that case, you need to establish a separate fund from your regular budget that will carry year-to-year and build so that your station successors will have money to go digital when the time comes.

You must build cooperative alliances with your cable systems (if you are distributed that way) to insure that they will transmit your signal at the same quality level as other stations. You must work with your communications and engineering departments, your station's advisory board of local media professionals (do you have one?—if not, there's never been a better time to start!) and others who are more media-savvy to help you convince your administration and funding body of the importance of preparing now for the digital age.

Second, college stations must lobby their elected representatives to remember that college stations do not have the budgets that will allow them to act quickly on digital technology. Therefore we won't be the first stations to buy digital transmitters and related equipment. But the proposed digital transmission technology uses a "bundling" system whereby several stations must share the same transmitting configuration and, once set up, there is no room for adding other stations. So what's likely to happen is that commercial stations

will get on the first few bundles. By the time they're ready, college stations will end up on the last one along with other poor commercial stations, which will probably broadcast at lower power.

That would hurt not only us, but also the audiences spread far across geographic areas who depend on college station programming but would not be able to receive our signals. In Canada, college stations are working with the government to get federal grants to help cover digital conversion costs. Though direct financial support won't be as strong here, it will help to get our government officials fighting for us.

Congress must know that college stations need special treatment when it comes to digital allocations. They must represent you to insure that non-commercial stations continue to have reserved frequencies (analogous to today's 88.1-91.9 FM non-commercial band) in the new digital radio and TV bands. There must be a place for us when we become able to afford digital conversion. And perhaps our officials can pressure the government to ease the financial burden of conversion in some way.

The only way to be sure we don't get passed over is if we make our voice heard both collectively and individually. While NACB works with other national entities, meet directly with your representatives and use your airwaves. Invite officials for on- and off-air opportunities to talk about the future of digital media. To prepare, they'll have to investigate the issue which can only help our situation by raising general awareness.

It Takes An Effort

We understand this process won't be easy. It will take several meetings and persuasive arguments with administrators, officials and others who don't understand today's broadcasting needs—let alone what digital means—to make them appreciate the seriousness of the situation and to take action. Though you probably aren't looking forward to that process, this is one situation where early prevention is going to be a lot less painful and expensive than the cure. Because if we all don't work together on this one, your school's radio and/or TV facilities will become nothing more than an antiquated media museum that won't be worth a thing to your audience or to the students who would be trained there.

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