

college

# BROADCASTER

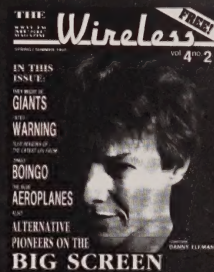
The Magazine of the National Association of College Broadcasters

Contemporary  
Instrumentalist  
Suzanne  
Ciani

Vol. 4, No. 4 \$3  
January/February 1992

## BELIEVE THE HYPE!

Selling  
Your  
Station  
Through a  
Magazine



## ABOARD!

Legendary Newsman Walter Cronkite

## Fundraising

Everything You Want To Know  
(But Didn't Want To Ask)

\$35 Fee is History

NON-PROFIT ORG.  
US POSTAGE  
**PAID**  
Birmingham, AL  
PERMIT 706

CELEBRITY PERSPECTIVE: Suzanne Ciani



Listening to these programs can...

**Make you cry. Give you hope.  
Get you mad. Help you under-  
stand what people go  
through. Scare you. Empower you.  
Shock you. Leave you feeling  
positive about solving problems.  
They are programs you and your listeners will never forget.**

## THINKING ABOUT DRINKING

An award-winning series of 12 half-hour documentaries exploring America's "worst drug problem" • How people gain a victory over alcohol problems • How drinking affects personal health and well-being, family life, school and career

**By airing these programs, you can make positive changes in people's lives.**

"THINKING ABOUT DRINKING is radio at its best! A timely topic, treated with sensitivity, fast-paced production and attention-grabbing interviews. This series is a prime-time MUST AIR for any station targeting a young audience. I personally recommend it for its positive, non-preachy message."

Jim Cameron, Member Board of Directors, Intercollegiate Broadcasting System and President, Cameron Communications, Inc.

Send or fax to: Thinking About Drinking, P.O. Box 131, Merion Station, PA, 19066-0131 Fax # 215 - 477 - 2779 Programs shipped week of Jan. 20th.

**A Letter from the Producer**

Dear Campus Radio Broadcaster:

The magic potion of alcohol has a special mystique for Americans. It's as common in our culture as the keg party, the champagne toast and the beer belly. Yet as a society we can't seem to make up our minds about booze, with its unique set of pleasures — and problems.

Many people who drink don't seem to get into much trouble with it. Yet, alcohol-related accidents are the **leading killer** of college-age youth in America. Drinking is a major factor in at least half of all car crashes, date rapes, acts of vandalism and other kinds of violence. One of every five young people in this country grew up in an alcoholic home and has experienced some form of abuse.

These problems are real and chances are they affect people you know. Now, your listeners can hear an impartial exploration of this human dilemma.

What we hope you find compelling about this series is its tone. THINKING ABOUT DRINKING honestly explores problems without sounding "preachy," according to thousands of listener letters we've received to date. You'll hear a fascinating blend of first-person stories and expert explanations regarding the medical, family, school, business, and political aspects of this problem.

Undoubtedly, the programs will encourage responsible THINKING ABOUT DRINKING. We hope you'll broadcast them.

Sincerely,

David Freudberg  
Executive Producer

## THINKING ABOUT DRINKING

Send or fax to get free programs

### RESPONSE CARD

(Please be precise. We will use this information in advertising your station.)

Station Call Letters: \_\_\_\_\_ Frequency: \_\_\_\_\_

School Name: \_\_\_\_\_

Shipping Address (include City, State and Zip): \_\_\_\_\_

Area Code and Phone Number: \_\_\_\_\_

We will Premiere THINKING ABOUT DRINKING on \_\_\_\_\_

Day of Week: \_\_\_\_\_ Date: \_\_\_\_\_ Airtime: \_\_\_\_\_

Thereafter, we will air it: Daily? Weekly? Other? \_\_\_\_\_

**BROADCAST AGREEMENT.** In exchange for free, unlimited rights to broadcast and re-broadcast the THINKING ABOUT DRINKING programs, this station agrees to premiere the series in February 1992, to broadcast all 12 episodes in sequence, to run the programs undisturbed and without interruption, and will not air them between midnight and 7 am. We are free to air episodes of **SOBERING THOUGHTS** however we wish. There will be no commercial underwriting of these broadcasts without prior approval by the producer.

Print name and title of authorized station representative: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

PROGRAMS CANNOT BE SHIPPED IF THIS RESPONSE CARD IS INCOMPLETE

### Twelve Program Titles:

The Magic Potion

The Terrible Trap

The Lady Drinks

The Road to Recovery

One Step At A Time

A Family Disease

Teach Your Children Well

Business and Booze

Latino Perspectives

A Social History of Inebriation

Driving Under the Influence

Media Images Of Alcohol



Media Images of drinking in music, film and TV are examined



Betty Ford, former First Lady, describes her courageous victory over alcohol



Timmen Cernak, M.D., Chairman, National Association for Children of Alcoholics, explains how to heal the wounds of an alcoholic home





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# college BROADCASTER

The Magazine of the National Association of College Broadcasters

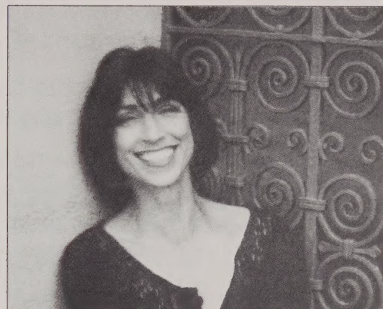
Serving broadcast and cable radio and TV facilities  
at educational institutions across the nation and abroad

January/February 1992  
Vol. 4, No. 4

## Spiritual Wallpaper?

### 14 Cover Story:

*Contemporary instrumentalist Suzanne Ciani has a few things to say about the marketability and popularity of the so-called "New Age" genre, in the first installment of our ongoing Celebrity Perspective series.*



### Private Musician:

A review of Suzanne Ciani's latest release, *Hotel Luna*, and servicing info about her exciting label, Private Music, also appear in this issue. Photo by Kam Hinatsu.

## 17 Drivin' To the Line

*The Schick Super Hoops basketball tourney brings out the best college athletes. Now Schick's shooting for the best TV journalists as well.*

## 18 Finding Funding

*Twenty hot tips for bringing in the big bucks... and picking up some invaluable community exposure in the process.*

## 17 Buddy, Can You Spare \$35?

*That dastardly DJ fee finally bites the dust.*

## 28 Expose Yourself!

*A colorful music magazine and/or programming guide is a popular way to hype your station.*

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## Write To Us!

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

Feedback, NACB  
71 George St.  
Providence, RI 02906

### \$35 Fee Relief

Dear NACB:

I am writing to thank you for the efforts you made to find a legislative solution to the \$35 operator's fee issue. I hope you are satisfied with a regulatory victory.

May the alliance among NACB, NCFB and IBS on this issue carry over to others.

John Crigler, Attorney  
Law Offices of Hadley, Bader & Potts  
Washington, DC

Dear NACB:

As I'm sure you've heard by now, the FCC has waived \$35 fees for (non-commercial educational) broadcasters. Congratulations!

I want to thank you for your alert on the House bill (proposing to overturn the fee; see *Broadcast News*, November/December 1991)—I was planning to organize NCFB members to contact their representatives, particularly those on the relevant committees, on behalf of your proposal.

I look forward to working together on mutual causes in the future.

Lynn Chadwick, President  
Nat'l. Fed. of Community Broadcasters  
Washington, DC

*Editor's Note: NACB has received numerous letters following the overturning of the \$35 fee, and we are pleased that we could do our part! For more about this important victory for college broadcasters, turn to page 17.*

### Radio Theater: Alive and Living Now!

Dear NACB:

A very good article on how to start your own radio theater troupe ("Sounds That Imitate Sight," October 1991), but I must disagree on some points.

We live in a world of modern technology where inexpensive multitrack tape recorders and CD players exist. Why do it like they did in the days of *Mercury Theater on The Air* ... when we have the technology to do it better? I personally suggest that CD sound effects are far superior (to) ones on records or tapes.

I strongly disagree on recording the show "live." Not only do you get stuck in the same pattern as old-time radio, but you have no chance to do layered sound patterns. Taping dialogue first and then producing the play gives the sound editor more freedom to be intuitive and creative.

I wish I could separate (individual tasks) of the production (as per the article's suggestion), but ... at a small community college which aims more at remedial and vocational courses, what can I do?

Thank you for recognizing that radio theater exists somewhere in America.

Joseph C. McGuire  
A.R.T. Productions, KSVR-FM  
Skagit Valley College  
Mt. Vernon, WA

*Editor's Note: Mr. McGuire, we're passing along your letter to the good folks (and authors of the article in question) at Hofstra University, in the hopes that you and they will put your heads together—the Hofstra team's tips on the trade are invaluable, and your input as a fellow dramatist will be greatly appreciated by them! Personally, I like a little post-production myself, since it is my experience as a radio dramatist that CDs rarely sneeze on mike or blow their cue!—Rick.*

Dear NACB:

Congratulations on another fine issue of *College Broadcaster*. I especially enjoyed your articles on radio theater and the efforts of The Radio Works at Hofstra ("Radio (Theatre) Works!", October 1991). To introduce radio drama to a contemporary generation is an important mission.

The Museum of Broadcast Communications in Chicago ... recently received rights to the Radio Hall of Fame. It is the mission of the Radio Hall of Fame to stress radio's vitality in the 1990s and beyond, as well as recognizing the medium's pioneers.

The Hall of Fame will be eager to showcase quality work created by America's growing (number of) college radio dramatists. Our new home could provide an excellent performance venue for America's new trailblazers!

Best wishes for the continued success of your organization and its fine magazine.

Bruce DuMont, President/Founder  
Museum of Broadcast Communications  
Chicago, IL

*Editor's Note: Should college radio dramatists be interested in more information, contact Mr. DuMont care of the Museum, 800 South Wells St., Chicago, IL 60607-4529.*

### To DAB Or Not To DAB...

Dear NACB:

(Editorial writer Glenn Gutmacher says) that DAB is the future (*Final Thoughts*, November/

December 1991). Without a doubt, it is. But your editorial bordered on coercion when you predicted that AM and FM will be nonexistent before the end of the decade. If I didn't know any better, I would say that you are trying to scare college stations into preparing for the digital switch, for you certainly scared me.

I have been following stories on DAB over the past several months, and a new all-digital band isn't the only option being weighed by broadcasters. In Los Angeles, two commercial stations (KQLZ-FM and KLIT-FM) are now experimenting with "in-band" digital broadcasting. If it proves feasible, then digital sound will be possible on the current AM and FM bands.

I disagree that a swift, overnight change will occur once DAB standards are set up. It will take quite a few years before most stations can even afford the new technology ... but your commentary suggests that by 1993, college radio as we know it will cease to exist.

*College Broadcaster* (should present) an article on the background of and potential for DAB in the near future, because I believe that some radio stations may not even have heard of DAB until your editorial mentioned it. And now those stations might be in a tailspin worrying over this looming change.

My radio station has been lucky enough with funding to stay on the cutting edge in terms of broadcasting equipment. But luck won't guarantee us—or other college stations—DAB conversion. We must be ready to go digital when the time comes, but it mustn't be done with a sword of Damocles.

Richard Rodriguez  
Program Director, KNAB  
Chapman University  
Orange, CA

*Editor's Note: Glenn Gutmacher responds, "I stand corrected on Mr. Rodriguez's point about in-band digital broadcasting. If it is accepted by the FCC as the system standard, it would allow for a more gradual transition from FM/AM to DAB. I did not mean to imply that college radio will cease to exist by 1993. However, the tone of scaring stations was intentional. I agree that it will take a few years before stations can afford the new technology, but commercial stations will find the money by the year 2000 when most consumers will likely own DAB home and car receivers. So if college stations don't start NOW to convince their administrations to save some funds for DAB conversion each year, then they won't have the money by the time they'll really need to convert."*

Rickard, *College Broadcaster* is indeed planning to introduce our readers to the history and prospects of digital audio broadcasting in an upcoming issue, explaining the why's and wherefore's of this exciting new technology and hopefully alleviating some fears about the future of college broadcasting.



# Here's How to Get Your First Station Break

*"Finally a company decided to take the time and effort to provide a full service directory of news people — what a great idea."*

JEFF WALD, EXECUTIVE DIRECTOR/NEWS PROGRAMMING, KCOP-TV, LOS ANGELES.

**What Is It?** The first and only desk reference guide on the next generation of television news professionals.

**Who Should List?** Broadcasting and Journalism students, television interns, radio and print journalists looking to break into TV.

**Why Should I List?** To help you get your first job in television.

**Who's Behind It?** Don Fitzpatrick Associates, the nation's largest recruiter of on-air talent and managers.

News Names — President Maggie Cooper is a former correspondent for ABC's Home Show and reporter for KABC-TV, Los Angeles.

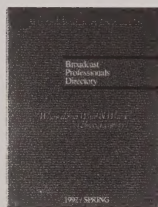
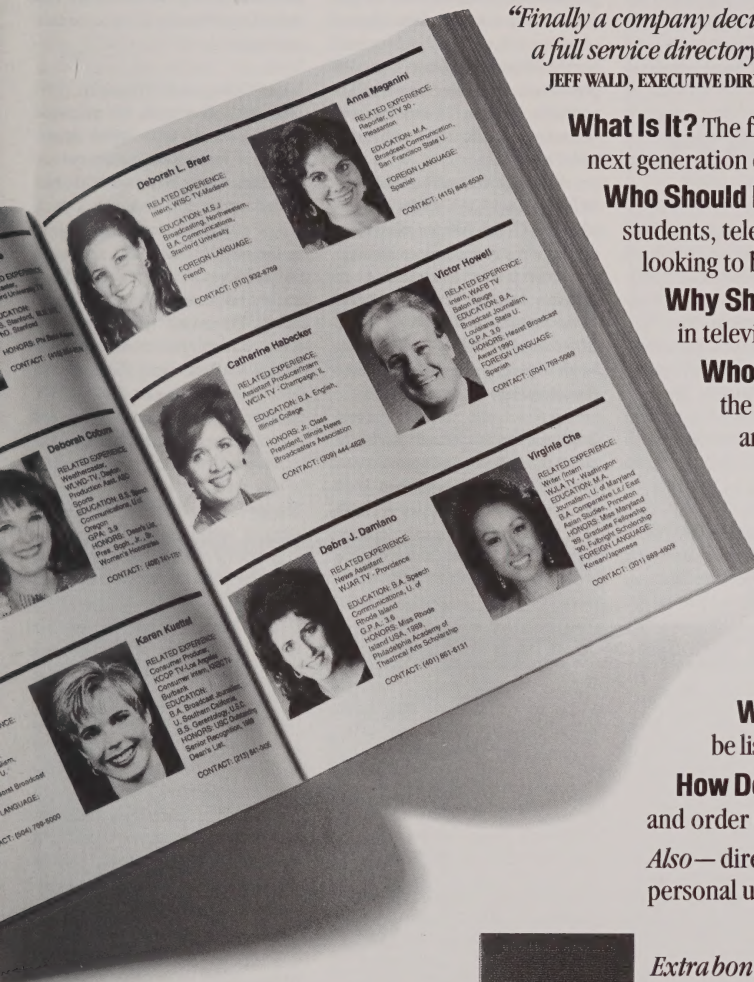
**Who Gets It?** Distributed free to network executives and news directors nationwide.

**What Does It Cost?** \$75 per year to be listed, \$25 for your copy of the directory.

**How Do I Get In?** Call for an application and order form today! **800-989-NEWS (6397)**

Also — directory listing reprints available for your personal use!

*Extra bonus!* Respond by December 12 and get double exposure — early birds will be included in both the Broadcast Professionals Directory and Broadcast Professionals Directory II!



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**The Broadcast Professionals Directory People**

Broadcast Professionals Directory II  
900 North Point, Suite D-404  
San Francisco, CA 94109  
**800-989-NEWS (6397)**



**Journalism Sugar Daddies?** One of the overlooked ripples in the William Kennedy Smith rape trial, which concluded with a not-guilty verdict in December, was the fact that a key witness had been paid \$40,000 for her story by the syndicated TV tabloid show *A Current Affair*. Such practices—paying witnesses or acquaintances of public figures in the spotlight for their stories—are not uncommon these days, but "check-book journalism" brings up questions of ethics and fair play in the business.

"Is there a substantive difference between paying \$150 for a limo drive or \$40,000 for an interview?" asked David Bartlett, president of the Radio-Television News Directors Association (RTNDA). "Yes, about \$39,850. But does that constitute an ethical difference? I'm not sure I'm prepared to make that call." (Source: *Broadcasting*)

**EBStimated Changes:** The FCC's current focus on the updating of an aging and possibly ineffective Emergency Broadcast System (EBS) has all eyes looking toward the potential

digital answer. A series of FCC workshops targeting the flaws of the system will almost certainly mean a change to digital transmission of the signal in addition to or in lieu of the current two-tone, in-band warning. What kind of digital system (in-band or subcarrier technology) remains to be seen. The ongoing FCC Notice of Inquiry could mean new rulings on minimum system requirements within the next year. (Source: *Broadcasting*)

**More Rule Revamping:** The FCC plans to do away with its 1985 "hard look" policy, which immediately dismissed any FM application with minor errors or omissions. The FCC will go back to its old policy of allowing applicants the opportunity to correct such small mistakes. The reason? Applications are down from more than 2,100 in 1988 to an estimated 450 in 1991. (Source: *Radio Business Report*)

**Compression Depression:** Telecommunications Inc. President John Malone, speaking at the Western Cable Show in late November, an-

nounced that digital cable compression may be on the way sooner than industry reps had believed possible, ruining the holiday cheer of some programmers who may not be prepared for the tremendous channel capacity the new technology will herald. Malone predicted that compression to the viewer home will be available in 18 to 24 months, with large-scale availability within two and a half years.

Among those listening to Malone: MTV Network's Executive V.P., Marshall Cohen, whose cable channel has already announced its intentions to expand to three cable channels this year. "When John Malone makes predictions about various time-tables in our industry," said Cohen, "a lot of people take note." (Source: *Broadcasting*)

**Taking a Stand:** WLUP-AM (Chicago) threw down an unprecedented gauntlet in December when it announced its refusal to pay a \$6,000 FCC penalty for allegedly indecent programming. "None of the material broadcast is indecent," WLUP contends. In order to carry out its pen-

alty, the FCC must now press the Justice Department to sue WLUP's parent company, Evergreen Media, in federal court. An FCC official promised that the Commission would indeed seek the suit. (Source: *Broadcasting*)

**Live Long and Prosper:** USA Network's deal with the proposed Sci-Fi Channel may speed up the debut of that much-lauded but as-yet-unseen new cable network. Negotiations are still underway, which would give USA a controlling stake in the new channel. The estimated \$80 million to \$100 million USA is said to be planning on sinking into Sci-Fi will mainly go for programming, which will include priority access to Paramount Pictures' and MCA/Universal's vast film and TV libraries (the *Star Trek* series and films, for example). (Source: *Multichannel News*)

**Happy Anniversary...** to the creators of such familiar slogans as *A Mind is a Terrible Thing to Waste*, *Keep America Beautiful*, *Buckle Up* and *Friends Don't Let Friends Drive Drunk* (not to mention lovable firefighter Smokey Bear). The non-profit Ad Council, a staple of college station PSAs, went into business 50 years ago, in January of 1942. The joint venture between numerous ad agencies, national advertisers and the media has donated a whopping \$18 billion in time, talent and donations to worthy human-interest causes (and radio and TV accounts for 85 percent of that figure). (Source: *Broadcasting*)

**Station Admonished For DeeJay Hoax:** After more than a year of controversy, the FCC officially reprimanded KROQ-FM (Los Angeles) for the Summer 1990 on-air hoax involving radio personalities at the station who staged a "confession" by a man who allegedly had murdered his girlfriend. Though the FCC's statement on the incident blamed the hoax on the deejays involved, it also took the position that KROQ was at fault because "the event took place at the station, and the licensee ultimately was responsible for the fact that this hoax ... was in fact broadcast."

## Conferences & Events

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

### FEBRUARY

**7-8:** NACB Midwestern Regional Conference. Indiana University, Bloomington, IN. Call NACB 401/863-2225.

**13-15:** Gavin Seminar. San Francisco, CA. 415/495-1990.

17-21: Image World Dallas (formerly called the North American TV Institute conference). Dallas, TX. 914/328-9157.

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

26-28: Texas Cable Show. San Antonio, TX. 512/474-2082.

**28-March 1:** IBS National Conference. New York, NY. Jeff Tellis: 914/565-6710.

### MARCH

4-7: 23rd Annual Country Radio Seminar. Opryland Hotel, Nashville, TN. Includes the Music Industry Professional Seminar (MIPS). Country Radio Broadcasters: 615/327-4487 or -4488.

11-15: South by Southwest (SXSW). Austin, TX. Southern music and media conference. 512/467-7979.

15-20: Annual National Press Photographers Association. TV News Video Workshop. Student discount. University of Oklahoma, Norman, OK. 800/289-6772 or 919/383-7246.

**20-22:** NACB Western Conference and U Festival. USC campus, Los Angeles, CA. 401/863-2225.

24-28: Annual Winter Music Conference. Miami, FL. Broadcast and club DJs. Lou Possenti: 305/563-4444.

**25-28:** National Broadcasting Society/Alpha Epsilon Rho National Convention. Washington, DC. 803/777-3324 or 412/357-3210.

### APRIL

**4:** NACB Mid-Atlantic Regional Conference. Luzerne Comm. College, Nanticoke, PA. 401/863-2225.

**TBA:** NACB Southern Regional Conference. Middle Tenn. St. U., Murfreesboro, TN. 401/863-2225.

5-7: Cable TV Advertising Bureau Annual Conference. New York, NY.

**12-16:** Nat'l. Assoc. of Broadcasters Annual Convention. Las Vegas, NV.

**17-18:** Black College Radio Annual Conference. Atlanta, GA. Lo Jelks: 404/523-6136.

22-25: National Association of Hispanic Journalists Conference. Albuquerque, NM. 202/662-7145.

29-May 2: Native American Journalists Assoc. Conference. Green Bay, WI. Laveme Sheppard: 303/492-7397.



Mel Karmazin, president of KROQ's parent company, Infinity Broadcasting, noted that the extent of the controversy over the incident has been a learning experience for members of the broadcast profession. "It has made the industry more sensitive to the subject," he noted. "Not only will (the responsible individuals) not do this sort of thing again; deejays in general won't do it, because they have seen what can happen if they do." (Source: *Broadcasting*)

**Negative Attitude:** While college radio programmers have eaten up the scathing wit of the latest Negativland release U2, the response from the band U2 and their Island Records label has been less than positive. In fact, after a threatened lawsuit for deceptive packaging and copyright infringement, Island and their publisher, Warner Chappell Music, and Negativland's label SST have moved toward out-of-court settlement.

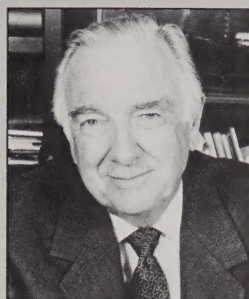
SST's penalty? All parties who received copies of the release, including stations and record outlets, are to be notified by SST to return the copies or face legal action. All copies, plus the remaining un-distributed copies, must be forwarded by SST to Island for destruction, along with all mechanical parts used in the production of the release. Furthermore, all copyrights in the recordings are to be transferred to Island and Warner Chappell, and SST must pay them \$25,000, plus half of the wholesale proceeds from sold copies of the record.

A statement issued by Negativland suggests that the penalties and legal fees will set them back about \$70,000, but SST notes that "the ink is not yet dry" on the subject.

By the way, SST will have a new Negativland EP on the way this month, apparently titled *Guns* (prudence would suggest that the rest of the title will not be *& Roses*). (Source: *CMJ New Music Report*)

# 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.*



## Walter Cronkite

When searching for a single individual who best embodies the values and principles of broadcast journalism, Walter Cronkite is likely among the top two or three candidates.

During Cronkite's decades of service to the broadcasting industry, he has achieved, filled and been awarded practically every title, position and honor associated with the media—far too many accomplishments to enumerate in one brief biography!

Among the volumes of praise Cronkite has received, journalists worldwide agree that Cronkite combines the integrity and objectivity of a reporter/anchor with the personal concern of a close confidante, establishing "a remarkable trust and admiration in his audience." Perhaps his greatest achievement has been building and almost single-handedly sustaining the integrity of network newscasts, never discarding his concern for keeping the news straight. As Cronkite himself stressed four years ago during his Keynote Address at NACB's First National Conference of College Broadcasters, "Responsibility in broadcasting must always be our first consideration."

Cronkite's special support and enthusiasm for student-run broadcast operations and broadcast education in general have won him much praise from today's generations of young people who do not remember those *CBS Evening Newscasts* which closed with the immortal words, "And that's the way it is." According to Cronkite, "in the college years, there can be no substitute for the experience outside the classroom environment... there is no discipline any

greater than knowing that the words you write, and the ones you speak, are going out there into the great big void to be heard by people of all persuasions and all walks of life..."

Cronkite's 31-year commitment to CBS has provided him with a multitude of journalistic opportunities, not the least of which was serving as anchor and managing editor of the *CBS Evening News* for 19 years. Today, as a CBS Special Correspondent, Cronkite continues to travel the globe, participating in and covering the most newsworthy events of our time. A sampling of his assignments reads like a synopsis of American and world history: interviews with most major heads of state and all U.S. presidents since Truman, and coverage of all aspects of the American political scene since 1952: the Vietnam war; the assassinations and funerals of President John F. Kennedy, Martin Luther King, Jr., and Sen. Robert F. Kennedy; Watergate; America's Bicentennial celebration; the siege of the American embassy in Iran and the hostage crisis which followed, and the assassination of Egyptian President Anwar el-Sadat.

Most recently, Cronkite has helmed the TV news magazine *Walter Cronkite At Large*, which won two awards in 1988: an Emmy for "Outstanding Achievement in a Documentary," and the Overseas Press Club's Edward R. Murrow Award for "Outstanding Documentary." Cronkite, who remains one of NACB's most enthusiastic supporters and an original member of the Advisory Board, resides with his wife Betsy in New York City.

## FCC Authorizations

### New Broadcast Stations:

#### Channel 9

University of Alaska  
Anchorage, AK

#### Channel 9 (LPTV)

University of Texas at Austin  
Austin, TX

#### KEDM

Northeast Louisiana University  
Monroe, LA

#### KLDN

Louisiana State University of Texas  
Lufkin, TX

#### KSFR

Santa Fe Community College  
Santa Fe, NM

#### KXJZ

California State University  
Sacramento, CA

#### WJAB

Alabama A&M University  
Huntsville, AL

#### WJAZ

Temple University  
Summerdale, PA

#### WXLH-FM

St. Lawrence University  
Blue Mountain Lake, NY

#### 88.3 FM

Toccoa Falls College  
Belvedere, SC

#### 88.9 FM

State University of New York  
Oswego, NY

#### 90.3 FM

Southern Illinois University  
Olney, IL

### Broadcast Stations On-Air As Of 12/9/91 (Source: *Broadcasting*):

FM Educational - 1,497 • Other FM - 4,539 • AM - 4,988

UHF Educational TV - 233 • VHF Educational TV - 124

UHF Commercial TV - 575 • VHF Commercial TV - 556 • UHF LPTV - 738

VHF LPTV - 230 • FM Translators - 1,878

UHF Translators - 2,338 • VHF Translators - 2,701

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



# Fourth Annual Conference A Success!

The Fourth Annual National Conference of College Broadcasters, held Nov. 22-24 on the Brown University campus in Providence, R.I., was a tremendous success! Despite the nation's current financial crunch--and drenching rainshowers that refused to go away all weekend--student attendance leaped 20 percent beyond last year's numbers, with more than 550 of you making the haul for three days of exciting, inspiring sessions and celebrations.

Highlights of the conference were numerous! The moving, thought-provoking Keynote Address Friday night by performance artist Laurie Anderson (who performed as well as spoke) kicked off the weekend. Anderson, whose speech targeted popular culture, the Gulf War media blitz and television, follows in the footsteps of previous NACB Keynoters Walter Cronkite, Ted Turner and Quincy Jones. A transcription of her speech will appear in the next issue of *College Broadcaster*.

Saturday was dominated by the numerous seminars and panel sessions that cornerstone the annual conference, with topics ranging from *Responsible Journalism* and *Media and the Vote to Community*



*Affairs, Creative Cable Programming, Radio Theater and Experimental Video.* The dozens of speakers included industry leaders such as Jill Slavin, President of Women in Cable; Rory O'Connor, President of Globalvision; Elaine Schock, founder of Schock Ink; Bob Guccione, Jr., founder/Editor of *SPIN* magazine; Geoffrey Darby, Senior V.P. at Nickelodeon; Mark Kozaki, Program Evaluation Manager at Discovery; media consultant Anne Edwards, and media talent agent Richard Leibner.

Students also had the opportunity to check out the latest equipment and services available to the broadcast industry at the NACB Trade Show, where business representatives demonstrated their wares and gave out samples, brochures and more.

Judy McGrath, MTV's Creative Director, delivered the Saturday Luncheon Address, speaking about the vast leaps that entertainment and the media are taking in the '90s and

screening highlights from the music network's 10th Anniversary Special (R.E.M. in concert, a history-of-rap video) which aired on ABC-TV.

Student broadcasters gathered Saturday night in eager anticipation of *The Interep Radio Store National College Radio Awards* and the MTV-sponsored *National College TV Programming Awards*, which honored outstanding student radio and TV works in a number of categories.

The radio awards ceremony was hosted by NACB Executive Director Glenn Gutmacher, who introduced presenters Deborah Kuryak (McGavren Guild Radio, The Interep Radio Store), Erica Farber Viola (Executive V.P., Interep), Vic Michaels (radio personality, WPRO-FM, Providence) and Oedipus (Program Director, WBCN-FM, Boston). The top winner of the night was the University of Kansas' KJHK-FM, which swept away five first- and second-place awards including #1 Station of the Year and #1 Station Manager of the Year (Tricia Kensinger), as well as NACB's own presentation for Faculty Advisor of the Year, awarded to KJHK's Tim Mensendiek.

The television programming awards presentation was hosted by NACB Network Director Jeff Southard. Awards presenters Beth Kurto (Associate Editor, CVC Report), Dave Kluft (independent producer) and Karen Bryant (MTV Veejay) introduced humorous clips from each category finalist and announced the winners. Taking home top prizes were representatives of Ithaca College's (NY) ICTV, including the awards for Best Drama Series (the soap *Semesters*), Best Educational Series (*Kids' Korner*) and Best Experimental Series (*Edge*).

Winners and finalists alike hit the town of



Photos clockwise from top: Station Manager of the Year winner Tricia Kensinger (KJHK-FM) mugged for the cameras with presenter Oedipus; At the trade show, CNN's Linda Fleisher (center) explained to students the benefits of her business; WRHU Faculty Advisor Sue Zizza (second from right), noted New York playwright and radio dramatist George Zarr (far left) and the talented Hofstra University (NY) Radio Theater Players performed live radio theater before a packed room; SPIN's Bob Guccione, Jr. (left), and fellow speaker Patrick Lippert of *Rock the Vote!* urged student broadcasters to get involved on the *Media and the Vote* panel. Top photo by JoAnn Forgit, other photos by Gene Forgit.



stayed. *Hub City Spoke* Repairman and *Radio Theater* panelist Sean Carolan and his band of cronies stormed Club Babyhead along with NACB's own Association Director JoAnn Forgit. MTV's Karen Bryant, a Brown University graduate, danced the night away there as well.

Sunday gave students an opportunity to chat over breakfast and elect NACB's new Board of Directors (see p. 3). Another round of seminars and panels followed, along with the *Trans-Atlantic Conference* Call between students attendees from across America and those joining us via phone-hookup from Czechoslovakia, where a fledgling college radio industry is just beginning to spread its wings. The call was sponsored by *The New York Times* and coordinated by NACB and Bob Horvitz of the Center for Independent Journalism in Czechoslovakia. Despite some minor technical problems, the event was a success, and NACB hopes to expand the call for future conferences, perhaps adding student broadcasters from other European nations and ultimately connecting participants via teleconference.

Before long, folks were saying their goodbyes and starting the long trek for home... and the rain let up about an hour after the closing ceremony! NACB truly hopes that everyone in attendance found the weekend to be a solid learning experience and a great break from the school routine. If you have questions or comments (constructive criticism on ways to improve our conferences in the future is also welcome!) please address correspondence to: NACB Conferences, 71 George St., Providence, RI 02906.



## Regional Conferences

The NACB Midwest Regional Conference is scheduled for Feb. 7-8 at Indiana U. (Bloomington, IN); the Western Conference (featuring U Festival--watch your mail for news!) is slated for March 20-22 at the University of Southern California (Los Angeles), and the Mid-Atlantic Regional will be held April 4 at Luzerne Community College (Nanticoke, PA). The Southern Regional Conference is slated for late April at Middle Tennessee State University (Murfreesboro, TN). If you would like more info on a conference near you (or on helping to sponsor one in the future) call JoAnn Forgit at 401/863-2225!



The following are the award winners honored at the National Conference ceremony with more than \$10,000 in cash prizes!

## The Interep Radio Store National College Radio Awards

### Best Programming

1st Place: KJHK, University of Kansas  
2nd Place: KDLX, Northwest Missouri State U.  
3rd Place: WSOU, Seton Hall University (NJ)

### Best Promotions/Marketing

1st Place: KSJS, San Jose State U. (CA)  
2nd Place: KJHK, University of Kansas  
3rd Place: 106 VIC, Ithaca College (NY)

### Best Community Service

1st Place: KJHK, University of Kansas  
2nd Place: WRHU, Hofstra University (NY)  
3rd Place: KDLX, Northwest Missouri State U.

### Best Management/Operations

1st Place: KQAL, Winona State University (MN)  
2nd Place: KSJS, San Jose State U.  
3rd Place: KWCR, Weber State University (UT)

### Promotions Director of the Year

1st Place: Peter Nyberg, KSJS, San Jose State U.  
2nd Place: Joe Taylor, WICB, Ithaca College  
3rd Place: Kurt Sempf, KDLX, NW Mo. State

### Program Director of the Year

1st Place: Craig Carmichael, KDLX, NW Mo. State  
2nd Place: Jeannine Parshall, KSJS, San Jose State U.  
3rd Place: Dean Beckman, KQAL, Winona State U.

### Station Manager of the Year

1st Place: Tricia Kensinger, KJHK, U. of Kansas

2nd Place: Pol van Rhee, KSJS, San Jose State U.  
3rd Place: Jeff Greunke/Kurt Sempf, KDLX

### College Radio Station of the Year

1st Place: KJHK, University of Kansas  
2nd Place: WMUL, Marshall University (WV)  
3rd Place: KDLX, Northwest Missouri State U.

## The National College TV Programming Awards, Sponsored By MTV

### Best Comedy Series

1st Place: Live at Eight, Washington State U.  
2nd Place: The Show, Michigan State U.

### Best Drama Work

1st Place: The Yellow Wallpaper, San Francisco State  
2nd Place: An Early October, Pennsylvania State U.

### Best Drama Series

1st Place: Semesters, Ithaca College  
2nd Place: Behind the Screen, Columbia College

### Best Documentary Work

1st Place: Labor at the Crossroads, Hunter College  
2nd Place: Where Will Our Garbage Go?, Hofstra U.

### Best Educational Series

1st Place: Kid's Korner, Ithaca College  
2nd Place: Kid's Power, Fort Valley State College

### Best Experimental Work

1st Place: We Got To Do What We Got To Do, Temple  
2nd Place: Body Talk, Asbury College

### Best Experimental Series

1st Place: Edge, Ithaca College  
2nd Place: Cyberia, George Washington U.

### Best Music Work

1st Place: Rap Perspectives, Hunter College  
2nd Place: Colours of the Day, Indiana U. of Penn.

### Best Music Series

1st Place: Video Underground, Washington State U.  
2nd Place: Radio in Motion, Northern Arizona U.

### Best News & Public Affairs Work

1st Place: Journeys to New York, New York U.  
2nd Place: Breaking the Barrier, New York U.

### Best News & Public Affairs Series

1st Place: 600 South, Columbia College  
2nd Place: Studio One, U. of North Dakota

### Best Special Event Series

1st Place: The War in the Gulf, Emerson College  
2nd Place: Bomber's Football, Ithaca College

Once again, NACB wishes to congratulate all the entrants, finalists and winners in this year's radio and television awards program. The judging was extremely tough, because all of you are doing stellar work in your mediums!

We would also like to thank the folks at The Interep Radio Store and MTV for their invaluable contributions in making the awards possible, as well as our Blue Ribbon judges and various assistants who helped put the contest and the awards ceremony together!

Start planning now for next year's radio and television competitions! The rules will be tougher, the entries are sure to be more numerous and we're even going to give our winner a brand new car (okay, that last part isn't true).

Remember, you're all winners in NACB's eyes! If you would like more information on the contest, our sponsors or NACB conferences, please call 401/863-2225.

## The Day-Long Student Festival of Film, Video, Television and Animation



### MARCH 21 IN LOS ANGELES, CA

### PART OF NACB'S FOURTH ANNUAL WESTERN CONFERENCE WEEKEND

### Call NACB Festival Coordinators at 401/863-2225 For Details!



## 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.

Editor's Choice • NACB  
Providence, RI • 401/863-2225  
Week of 11/10/91 (Alphabetical Albums)

1. Alex Murzyn, Alex Murzyn, Kamei
2. Better Than Mud (EP), Soul Pit, Soul Pit
3. Blue Lines, Massive Attack, Virgin
4. Self-Titled, Bounce the Ocean, Private
5. Guitar Works/Garoto, Paulo Bellinati, GSP
6. Hotel Luna, Suzanne Ciani, Private Music
7. M Is For Millions, The Millions, Smash
8. Mr. Bad Example, Warren Zevon, Giant
9. Passage in Time, Dead Can Dance, Ryko
10. Planet Drum, Mickey Hart, Rykodisc
11. Snow In June, Northern Pikes, Scotti Bros.
12. True Diversity, True Diversity, TD
13. Vanglorious Law, Queen Mother Rage, Cardiac

KJHK • University of Kansas  
Lawrence, KS • 913/864-4745  
Week of 11/3/91 (Albums)

1. Raise, Swervedriver, A&M
2. Welcome To..., MC 900 Ft Jesus, Nettwerk
3. Nevermind, Nirvana, DGC
4. Trompe Le Monde, Pixies, Elektra/4AD
5. I'm Awake Now (single), Goo Goo Dolls, Metal Blade
6. Happiest, Drunken Boat, First Warning
7. Greatest Hits, James Brown, Polydor
8. BloodSugarSexMagik, Red Hot Chili Peppers, Warner Bros.
9. To Mother, Babes In Toyland, Twin Tone
10. Girlfriend, Matthew Sweet, Zoo
11. Move Any Mountain (single), Shamen, Epic
12. Peel Sessions, Jam, Dutch East India
13. Shrine, Moon Festival, Dragon Street

KULV • University of La Verne  
La Verne, CA • 714/596-1693  
Week of 10/27/91 (Songs)

1. Emotions, Mariah Carey, Columbia
2. Romantic, Karyn White, Warner Bros.
3. Do Anything, Natural Selection, EastWest
4. I Adore Mi Amore, Color Me Badd, Giant
5. Hole Hearted, Extreme, A&M
6. Real, Real, Real, Jesus Jones, SBK
7. Cream, Prince, Warner Bros.
8. It's So Hard To Say Goodbye, Boyz II Men, Motown
9. Enter Sandman, Metallica, Elektra
10. Don't Cry, Guns N' Roses, Geffen
11. Monsters & Angels, Voice/Beehive, London
12. Kiss Them For Me, Siouxsie, Geffen
13. Hey Donnal, Rhythm Syndicate, Impact

WGEV-FM • Geneva College  
Beaver Falls, PA • 412/847-6678  
Week of 11/10/91 (Songs)

1. I Love Rap Music, D.C. Talk, Forefront
2. Destined To Win, ETW/DeGarmo & Key, Forefront
3. Family Reunion, DeGarmo/Key, Forefront
4. Hope Set High, Amy Grant, A&M
5. Take You..., BeBe/CeCe Winans, Capitol
6. Any Day..., Margaret Bell, Warner
7. Solid As Rock, Michael English, Warner
8. For You, Michael W. Smith, Reunion
9. Move, Heather & Kirsten, Arcade
10. Busy Man, Steven Chapman, Sparrow
11. Talk ... Love, Margaret Becker, Sparrow
12. Mr. Bailey's Daughter, Bryan Duncan, Myrrh
13. Benediction, Susan Ashton, Sparrow

WGLT • Illinois State U.  
Normal, IL • 309/438-2255  
Week of 10/27/91 (Jazz/Blues Albums)

1. You Wish, LeeAnn Ledgerwood, Triloka
2. Offbeat of Avenues, Manhattan Transfer, CBS
3. Another Hand, David Sanborn, Elektra
4. Mood Swing, Bob Malach, BlueMoon
5. Natural Selection, Dave Samuels, GRP
6. Unforgettable..., Natalie Cole, Elektra
7. Heroes, Michael Davis, Voss
8. ...Cosmic Hippo, Bela Fleck, Warner
9. Mekotub, Khalil Chahine, Blue Orchid
10. Beneath the Mask, Chick Corea Electric Band, GRP
11. The Promise, Wolfgang Muthspiel, Antilles
12. Back on the Case, Acoustic Alchemy, GRP
13. S Carnavales 4, Alejandro Santos, No. Arts



## 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.*

Augusta, GA -- 20 stations ranked

Station	AQH	Format
WFXA-FM	21.1	Middle of the Road
WBBQ-FM	15.9	Contemporary
WKXC-FM	15.1	Country
WRXR-FM	7.8	Album Rock
WZNY-FM	7.6	Adult Contemporary
WOPW-FM	6.3	Contemporary
WKZK	3.5	Gospel
WLPE-FM	3.0	Public-Religious
WCNA-FM	2.8	Easy Listening
WGAC	1.8	Middle of the Road
WACI*	1.7	Public-Classical
WMITZ-FM	1.3	Adult Contemporary
WJUY-FM	1.2	Soft Adult Contemp.
WABJ	1.0	Simulcast WBBQ-FM
WVDM-FM	0.7	Urban Contemporary

\* Augusta College



Don't just read about the Birch ranking of your fellow college broadcasters--put the proven Birch/Scarborough Research findings to work for you! For more information, call NACB Association Director JoAnn Forgit now!

Beaumont, TX -- 28 stations ranked

Station	AQH	Format
KHYS-FM	16.8	Urban Contemporary
KAYD-FM	15.4	Contemporary Country
KYKR-FM	8.8	Country
KKMY-FM	8.0	Adult Contemporary
KZZB-FM	7.0	Country
KIOC-FM	6.6	Contemporary
KWIC-FM	5.8	Album Rock
KLVI	4.6	News/Talk/Info
KWIC	4.2	Gospel
KTRH	3.6	News/Talk/Info
KQXY-FM	3.0	Adult Contemporary
KALO	2.8	Rhythm & Blues
KTFM	2.6	Contemporary Christian
KULV-FM*	2.4	Public-Classical
KYKZ-FM	1.8	Contemporary Country

\* Lamar University

Boston, MA -- 41 stations ranked

Station	AQH	Format
WZOU-FM	10.5	Contemporary
WKKX-FM	7.1	Contemporary
WBCN-FM	6.8	Album Rock
WBZ	6.5	(tie 4th) News/Talk/Inf.
WKRO	6.5	(tie 4th) News/Talk/Inf.
WODS-FM	4.3	Oldies
WMJX-FM	4.2	Adult Contemporary
WZLX-FM	4.1	(tie 7th) Classic Rock
WSSH-FM	4.1	(tie 7th) Adult Cont.
WEEI	4.1	(tie 7th) News
WHDH	3.7	News/Talk/Info
WVBF-FM	3.5	Adult Contemporary
WAAF-FM	3.2	Album Rock
WCDI-FM	3.1	New Adult Contemp.
WBUR-FM*	2.8	Public-News/Talk/Info
WBOS-FM	2.1	Soft Adult Contemp.
WFNX-FM	2.0	Album Rock
WROR-FM	1.9	Adult Contemporary
WERS-FM*	0.7	(tie 20th) Public-Div.
WKXS	0.7	(tie 20th) Music of Life

\* Boston U. • Emerson College

Hartford/New Britain/Middletown, CT -- 36 ranked

Station	AQH	Format
WTIC	15.2	Adult Contemporary
WTIC-FM	10.5	Contemporary
WWYZ-FM	7.7	Country
WCCF-FM	6.8	Album Rock
WHCN-FM	6.4	Album Rock
WKSS-FM	6.3	Contemporary
WRCH-FM	5.2	Adult Contemporary
WDRF-FM	4.7	Oldies
WPKT	3.4	Public-Classical
WPOP	3.2	News/Talk/Info
WIOF	3.1	Soft Adult Cont.
WFAN	2.4	Sports
WOTO*	1.5	(15th) Urban Cont.
WEBC-FM*	0.9	(tie 18th) Public-News
WRTT-FM*	0.9	(tie 18th) Public-Div.
WWUL-FM#	0.4	(tie 21st) Public-Div.
WESL-FM@	0.2	(tie 23rd) Public-Div.
WUUS-FM*	0.1	(tie 24th) Public-Div.

\* Weaver High School; # U. of Mass-Amherst;  
@ Trinity College; # U. of Hartford;  
@ Wesleyan College; \* U. of Connecticut

Mobile, AL/MSA -- 27 stations ranked

Station	AQH	Format
WBXL-FM	25.2	Urban Contemporary
WKSI-FM	13.0	Contemporary Country
WABB-FM	10.1	Contemporary
WGXX-FM	9.0	Album Rock
WKRQ-FM	5.7	Adult Contemporary
WKRQ	4.8	News/Talk/Info
WGOK	4.5	Urban Contemporary
WAVH-FM	3.3	(tie 8th) Oldies
WDLT-FM	3.3	(tie 8th) Soft Adult C.
WMEZ-FM	3.3	(tie 8th) Easy Listening
WXBH-FM	1.6	(tie 10th) Country
WMMV-FM	1.6	(tie 10th) Urban Cont.
WBXL	1.2	(tie 11th) Heart & Soul
WJLF-FM	1.2	(tie 11th) Contemp.
WHLI-FM*	0.9	(tie 12th) Public-Class.
WMOB	0.9	(tie 12th) Inspirational

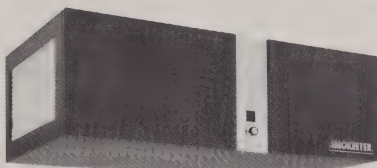
\* Spring Hill College



## Trying To Clear The Air At Your Station?

The majority of college campuses are following the lead of the business world in banning smoking from their buildings, thus creating a definite dilemma for those die-hard smokers putting together tomorrow's TV news program or pulling a grueling overnight DJ shift! Here's one way to work around the problem.

United Air Specialists, Inc. manufactures the Smokeeater® Electrostatic Air Cleaner, a commercial product ideally designed to clean the air at businesses where staffers are forced to work unusual hours in less-than-ideal conditions (sound like any businesses we know?).



*The Smokeeater®*

The Smokeeater can remove up to 95 percent of airborne contaminants, recirculating clean air back into a room. In addition to cigarette smoke, the Smokeeater picks up dust particles which can be particularly damaging

in studios loaded with high-tech audio and video equipment.

The electrostatic process captures tobacco smoke, dust and pollen particles much like a magnet. As the contaminated air is drawn through the unit, the particles are given a positive charge by the ionizer. These charged particles are then deposited on negatively charged collecting plates. The clean air is then recirculated back into the room.

Standard units feature heavy-gauge steel cabinetry, large reusable collection plates, four-way directional louvers and a three-year warranty. Large and small capacity, wall and ceiling mounts, portable and concealed units are available.

Smokeeater Model SE40 will install against a wall or hang from the ceiling. Variable speed controls allow adjustment of airflow.

For more information about the Smokeeater, call 800/551-5401.

## An Unusual PSA Package On Auto Care

Here's a public service campaign with commercial application! Car Care Council offers a package of 24 scripts, in multiple choice quiz format, on the subject of cold weather maintenance. A break after each question provides for insertion of auto parts or service dealers' messages (if

applicable under FCC regulations). Answers are brief and in easy-to-understand layman's terms.

The series is suitable for sponsorship by tire stores, auto dealers, insurance agencies or others related to automotive ownership.

Car Care Council, a non-profit education foundation, provides authoritative, generic information to the news media. Its PSA kit, with scripts produced in double-spaced, jumbo type for easy reading, is offered for \$10, including postage and handling.

For further information, including a sample script, write the Car Care Council, Department W-91, One Grand Lake Drive, Port Clinton, OH 43452.

**Join  
NACB Now!  
401/863-2225**

## User Review

# The Newtek Video Toaster

By Stephen Golden and Kirk Marcolina

Claiming to "put the power to produce network quality television on your desktop," the Newtek Video Toaster for the Amiga is an affordable tool for any college TV station.

The Video Toaster is software that replaces your switcher and character generator. It features a four-input production switcher, numerous digital effects, 3D animation, frame-saving abilities, a character generator, Chroma FX and more.

The switcher is a mouse-driven tool, easy enough for a beginner to use. It operates on three levels, including two video outputs and an overlay feature. Each level takes input from the four production inputs (live cameras and video playback facilities), as well as two frame buffers which can hold any saved frames. The Preview and Program outputs operate the same as they would on an ordinary switcher, allowing the director to see both the shot being used

and the image he will switch to. The overlay feature is for titles or for the luma-key feature which mixes images based on lighting rather than color, as Chroma-key would. When switching between inputs, the director can choose between hundreds of flips, spins, slides, zooms and fades.

The character generator included with the package features more than 30 fonts, 16.8 million colors and 35ns resolution. It easily integrates with the switcher for titles over colored backgrounds or the input picture. The background color spreads have been acclaimed throughout our station. However, the character generator has its faults and may well be the weakest part of the Toaster. The main problem is that the character generator is not mouse-driven. The sudden change from the switcher's ease to the generator's use of function keys can be frustrating. The fonts provided are incompatible with other Amiga fonts,

making outside software hard to interface with. The text also takes too long to load. When loading a page, you lose control of the switcher for two to five crucial seconds.

Don't be turned off too quickly. Many of the Toaster's features outweigh these few problems. The Chroma FX feature brings the special effects magic of the movies into your studio. With the ability to solarize, filter colors, or to invert to color negatives, your science fiction show will lift off to new heights. You can nuke boring guests, add zebra stripes to dull sets and transport your friends (and enemies) to locations far removed from your studios.

The Video Toaster comes with Toaster Paint, a program that contains 11 drawing modes to design graphics that will spice up your programs. You can load a picture from a video input and touch it up using the "magnify" mode. You can also com-

bine two or more frames to design an overlay title that fits your image.

The Toaster has a 3D graphics animation feature. You can take advantage of ray-tracing for adding shadows and environment mapping. But before you start plotting a Simpsons rip-off, realize that the memory is limited to eight frames.

The Newtek Video Toaster gives college TV a world of possibilities. Initial training takes time, but even limited knowledge will allow you to operate certain functions. The programming at our station has achieved a new, professional look. And best of all, the Toaster is perfect for the most limited college budget. It helps make programs that look great but don't take a lifetime to create.

Mr. Golden is a producer and Public Relations Director for University Television (UTV, U. of Pennsylvania). Mr. Marcolina is UTV's station manager.



# Minimum Operations and Community Service to the Max!

## Minimum Operations Schedules

**Q:** *Our non-commercial FM station currently broadcasts about five hours each day, excluding Sundays. Is our broadcast schedule in compliance with the FCC Rules?*

**A:** Unless your school is currently in recess, your operations do not comply with the FCC Rules. Section 73.561 of the FCC Rules require all NCFMs to operate at least 36 hours each week, consisting of at least five hours of operation per day on at least six days of the week. While your station operations meet the minimum five-hour-per-day requirement, your overall schedule falls short of the 36-hour minimum. Therefore, if you increase your operations to six hours per day, Monday through Saturday, you will be in compliance with Section 73.561.

Please remember, however, that stations licensed to educational institutions are *not* required to operate on Saturdays or Sundays, or to observe the 36-hour minimum operating requirement during those days designated on the official school calendar as vacation or recess periods.

**Q:** *What are the long-term consequences of an NCFM not complying with a 36-hour minimum weekly operating schedule?*

**A:** Since every broadcast station licensed by the FCC is required to operate in the public interest, any time a broadcaster (commercial or non-commercial) fails to comply with relevant FCC rules, there is the pos-

sibility that the FCC will impose a forfeiture penalty. Recently, the FCC released a list of possible rules violations and the associated fines that might be imposed. Although the list did not specifically mention what fine may be imposed for failing to meet the minimum operating schedule, such a rules violation might fall under the "miscellaneous violations" category, which carries a \$1,250 penalty.

In addition to a monetary forfeiture, there is also the possibility that a station's license renewal could be challenged. The challenger might argue that the station has failed to meet its public interest obligations by not operating the minimum number of hours. As a result, two things could occur: 1) the FCC revokes the station license and awards it to the challenger, or 2) the FCC requires both parties to enter into a time-share arrangement so they can both operate on the frequency.

*Editor's Note: NACB's complete roster of FCC fines is now available! If it isn't a part of your Station Handbook already, call 401/863-2225 to request a copy.*

## Issues-Program Obligations

**Q:** *Has the FCC established any minimum standards with respect to the broadcast of programs responsive to community issues and concerns?*

**A:** The FCC leaves it up to each broadcaster to determine which issues are of concern to its listening

community, and how best to air programs that are responsive to such interests.

As a rule of thumb, we recommend that each station broadcast at least six to 10 hours of responsive programming each quarter. These programs may be in the form of a "round-table discussion" of community leaders, a special news documentary or a call-in talk show.

Regular newscasts should not be included in calculating the number of hours of responsive programming. And remember that you should compile a quarterly list of issues and a summary of the programs that were broadcast in response to such issues. Such an "issues-program" list is required to be placed in your station's public inspection file.

**Q:** *Do PSAs count toward fulfilling our issues-program obligations? And can someone or some organization force us to broadcast their PSAs?*

**A:** The broadcast of PSAs definitely counts toward the fulfillment of your station's issues-program obligation. However, PSAs should not be listed as the majority of the responsive programming aired by the station. For example, of the six to 10 hours of responsive programming that should be aired each quarter, only about one hour should be credited for PSAs, regardless of the actual amount of time devoted to PSAs.

As for the second part of your question, please be advised that no one can force you to broadcast a

## By Cary Tepper

PSA. Again, the FCC leaves it up to the good-faith discretion of each broadcaster as to what should and should not be aired.

However, make sure you treat as equals *all* segments of your listening community. If you exclude the broadcast of a PSA from one religious organization while permitting the broadcast of PSAs from other religious denominations, the station could get into trouble for such disparate treatment.

Also, document on paper why you choose to exclude a certain PSA, so that you can later defend that position if necessary.

*Mr. Tepper is a communications attorney for the firm of Putbrese, 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. Even questions we cannot print in the column will be answered. Mail questions to: NACB Legal Column, 71 George St., Providence, RI 02906.*

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

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# Pump Up the Volume

## How To Crank A Signal... Without Waiting For The Feds

### Unlicensed FM On Campus

**Q:** *What is Part 15 of the FCC Rules? Someone told me that we could build an unlicensed campus FM station under these rules.*

A: Part 15 deals with unlicensed Radio Frequency Devices. Most receivers and computers carry labels stating that signals radiated by these devices are of insufficient strength to interfere with licensed or government facilities. Section 15.209 does provide for very low power FM broadcasts in the 88-108 MHz band. The transmitted signal level can't exceed 150 microvolts per meter (150 uV/m) when measured 10 feet from the transmitter. For broadcasting, the FCC defines a signal level of 34 dBu (50 uV/m) as the extent of the usable signal in rural areas. Based on standard formulas, a transmitter radiating 250 uV/m at 10 feet will have a 50 uV/m signal level at 50 feet.

Practical, unlicensed FM stations can be built for campus use. The systems must be adjusted and measured on site to meet Part 15 standards utilizing FCC-approved equipment and methods. These systems should only be considered where a 100-watt FM station is not possible due to limited service area and complex system design requirements.

### Improving Signal Strength

**Q:** *Our station wishes to improve its coverage, listenability and signal strength. What can we do right now which would not require FCC review and approval?*

A: Depending on your specific technical facilities, there are a number of ways in which a station can improve its signal strength:

1. A number of stations employ transmitting antennas which have horizontal-only polarization. Horizontal polarization refers to the plans in which the signal is transmitted referenced to the earth. Horizontal-only antennas are like a television receiving antenna which has its elements parallel to the surface of the earth. To receive the strongest signal, the transmitting and receiving antennas must be in the same plane.

- When you think of the typical FM receiving antenna (whip antenna on a car or telescoping antenna on a portable or boombox) you think of a vertically polarized antenna. This is a real problem because the vertically polarized antenna intercepts very little of the horizontally polarized signal which you are transmitting.

- The solution to this problem is relatively easy. Modern antennas are circularly polarized. Circular polarization is just what the name implies—essentially equal signal is transmitted in all polarizations so no matter how the receive antenna is oriented it will pick up as much as possible.

- How effective a signal improvement can be had? An increase in signal equivalent of up to a 10 times power increase can be seen on nearby, vertical only, receive antennas.

- How do we go about ordering the antenna? To obtain the correct radiated power you need to buy

double the number of bays for a circularly polarized antenna. When ordering you must specify your operating frequency, tower mounting data, antenna input power, effective radiated power and desired input connector type.

- The new antenna must be mounted with its radiation center at the same level on the supporting structure (plus or minus 2 meters) as the radiation center of the original antenna. FCC form 302 must be filed with the FCC in Washington, D.C. within ten days of the date that you commence operation with the new antenna. This procedure applies to stations licensed for non-directional operation.

2. Although FM antennas are described as omnidirectional (radiating the same power in all directions) they are not. The supporting structure affects the signal with larger structures having the greatest effect. For example, a typical FM antenna mounted on the easterly leg of a 24" face tower would radiate 2 kilowatts to the east and 0.5 kilowatts to the west when licensed for a 1.0 kilowatt operation. The same antenna mounted to a 7' face tower could radiate 4 kilowatts in some directions and have nulls in other directions where only a few hundred watts are being radiated. If you are experiencing coverage losses in some directions which are not caused by terrain obstructions, get together with the antenna manufacturer and/or your consulting engineer to solve these problems.

3. Have you noticed that your station does not sound as loud as other stations on the dial in your community? You probably thought that this was caused by your comparatively low power level. In FM this is not true. Loudness is related to modulation density and is relatively

### By Laura Mizrahi

unaffected by your transmitter power. Two areas of your system should be looked into. First, a modern state-of-the-art audio processor will give you maximum loudness. The best and most manageable systems integrate a multiband audio processor (compressor/expander), limiter and stereo generator in one unit. Second, purchase a new state-of-the-art modulation monitor which will be connected direct to the transmitter. The newest monitors allow greater modulation levels by virtue of their improved peak measuring circuitry. To achieve maximum modulation, it is imperative that the modulation monitor be located at the transmitter and not connected to an off-air antenna. Off-air readings are distorted by multipath signals.

4. Finally, run your station with the highest professional standards. Conduct periodic audio distortion and frequency response checks, keep cart heads properly cleaned and aligned, replace worn out carts and styli and properly maintain the transmitter power output. Operators must ride gain properly to prevent distortion or dropping of the audio level so low that the audio processing equipment is no longer operating at its maximum.

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

IF YOUR STATION IS STRUGGLING... THEN YOU'RE NOT READING

college  
**BROADCASTER**  
The Magazine of the National Association of College Broadcasters



# Why "New Age"?

## Call It What You Like... It's Music Worth Programming

*In this ongoing series, College Broadcaster will ask industry pros, artists and creators for their perspectives on broadcasting and related issues pertinent to them and to you. If you have questions you'd like to see put to members of the radio or TV industry, write to us!*

One of the attributes that distinguishes humans from other creatures is the ability to conceptualize. This allows us to organize experience by labeling and grouping things—as Plato noticed more than two millennia ago.

I had been writing and recording my music for many years before the "concept" of New Age was formulated. My immediate experience of the impact of this was that there was now a place for my records in the stores: New Age. Prior to this, I was as likely to turn up in classical or jazz, electronic or female vocals (my picture was on the cover, I was female, so the concept was that I must sing. What else do women do?)

Personally, I was relieved. If my records had a place in the store, people who came looking for them would be able to find them. And then, of course,

there was also the possibility that people looking for "New Age music" might bump into my albums.

Then the controversy started. What is New Age music? No one could agree. Was it mindless meditation ambience, spiritual wallpaper? Was it elevator music? Was it contemporary instrumental jazz? Was it the modern, classical, sophisticated music of our time?

Was it ethnic or world music? Ah... a marketing dilemma. A concept with an identity problem.

In fact, what seemed to be "New Age music" encompassed virtually all contemporary instrumental music and anything else that just didn't fit anywhere else.

A disadvantage or limitation of the human conceptual mind is that in its desire to organize its world, it will put concept between itself and sensual experience—in effect, choosing to "experience" the concept. In the case of New Age music, this meant that either you hated the idea of New Age music—so you didn't have to bother listening to any of it (whatever it might be)—or you loved the idea of New Age music but thought it was being invaded by a lot of imposters (*that's* not New Age!).

Marketing in our contemporary culture is at odds with the proliferation of musical expression that has been made possible by the technical revolution. The fact is, the making of records is no longer controlled by or dependent on the music companies—it's no longer an expensive, mysterious process to capsule music in a recorded medium. Portable DAT players give high-quality location recordings; home studios have a technical quality possibly indistinguish-



By Suzanne Ciani

able from the large, expensive studios. What we've seen is old marketing methods bumping heads with the new diversity in our contemporary musical culture.

It is a dilemma—and human consumers, needing to limit their choices in a world of overwhelming choices, can say "I don't like New Age music" and feel safe from having to make further distinctions. But the truth is, it's *not* all the same, and we end up throwing out the baby with the bathwater.

It is still marketing's job to communicate what is available, but as we've seen, this cannot be done by simply pushing a genre—an avenue must be made for the unique. The alternative is to remain in a conventional market society where there are three kinds of toothpaste, all cars look alike, and all music is on MTV.

The challenge for this new music is to find a unique breakthrough in a culture driven by sameness.

Concept is fine, but you can't eat the menu, as they say.

*Suzanne Ciani is a celebrated New Age artist... er... contemporary instrumentalist whose lives and works in New York, but prefers her old home country of Italy. Her most recent release, Hotel Luna, is reviewed in this issue.*

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## **To Enter**

Air a feature about Schick Super Hoops on your campus TV station, send us an aircheck and you're entered in the **Schick TV Sports Journalism Contest**. You may enter as many different features as you wish. One t-shirt per entry. Entries must be received by April 30, 1992. Be sure to include your name, address, phone number, school and the airdates the piece aired on your station.

**Submit videos to**

**National Media Group**

c/o Journalism Contest

250 W. 57th Street

NY, NY 10107

(212) 307-5300

## **For More Information**

about Schick Super Hoops on your campus, check with your school's intramural sports director. For dates of a nearby Regional Festival, call Super Hoops Headquarters.



# Say Goodbye to the \$35 Fee!

Great news for non-commercial college stations: A blanket waiver is now in effect, exempting broadcasters working exclusively at non-commercial stations from the FCC's \$35 operator's fee!

Imposed in 1990, the one-time fee for the permit (a small yellow card, required for anyone operating transmitter equipment at licensed stations, which had been free until then) discouraged people from entering broadcasting and had impacted colleges particularly hard.

NACB helped lead the effort by filing a petition for reconsideration with the FCC on behalf of college broadcasters nationwide. We also wrote numerous articles on the topic for various trade publications, including a letter to *Broadcasting maga-*

zine and editorials in *College Broadcaster*. In addition, a NACB station survey evaluating the impact of the fee was completed by hundreds of stations.

However, it was a letter in the summer of 1991 from G. Richard Gainey, Ohio University's (Ada, OH) Director of Broadcasting, which got

the ball rolling. Gainey, who serves as faculty advisor to NACB member station WONB-FM, wrote to Congressman Mike Oxley (R-Findlay, OH) to argue that the \$35 fee was too expensive for most college students. Oxley agreed and sponsored the bill amending the FCC budget, which passed the House on Sept. 24, 1991. Realizing that it would likely pass the Senate, the FCC took the hint, instituting the exemption itself.

To be exempted from the fee on all new permits, send the normal FCC Form 753 to: FCC, 1270 Fairfield Rd., Gettysburg, PA 17325-7245. It must be accompanied by a formal letter, signed and dated by the applicant, stating, "The Restricted Radio Telephone Operator Permit being applied for will be used only at a non-commercial educational sta-

tion." The returned permit will specify that it is good *only* at an NCE station (eventually, it is expected that a modified Form 753 will be used).

One sour note: According to the FCC, volunteers who have already paid the fee are *unlikely* to see a refund unless they included a statement along with their permit application (as recommended in the September 1990 *College Broadcaster*) requesting a waiver of the fee as an NCE station broadcaster. In any case, all non-commercial broadcasters seeking refunds should write to Laurel Sentz at the aforementioned FCC address, enclosing a letter of explanation and proof of prior payment.

The non-commercial exemption is now in effect; the fee has been eradicated! If you have further questions about this victory for college broadcasting or about other ways NACB can work for you, please contact us at 401/863-2225. ◀

## Schick Tournament Underway Enter the Super Hoops TV Journalism Contest

The next best thing to making a slam dunk is making the call. If you're an aspiring TV journalist and your dream is to call a Michael Jordan slam dunk in the face of David Robinson, then get out your microphone. The Schick Sports Journalism Contest wants to hear you make the call.

For the ninth consecutive year, Schick Super Hoops, the country's largest intercollegiate sports competition, returns to more than 800 colleges and universities nationwide with a fun, on-campus 3-on-3 basketball tournament and a competitive off-campus tournament for more than 200,000 students. To find out if your school is participating and the site of the nearest Regional Festival, contact your intramural sports director.

This year, the national program embraces college broadcasting by opening to all aspiring television stu-



Sky-Cam! Participants in the Schick Super Hoops College Basketball Tournament go head-to-head in 3-on-3 competition, and Schick wants student TV broadcasters to get involved through televised coverage of the national contest! Photo courtesy Doug Drotman, National Media Group.

dents a TV Sports Journalism Contest. Reporters who cover the Schick Super Hoops event on their campus or at a nearby Regional Festival and air a segment on their college TV station can enter the contest simply by sending an aircheck to Super Hoops headquarters. The most professional and creative segments will win cash prizes from \$50-100! In addition, all entrants will automatically receive Super Hoops' T-shirts, just for participating.

Schick Super Hoops consists of three rounds of competition. First, all

participating schools conduct an on-campus 3-on-3 basketball tournament. Then each winning campus team competes at one of 22 Regional Festivals against winning teams from other schools. From there, the top two male and top two female teams in each region play for the championship at a nearby NBA arena.

Write for more information or send your airchecks to: Journalism Contest, c/o National Media Group, 250 W. 57th St., New York, NY 10107. The deadline for entries is April 30, 1992. ◀

**Do you have station, chapter or industry news that you think belongs in *College Broadcaster*?  
Fax NACB at  
401/863-3700!**



Try These Tips...

# 20 Easy Steps To Better

The perennial college station problem: big goals for the station, but no money to achieve them. Maybe the problem is a lack of solid station fundraising ideas. Here are 20 fundraising ideas successfully implemented by college stations around the country, large and small. Though the ideas are mostly culled from college radio, TV stations should also find many of them adaptable to their situations.

Remember that a good promotion is often a good fundraiser, and vice-versa. So when you think you are doing a promotion, think about how (with minor modifications) you can make it serve as a fundraiser also. That gives you double-impact for the same amount of effort.

So here we go (in no particular order):



## MUSIC MAGAZINE SUBSCRIPTIONS

The publisher lets you sell them at a significant discount off retail, and your station keeps the difference. Since these publications focus on new music, it's a good match for the audiences of most college radio stations. *SPIN* already has such a deal in place, other magazines—desperate for revenue—will work with you if you ask.

## 2) MOBILE DJ SETUPS

A couple of turntables, danceable music from your record library, a mic and a mixer are all you need to get started. The initial outlay is relatively small, and the payoff is quick. Cable radio station KSCR (University of Southern California, Los Angeles) made its investment back many times over in just the last few years. If you already have such a system, are you marketing it properly? You may be playing campus bashes, but what about off-campus fraternities, local clubs, high school dances, weddings, bar mitzvahs and confirmations? Make your service known (yellow pages, penny shopper publications, local arts newspapers, etc., and over your own airwaves). By slightly undercutting the prevailing competitive rate, you can do well.

## 3) WXXX/KXXX NIGHT AT LOCAL CLUBS

Every nightclub has at least one slow night of the week (usually Monday or Tuesday). Your

station can offer to promote that night as "(Your Call Letters) Night," with special bands (e.g., breaking alternative acts from record labels you have good relations with) or DJ services that you can provide. You make a deal to take admission at the door and the club keeps bar sales income, or vice-versa. This can create new business for the club and yield great promotional benefits for your station.

## 4) VENDOR CO-OP ADVERTISING

Most college stations aren't aware that franchisees or local branches of national/regional store chains (food, auto, carpet, etc.) have dollars for advertising or underwriting that they never spend. It's vendor co-op—where the national office provides from 50%-100% of the cost of advertising at the local level. The spot can be anything the local manager wants, as long as it includes a few key words (e.g., name of products) specified by the national office. That's free advertising money in your market, which may go unspent unless you remind the local store it's available.



## PROGRAM GUIDE

Do you publish a monthly or quarterly program guide? If so, do you sell space in it? It's a great value-added option to induce people to advertise on your station (i.e., something extra when they buy an on-air sponsorship package). Local clubs, restaurants, campus hangouts, etc., will usually carry them free if you ask (nicely). It's a great promotional boost for the station, too (see p. 28).

## 6) DISCOUNT CARDS

More for promotional value than fundraising, those plastic discount cards distributed to students, etc., allow them to get a percentage off all purchases at participating local merchants. Your call letters are prominently listed on the front, with the merchants' names and addresses (or phones) on the back.

## 7) PSA-STYLE SPOTS

You know those "Company X reminds you to give blood...A public service message from Com-

pany X, serving the tri-state area..." messages. They're *paid* PSAs, legal to run on any station.

Companies do the calling to local businesses and send you the scripts to air, and give a percentage of the revenue to your station. Some of these paid PSA placement firms are sleazy, others do it well. But you could also do it yourself. Either way, it's a neat twist on the regular ad package that may turn around a previously-reluctant local merchant. This was very successful for WYBC-FM (Yale University, New Haven, CT) and KSJS-FM (San Jose State U., San Jose, CA).

## 8) POSTCARDS

Print postcards with your call letters and a funky design and convince local merchants to carry them at their cashier counters, selling for 25 to 50 cents each. Record how many cards you gave each merchant, and at the end of a month or semester, collect the money and the remaining cards to insure you're not cheated. This was very successful for KWSB-FM (Western State College, Gunnison, CO).

## 9) FUNDRAISING STAFF REQUIREMENT

Make it a requirement to keep one's air shift that all staff must devote X hours per week to fundraising. That doesn't mean they must sell a certain amount in ads, but they must show they tried. Stand behind your commitment to the importance of fundraising to the survival of the station and your DJs will do more for the station than just DJ. This works well for KSJS-FM (San Jose State U., San Jose, CA).



## SPORTS

This programming is probably the easiest thing to sell. Local merchants love tie-ins to sports promotions and will advertise to be involved. Add a "high school game of the week" to your schedule and watch how much local parents who own businesses will advertise to insure they can hear their children's games!



# Station Fundraising!

*Remember, a good promotion is often a good fundraiser. With minor modifications, you can get double the impact for the same amount of effort.*

## 11) CREATE YOUR OWN EVENTS

Events with high community visibility that match your station's pre-existing strengths (e.g., jazz or folk festivals), or political or social importance (e.g., lecture series or public affairs forums with area experts debating) will bring in revenue from: gate admission, event program guide ads and other underwriting/advertising. Plus you can trade out spots for hotel rooms, food, venue rental, etc., to cover most event costs. WSOU-FM (Seton Hall U., South Orange, NJ) did this successfully with a Music Business Convention—a one-day event bringing experts from all sides of the music industry to explain how a band could break into the business. Their contacts with successful artists, managers, agents, record label reps and area commercial stations made lining up the panels easy. Marketed as a benefit event for the station, no panelist was paid. Promoted mainly on the station's airwaves and in trades with local arts magazines and newspapers (reaching the target audience well), door revenue made it highly profitable.

## 12) CONCERT CO-SPONSORSHIPS

This can get tricky, but if you're dedicated to becoming a major new music force in your market beyond just playing records on the air, it's worth the effort. For a great case study, see the *NACB Station Handbook* fundraising section for the detailed description of how WFIT-FM (Florida Institute of Technology, Melbourne, FL) started small (with practically no money) and ended up filling large stadiums with major acts!

## 13) RESTAURANT WXXX PLATE SPECIALS

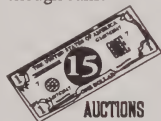
Does your station or students in general have a good relationship with a local pizzeria or other area restaurant? Then approach the owner or manager with your version of WFIT's creative fundraising

idea, the "WFFIT Plate Special." The restaurant cordoned off a few tables where diners (warned in advance) were treated to an unusual meal served by WFIT-supplied waiters. If you wanted a napkin, you had to pay a dollar. Utensils? Another dollar. (See the *NACB Station Handbook* fundraising section for a more detailed description of this.)

A less potentially offensive (and possibly more lucrative) version of this is to convince the restaurant to offer one standard menu entree one night each week as a "WXXX Special" (which you promote at the station) whereby a dollar of the meal cost is donated to the station.

## 14) ENTERTAINMENT PHONE HOTLINE

Though non-commercial stations can't run full-fledged commercials on air, they can legally run them by phone. It's usually done as a music concert hotline with spots preceding the information. However, a big sponsor might pay enough for you to run it as a toll-free number (though a normal local phone # is fine). Or do it as a 900# and make money per call if you think you can generate enough calls.



## AUCTIONS

Visit area businesses of all types to donate an item for your auction. Even cash-strapped local merchants can afford to give a pair of theatre tickets, a dress off the irregulars rack or a slightly dented piece of office furniture. Then solicit bids at local malls, in the student union and, of course, over the air. A final-round, over-the-air bidding war then occurs on a pre-designated day and time where you actually sell the donated items.

One variation of the auction is WFIT-FM's "Buy-A-Watt" program. They offered one-watt "share certificates" of the station over the air. At 3 kw, WFIT had 3,000 shares to sell. Of course, the certificates were not real shares, but it gave listeners a sense of ownership of the station they loved to listen to. (This idea can also be used as part of on-air fundraisers. See Idea #18 below.)

## 18) T-SHIRT SALES

You may think of T-shirts simply as in-house promotional goodies, but as we stated in the begin-

ning, a good promotion can also be a good fundraiser. When any of your staff attend a community festival or major campus event, make sure they take a few shirts to sell (and wear them themselves—that's the best promotional tool of all!). It's worth the effort to recruit an art student to produce a catchy design.

## 17) ALUMNI

Does your station hold an event for visiting alumni during homecoming or reunion weekend? The refreshments need not be expensive. Your school may be willing to photocopy and insert a flyer about your event in the pack sent to all incoming alumni. Just make sure your station looks neat and allow for alumni to have fun sharing recollections over the air and "guest DJ" a record or two—even if that means interrupting regular programming. Have staff available to run station tours, frequently and conveniently scheduled. Maintain a database of graduating station alumni (the school's alumni relations office may already have a way to do this) and mail a newsletter periodically. People will give to their old station if they feel the money won't be wasted—and a regular newsletter shows them you're responsible.

## 18) ON-AIR FUNDRAISING

This topic deserves a whole article on its own, but it's not for everyone. An on-air marathon/begathon (college radio) or telethon (college TV) has its best chance of success only if: 1) you have a large potential audience (i.e., over-the-air stations; it's tough for cable or closed-circuit stations) and 2) your staff is fairly large, willing to put in beyond-the-norm time and effort, and can work as a team. If you still think your station is a good candidate, call NACB's Glenn Gutmacher at 401/863-2225 for more information.

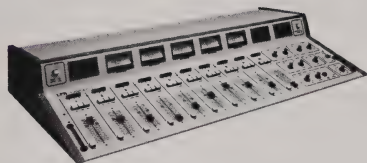
## 19) GRANTS

This topic gets even more involved than on-air fundraising, but any station—TV or radio, cable or broadcast—has a shot if it qualifies. Despite the current economy, there is still considerable charitable giving by foundations, government agencies and corporations. Try to tap your school's development office for professional grant fundraising

*Fundraising  
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# The answer is LPB.



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

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

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

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

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## Fundraising ◀ Page 19

expertise on how to write and present a grant proposal. According to non-profit fundraising veteran Kathy Van Bronsweyk, each U.S. House of Representatives member can give discretionary grants of up to \$5,000 for projects in their district—college radio and TV upgrades among them! Corporations that employ a large percentage of workers in your area are also excellent targets because they want to keep up a good public relations image in their home communities. Supporting local college radio or TV stations is a highly visible gesture of good will.

Don't ignore other state and federal grant sources. Two famous (and highly competitive) ones are the:

- National Telecommunications Information Administration. The NTIA's Public Telecommunications Facilities Program (PTFP) grants give to stations wishing to upgrade their equipment or facilities. Call 202/377-5802 for an application.

- National Endowment for the Arts (NEA). Their media arts program has been known to fund programming projects in both radio and TV. Call 202/682-5570 for their application.

Then there are private foundations. Your librarian can lead you to various directories. Many of them categorize grantors by types of projects funded. "Communications," "Media" and "Edu-

cation" are three appropriate headings for a college station to start with. Virtually all foundations will send their full application guidelines and other descriptive pamphlets free of charge.



## TAPPING THE STUDENT COUNCIL

If you get a portion (or all) of your budget from your student government, you may think that dollar figure is a static amount that, if anything, can only go down. Wrong. Some stations have successfully lobbied their student councils for a greater annual funding allocation and money for special projects. Weber State U.'s KWCR-FM (Ogden, UT) recommends you come with a well-prepared written and verbal presentation (if you can, produce a promotional videotape to bring along—you are media, after all!) that states a case for why your station is important to the students and the community, focusing on your successes and potential for growth. Things you may take for granted—such as airing PSAs about ecology or date rape—are important services your station uniquely provides, and should be highlighted. In addition, offering your student government a talk show or coverage of their important meetings (live-remote or tape-delayed) might help sway them your way.

Fundraising  
Page 21 ▶

## So You Missed the NACB National Conference. So What.

**All you missed was Laurie Anderson performing live during her keynote address... a sneak preview of MTV's 10th Anniversary Special... \$10,000 in cash prizes awarded to the top college radio and TV stations in the nation... and three days of the hardest-hitting, most in-depth panels, seminars and learning sessions you'll find at any industry convention in the country.**

**That's all. But just in case...**

**Midwest Regional Conference: Feb. 7-8  
Indiana U., Bloomington, IN**

**Western Conference & U Festival: March 20-22  
USC, Los Angeles, CA**

**Mid-Atlantic Regional Conference: April 4  
Luzerne County Community College, Nanticoke, PA**

**Southern Regional Conference: April (TBA)  
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# Little Stations Need Love Too!

## Earn Community, School Support Through Service Campaigns

WGFR is a 10-watter at the rural Adirondack Community College (Glens Falls, NY), a town with a population of perhaps 30,000. We can't fill gyms or stadiums, we can't raise tens of thousands of dollars, but we need to earn some money. In recent years we've found ways, with ideas that we'd like to share with other small stations.

We hire out for DJ shows, and we stage an annual rock concert featuring local musicians. Initially we offered a small cash prize in a "battle of the bands," but now we just host straight performances. Guaranteeing the event's success requires heavy air promotion (check FCC rules), and plenty of posters in local high schools and at Strawberries (the record store chain) which cooperates by selling advance tickets. Our yearly concert raises money not for the station but to aid the local school for the handicapped, a fact which encourages bands to donate their time. We also solicit donations from supermarkets such as candy for the concession table, and we receive reduced prices on pizza.

Out-of-pocket expenses go for soft drinks; we also pay for lights, sound and college janitorial service (required). We manage to keep expenses to about one-third of the gross.

Students run security: checking coats and bags at the door and confiscating bottles, enforcing a no re-entry rule, and maintaining a no-alcohol and no-guests-backstage policy. We clean the theater thoroughly afterward to maintain a good relationship with the administration, and this means scouring the parking lot as well (a team effort; as advisor, I take a plastic bag and help, too!). Students organize the entire event, with specific assignments posted for each individual.

Last March's concert sold about 540 tickets at five dollars each...not bad for a theater which only seats 460. We had to keep people moving! Profits from the evening--after all expenses--totalled about

*We hear a great deal about successful fundraising efforts from large stations and schools with substantial numbers of students. Little input about raising dollars appears from small stations at rural schools. We've been quite successful here (at WGFR) and we're eager to share our methods.*

\$2,140, an extremely lucrative showing for this small market, and one of the few events which really packs the college theater.

DJ shows, our other major effort, are showing up everywhere in the nineties, so our tactics must be more competitive. We succeed despite minimal facilities because student announcers volunteer their time, so we undersell other DJ groups to acquire bookings. Nevertheless, WGFR people put on top quality shows, mostly junior high and high school parties and dances, and some wedding receptions with a core of announcers who know how to handle that atmosphere and crowd. (Ask the host in advance about specific music requests, and keep copies of *Daddy's Little Girl* available). The dance audiences particularly enjoy recognizing announcers they hear on the air rather than partying with anonymous disc jockeys.

feel they have a part in the planning of a project. And once you pull it off, the boost in station morale that follows yields incalculable benefits.

When engaging in any fundraising project, always think: am I utilizing all the resources available to me? Using your own air time to push the station's fundraising-oriented promotions is obvious. But what about enlisting the business department professor who's a fundraising consultant to area corporations to advise you? Or maybe some marketing course would take on your station's promotion/image positioning as a class project. Perhaps the journalism school would consider

### By Ron Pesha

We use college mics and CD players and employ a Radio Shack PA amplifier; you don't need stereo for a dance or party. We have installed speakers in our homemade, well-braced plywood bass reflex enclosures. We have also fabricated a light show. Three sockets in each "light column" hold colored reflector floods, powered by consumer-type light dimmers. We bypassed the built-in potentiometer controls, extending with plug-in cables to similar pots on a remote control panel. This panel also includes pushbuttons for eight channels well-spaced for nimble fingers. One person "plays" the lights, pushing buttons to the beat.

These shows earn money for the station, mostly for acquiring new music for the air. But we also perform many shows *gratis*. Our local social service organization lacks funding but likes our parties so much, with the musical chairs and the dance contests, that we've been asked back eight times!

This is fundraising? Certainly. The shows and parties for deserving causes engender respect from the Faculty-Student Association and from the school administration. Since they control disbursement of whatever funds are available, the result is that the broadcast program always gets its share. We hear tales of low campus esteem for student broadcasting and the local college stations. We went through that, too. But with high-visibility fundraising not only for the station but for charitable causes, broadcasters here won the President's Cup (an annual award presented to the most active student group on campus) for the past two years!

We'll be happy to answer questions for or offer advice to other college stations!

*Mr. Pesha is the Faculty Advisor for WGFR. You can write to him with questions care of that station, Adirondack Community College, Bay Road, Queensbury, NY, 12804-1498.*

### Fundraising

#### Page 20

### LAST WORDS

Remember that any fundraising idea works best if it involves a large number of station volunteers. That means working with everyone from the start, from brainstorming sessions through implementation. Though that may seem time-consuming, the fact is that your project will be more successful because 1) you'll get a greater variety and quality of ideas from full staff participation and 2) staff commitment is higher when people

placing their students as news anchors—and bring the local bank with them as the program sponsor! The VP at a local commercial station might be flattered to sit on your station's advisory board...if you ask. Consider the wealth of outside knowledge and resources outside that you can tap.

If you have questions about any of these ideas, want to suggest new ones or variations of those presented that we can share with other college stations, or if you desire to contact stations mentioned above, please call NACB at 401/863-2225.

*Mr. Gutmacher is the Executive Director of NACB.*



# KJHK-FM: Guidelines For Success

By Tricia Kensinger  
and Ann Peck

The University of Kansas' radio station first signed on in 1952 from the basement of Hoch Auditorium. For nearly 25 years, the station, then known as KUOK, maintained its home there. During those years the station was achieving ever-increasing listenership, partly due to the efforts of one student disc jockey in particular, Wilt Chamberlain.

Then, on Oct. 16, 1975, at 12:25 p.m., KJHK came to life, moved to the guest house of an old mansion and resides there to this day.

Today, KJHK in Lawrence, Kansas, is a licensed non-commercial station operating at 90.7 FM. The FCC, of course, requires that our 100-watt station be used to advance an educational program. To that end, the station is used as an academic laboratory for the university's School of Journalism. However, opportunities to learn at KJHK extend to all university students; KJHK welcomes applications from students of all cultural and educational backgrounds.

The station's general manager and faculty advisor, Tim Mensendiek, is a member of the journalism school's radio-TV faculty. Mensendiek supervises KJHK, but student managers are responsible for much of the actual daily operations, giving them tremendous opportunities to get hands-on management experience.

After moving through the ranks, students can become members of the executive management staff. These individuals set KJHK policy and oversee various departmental staffs at the station. In addition to the general manager, the executive staff consists of the graduate teaching assistant, student station manager, business manager, news director, sports director, program director, promotions director and development director.

Each semester, nearly 200 from the university community involve themselves in some aspect of station operations. Students have the opportunity to work on a variety of staffs, including news,

sports, on-air, promotions, sales, production and music.

Nine daily newscasts enable students to report campus and city news. Reporters produce their own stories and the anchors deliver them live. Special news programming such as *Think About It*, *Lawrence Between the Lines* and *KJ Extra* allow students to develop on-air skills, perfect their interviewing techniques and create showcases of feature stories.

Many of KJHK's reporters also work on the sports staff. Live coverage and daily casts bring KU's sports action to the airwaves. Thursday night's *SportsTalk* (broadcast from a local sports bar) gives students on-the-spot training.

KJHK's deejays play the country's hottest alternative music, and KU students can also listen to jazz Monday-Friday mornings from 6 a.m. until noon. Some early evenings and the weekend are devoted to specialty programming such as blues, local music, country, folk, hardcore, hip hop, metal, reggae, world beat and classic alternative. Some special programs include an all-request show, *Guest DJ*, *Dance Trip* and *Music Never Stopped*, a program showcasing the Grateful Dead.

The promotions staff coordinates events in the university and Lawrence communities, as well as at the station. Planning music and ticket giveaways, designing newspaper ads and fliers, and writing and producing on-air promos shape the responsibilities of this vital team.

Our talented production staff puts ideas and technology together. This team works with every station department to make sure their needs are met. Constant challenges for their strong creative skills and hands-on work with the studio equipment help make production challenging and fun.

Sales representatives develop sales techniques and account servicing skills during their practical,

on-the-job training at KJHK. They solicit merchandise from local retailers in exchange for airtime. The goods are then sold at an auction and food fair held every semester.

In addition to airing public service announcements, KJHK also provides public affairs programming such as *The John Boss Show*, *International Perspectives* and *Alternative Agenda*. More goes into these shows than just on-air talent; KJHK also utilizes producers to generate topic ideas, coordinate guests, research stories and get the shows onto the air.

As KJHK moves toward its third decade of operation, students from varied career paths are coupling lab experience with classroom learning to gain brighter prospects for future employment.

Ms. Kensinger is the station manager of KJHK-FM. She was awarded Station Manager of the Year at this year's Interep Radio Store National College Radio Awards (see p. 8 for details). Ms. Peck is the graduate teaching assistant for the station and probably would have taken home an award too if her associate Mr. Mensendiek had not beaten her to it.

1991 COLLEGE RADIO  
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# Virginia Tech News Team Training For the Future

"In five... four... three... two... one...," and a finger points to the news anchor.

Sounds like something from *Murphy Brown*, but it's really the *Virginia Tech News* show, planned, written and produced by Virginia Tech (Blacksburg, Va.) students in a course called Electronic News Gathering. *Virginia Tech News* is recorded "live on tape" for later broadcast, teaching each participating student the real-world tricks of down-to-the-second timing, with no chances to edit or make changes after the fact.

The half-hour *Virginia Tech News* is the creation of Steven D. Anderson, assistant professor of communication studies. The show airs on a number of stations, including the Virginia Tech cable channel, Blacksburg's public access Channel 24, the Cox Cable channel in Roanoke, Va., and on WBRA, the Roanoke public broadcasting station.

Anderson chose a newscast instead of the typical college magazine-format show because most students are likely to start their careers on local news shows. Anderson therefore employed competitive news tactics: balancing news reporting with sports, weather updates and a features segment. Though Anderson maintains editorial control of the program, the students are completely responsible for day-to-day decision-making: what to cover, how to cover it and how to organize each show.

This year's executive producers are Laura Majewski and Cathy Clark; the program producer is Jon Kelley. On the air are news anchors Amy Hubof and Nancy Glisson, sports anchor Sean Mulhern and weather reporter Patty Quesenberry.

These students, Anderson said, "are putting in super long hours on these shows... This is their career choice. They love it."

The students agree. "We don't make sacrifices for other classes the way we do this one," said Brent Wilder, a junior at Virginia Tech. "We don't beg off."

They *can't* beg off. The structure of the program is such that they cannot decide the night before a broadcast to skip the preliminary work they way they might skip studying for a quiz. "The whole class is counting on you," said Mulhern, a junior, "and you're counting on the class."

Junior Kevin Jenkins agreed, stating that involved students consider the news program not as another class, but "as a part-time job."

Indeed, Anderson's students must generate all the story ideas, assign individual reporting tasks,

write and edit stories and do all of the technical production work required to run the show. In the past year, *VTN* has run stories targeting campus hazing, AIDS, fake ID scandals, rape, faculty research, forest fires in nearby Jefferson National Forest and local students preparing to leave for combat assignment in the Gulf War.

The news team has learned a number of valuable lessons during their tenure with the show. From judging what is newsworthy to debating ethical concerns about covering a march by the Ku

Klux Klan, the students are learning to view their chosen field not only as objective professionals, but as compassionate fellow human beings, a combination of values that is the mark of a true television journalist.

Lessons in budgeting their time on and off the set has also been a major plus in their college years.

"I've started seeing things in blocks of time," said Jenkins. "I've learned to live with my planner."

And they've learned the lesson of deadlines. "If something gets screwed up," Mulhern said, "you find another way to do it. You don't *not* do it."

Most importantly, all of them have learned the necessity of grace under pressure. On a newscast, if one segment runs even a mere five seconds over schedule, the remainder of the program must be juggled.

"The whole outline of the newscast gets changed," Mulhern said. "You have to do things differently." Though the viewing public is unlikely to notice any of the changes (because they're decided upon and announced during commercial breaks), he added, "everything (can be) completely revamped."

In fact, some students noted that it is easier to be on camera than behind it. "The pressure (behind the scenes) is very stressful," said Mark Richardson, a senior crew member.

Mulhern concurs. When he first came aboard and was "thrown in front of the camera," he said, he was a little frightened. "Now I'd rather be there than in the control room," he said. "It's a piece of cake to read things when (the producers and crew members) are trying to get things down to seconds."

"Patience is a virtue," said Wilder. "Sometimes the stress is so high, you want to scream ... but you can't. You have to get your work done."

The show is paying off in a number of ways for the students, especially in terms of their preparedness for their future career goals.

Ideally, news anchor Hubof wants to continue to report news, but she intends to learn more about weather reporting as well, since many opening-level jobs start in that department. The irony, she notes, is that because weathercasters do not prepare scripts but instead ad-lib their reports, some people consider it the toughest job in TV news.

Anderson founded his Electronic News Gathering class with "about 30 kids who had no inkling of what's involved in (producing) a TV program," he said. Now, they sit around talking about voiceovers and new camera angles as easily as they might talk about the latest musical fad.

They are, he says with pride, doing what they aspire to do in "real life": television.

*If your school doesn't have a TV station but is doing unusual and creative work as part of your broadcast journalism curriculum, Don't Touch That Dial! wants to hear from you! Send all radio and TV station profiles or department/class program profiles (300-600 words, please) to: Don't Touch That Dial! c/o NACB, 71 George St., Providence, RI 02906, or call 401/863-2225 for more information.*

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# Dischord: 'Light-Hearted' Punk Promotions

## Dischord

3819 Beecher St., NW, Washington, D.C. 20007 • Kim Coletta, 703/351-7491 • *Audio only*

Kim Coletta at Dischord laughs at the way other labels run their promotions departments. "We do promotions light-heartedly," she told *College Broadcaster*. "(We're) not really into all the bullshit college

broadcasting promoting." What, no balloons, squirt-guns or other nifty giveaways?

Simple and straightforward is the *modus operandi* at Dischord, which Coletta describes as a "kinda punk" label. Dischord also services mainstream rock and remains devoted to independent music and indie artists (like current Dischord artists Dis-

cord... yeah, we had to glance at it twice, too).

Carrier current and cable stations are out of their jurisdiction; "FM college stations" are the folks they want to work with, says Coletta, but there is no minimum wattage restrictions on those FM broadcasters. Audience size is likewise no big concern, and Dischord scoffs at the sug-

gestion that the trades you subscribe to will guarantee servicing. They would simply like to receive your monthly playlists to keep up to date on your rotation.

Music videos are currently beyond Dischord's means, but life is change, after all. Stay tuned. Call up Kim and introduce yourselves, music directors.

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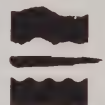
## Private First-Class

### Private Music

Promotions, 9014 Melrose Ave., Los Angeles, CA 90069 • Debra Rosner, 310/859-9200 • *Audio and Video*

"Call us a major label, by all means!" Debra Rosner laughs, and we will, since the flourishing indie tops the list of labels servicing the type of New Age, NAC and Adult Contemporary music that Private does so well. Filling a major niche in instrumental, jazz fusion and soft-pop musical releases, Private's library can round out playlists for a number of your specialty shows.

And those specialty programmers are the college folks that Promotions rep Rosner wants to hear from. "We won't do (a blanket) promotion with college radio," she noted. Rather, Private is looking for student programmers who are branching out into jazz, New Age and NAC/Adult Contemporary genres. Even carrier current and cable stations will be



Private Music

promptly serviced if they can show that they are actively pursuing a format-suiting Private's musical releases.

The best way to show them this active interest is to report to trades like *The Gavin Report*, *R&R* and *MAC* (*Mainly Adult Contemporary*, "the exclusive adult music review." For more information about *MAC*, call 818/346-1614). However, since Rosner agrees that some trades are more costly than college broadcasters can afford, Private encourages programmers to send bi-weekly playlists from their specialty shows. Weekly hours devoted to the shows and your station's audience size are not as important as listener response.

Among Private Music's league of performers are the pop/rock group Bounce the Ocean and Kristen Vigard and contemporary instrumentalists Suzanne Ciani (*Hotel Luna*), Patrick O'Hearn, Yanni and Christopher Franke (*Pacific Coast Highway*, his brand-new solo release after splitting with *Tangerine Dream*).

Some Private artists have music videos available; requests should be directed to Rosner for specifics. ◀

With thousands of college broadcasting students buying CDs, magazines, electronic equipment and related broadcasting materials every day of the school year, can you really afford NOT to advertise with *College Broadcaster*?

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Viva Italia! Suzanne Ciani's Latest, Plus...

# Medieval Music and Lone Star Jazz



MAJOR: Suzanne Ciani, *Hotel Luna*, Private Music: 310/859-9200

By Rick Smith

Perhaps Private Music is still treading the fine line between indie and major label status (see *Record Label Servicing*, p.24), but as far as the quality of their releases goes--this one in particular--they rank as a major with us.

The same goes for Suzanne Ciani herself, the finest female contemporary instrumentalist of the last decade. Her 1990 release, *Pianissimo*, flew to the top of every New Age and NAC chart and first acquainted this former New Age programmer with her phenomenal talent for breaking the boundaries of that genre and exploring music for its own sake. Forget labels--Ciani's work is a stylistic dance of sound that defies categorization.

Never more so than on her latest release, *Hotel Luna*, which foregoes the simplistic piano work of *Pianissimo* and returns to the kind of synth tapestries Ciani previously wove on albums like *Seven Waves*, *Neverland* (for which she was Grammy-nominated) and *The Velocity of Love*.

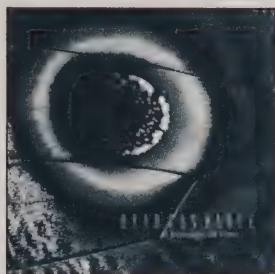
*Hotel Luna* is a dreamy collection of works (inspired by and in Ciani's ancestral homeland of Italy) which represents a journey of self-discovery for the composer, and she's more than happy to invite us along. From the lovely wine-and-firelight romance of the title track to the exultant joy of *Festa*, the energy of *Simple Song* and the last-kiss farewell of *Bel Canto*, Ciani's synthesized voyage to Italy-by-the-sea circumnavigates emotional oceans and a world of beautiful music.

**INDEPENDENT:** Dead Can Dance, *A Passage In Time*, Rykodisc: 508/744-7678

By Rick Smith

We can stop moaning, ambient progressive fans: Dead Can Dance has gone domestic! Brendan Perry and Lisa Gerard bring their own unique vision across the ocean and it is cause for much celebration.

Alternative rock has seen quite an outcropping of crossovers leaning toward the moody, sensual stylings of New Age music, with its pure sonic dreamscapes often unblemished by vocal intrusion or so artfully blended that voice and instrument become nearly indistinguishable. Shriekback, Art of Noise, His Name is Alive and Not Drowning, Waving are all familiar names to college broadcasters: DCD rounds out the top five and stands apart at the same time for sheer... *netherworldliness*.



*A Passage In Time* is just that in two respects: the hour-plus CD release is a compilation of the finest music from the band's five previous foreign releases—including their 1990 winner *Alon*—plus two new tracks, *Bird* and *Spirit*. It is also, more importantly, a lush and hypnotic voyage into the past. Less New Age than Dark Age, Dead Can Dance unerringly weaves 14th-century dance music, obsolete instruments and *mood medieval* to create a whole new soundscape worth crossing again and again.

While the opening *Saltarello* (a 14th-century jig that will flood your senses with pictures of Arthurian England and the sounds and smells of the jousting fields) is the most immediately memorable track, the mesmerizing *Severance* (Perry on vocals—a staggering voice) and other cuts culled from their best album, *The Serpent's Egg* (though I'm open to argument), stand meters tall as well.

**UNSIGNED:** True Diversity, *Demo*, Michael Brannon: 512/824-4194

By Rick Smith

Their name says it all, at least insofar as the jazz spectrum is concerned. True Diversity's classy, full-length cassette release dashes around

from classic jazz to contemporary styles with a vigor and precision that is both competent and comfortable. They know what they're doing, you know what they're doing. They're like old friends whom you've just met.

Hailing from San Antonio, Texas (the garden spot in a wide, hot, noisy state), True Diversity regularly turns out to perform for charitable organizations such as the American Cancer Society and homeless shelters, and they have appeared to help raise funds for local college radio station KSYM-FM. They're a big favorite around the Alamo town.

But it is time they got outa the Lone Star state, for the benefit of jazz radio programmers everywhere.

Most of the 14 tracks on this self-titled demo are written by frontman Michael Brannon; standouts are *Double Standard*, the cassette opener; the catchy *Red Tape*, and *I Don't Know What To Say (To You)*.

True Diversity's demo also covers other notables, including masterful Pat Metheny's *Janes* and *Jaco*.

Despite several changes in True Diversity's lineup, the key to their success seems to be talent all around. Brannon expects to put out a completely original cassette/CD release sometime in 1992, and the band will hit the road soon after to promote it. Watch for them.

## Choice Cuts

**INDEPENDENT:** Betty, *Hello, Betty! The Man From B.E.T.T.Y.*: 212/695-7400.

Three ladies we love to talk about! Sisters Amy and Bitzi Ziff and towering Alyson Palmer are Betty, a trio of rock divas whose stage show is the only thing more surprising and unusual than their first CD release. Combining styles ranging from all-out pounders (the very cool *Shrinkback*, which will appeal to ice cream lovers, among lovers of others sorts) to crack-you-up spoken-word sessions (*Martini Talk*) and cutting social commentaries (*Wolf Woman, Mr.*

*Amoeba Man*). And hey, when these three do their *cappella* harmonious *thang*, you're theirs for life.

Call them up. Beg them to come to your town. And prepare to dance (and laugh) your tailsection off.

**INDEPENDENT:** Various Artists, *Doctor Death Vol. 5: Hearts-Lust In Limbo*, C'est La Mort: 504/774-8286.

The Doctor Death team is back in action; after Vol 4: *The Marvels of*



*Insect Life*, we could hardly wait. Some lush and lovely ambient rockers from Talisker Tale, Johanna's House of Glamour, and M-1 Alternative (among many, many others: Mort's greatest plus has always been its colorful batch of bands) as well as C'est La Mort's latest hot number, *East Ash* (whose debut release, *Elle*, is also up for grabs on the Louisiana label).

There's enough variety on this CD-release to satisfy most programming tastes, and it's great to kick back to at home. No instrumental companion CD this time, but DDS continues the tradition of excellence nonetheless.



## JOBS

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

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

**Faculty Positions Open** for two tenure-track Assistant Professors at the Dept. of Radio-Television-Film, Texas Christian University, beginning Fall 1992. Requirements: Ph.D. in RTVF, Mass Comm. or related field; quality college teaching experience; active involvement in scholarly research and publication. Experience in studio production, ENG, EFP, or 16/35 film production highly desirable. Competitive salary. Women, minorities encouraged to apply. Send complete resume, letter of application and at least three letters of recommendation to: Dr. John Freeman, Chair, Dept. of Radio/TV/Film, Box 30793, Texas Christian University, Fort Worth, TX 76129.

**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).

**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.

## INTERNSHIPS

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

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

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

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

**K-BIG 104.3 FM:** Seasonal internships run as follows: Summer: mid-June through mid-Aug., Winter: late Jan. through late March, in Los Angeles. Flexible daily work schedule; 20-40 hrs./wk. College junior or senior with broadcast-related background required. \$4.25/hour. Application forms and rules: 213/874-7700. 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 Relations, Programming & Production, Education, Archives, Development and Radio Hall of Fame. Two paid, six unpaid positions. Applications accepted on ongoing basis. Tom Trinley: 312/987-1509.

**Museum of Television and Radio:** Experience in museum administration and a unique insight into the worlds of network, cable, international broadcasting. Unpaid; course credit only. 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. Kathy Gentry: 800/251-5002, x5452.

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

## AWARDS

**2/14/92: U Festival of Student Film, Video, Television and Animation.** Open to all works produced by students enrolled in a U.S. college or university and completed after 1/1/91. Winners will be screened at the festival in Los Angeles (March 21st, USC), showcased on videotape and aired on U Network. \$10 entry fee. Administered by NACB; sponsored by MTV, The Warehouse and Pepsi.

**2/23/92: AIR Award for Innovation and Excellence,** given by the Assoc. of

Independents in Radio at the 1992 Public Radio Conference, recognizes innovation and excellence in radio. Program or series of any length, genre, or subject by any producer (including non-AIR members). Send to: AIR AWARD, P.O. Box 2505, Church Street Station, New York, NY 10008-2505.

**2/23/92: USA Film Festival** of short films and video (under 60 min.) emphasizing U.S. independents. Categories include non-fiction and experimental. Entry fee: \$35. 214/744-5400.

**3/1/92: BPME Beryl Spector Scholarship** sponsored by Broadcast Promotion & Marketing Executives presents \$2,500 scholarships to college juniors to help further education in broadcast promotion. Mass comm majors encouraged. Info: BPME: 213/465-3777.

**3/1/92: Health Journalism Awards** from the American Chiropractic Assoc. recognize journalists for health reporting. Category for student productions, too. \$200+plaque. Contact: Dir. of Communications, ACA Headquarters, 1701 Clarendon Blvd., Arlington, VA 22209.

**3/1/92: Houston International Film Festival** offers awards and grants in six categories including experimental, documentary and TV production and subcategories of student and first feature. Entry fees: \$35-\$150. 713/965-9955.

**3/1/92: ITVS Grants** awarded by the Independent Television Service to fund projects of all genres by indie producers nationwide. Guidelines c/o: ITVS, PO Box 75455, St. Paul, MN 55175.

**3/1/92: Lowell Mellett Award** for improving journalism through critical evaluation also encompasses innovative approaches to constructive journalism. \$1,000. John Rippey, School of Communications, Penn. State U., 201 Carnegie Bldg., University Park, PA 16802.

**3/8/92: Hometown USA Video Festival,** presented by the National Federation of Local Cable Programmers, has awards in numerous categories "to honor and promote the best of local cable programming," which includes college TV. Winners receive plaques and videotape. 926/456-0757 or -0776.

**3/13/92: RTNDA Radio & Television News Awards** given to station news departments by the Radio-TV News Directors Assoc. for spot news coverage, continuing coverage, investigative reporting and overall excellence. Aired in 1991 only. RTNDA: 202/659-6510.

**3/15/92: AFI Television Writers Summer Workshop,** a 24-day program in



June sponsored by the American Film Institute, is an advanced training program to encourage innovative work for TV. Writers and producers with some experience but no major credits in TV programming are invited to apply; scholarships are available. 213/856-7623.

3/15/92: **Journalism Awards for Excellence in Personal Finance Reporting** give a \$2,500 prize in each of four categories: newspaper, periodical, TV and radio. ICI-American University Journalism Awards: 202/885-6167.

3/16/92: **The Annual TV Writers Summer Workshop** sponsored by the American Film Institute provides a supportive and challenging environment for developing high-quality, diverse dramatic programming. 213/856-7623.

3/16/92: **The Clarion Awards** recognize outstanding achievement in all areas of communications, including categories in radio and TV news, documentaries and PSAs. Laura Rush: 703/528-4200. FAX: 703/528-4205.

3/31/92: **International Radio Festival of New York Awards** encompass radio advertising, programming, promotion, news, entertainment, editorials, PSA's, etc. Sandy Mandelberger, Int'l Radio Festival of NY, 5 W. 37 St., New York, NY 10018, or 924/238-4481.

3/31/92: **Consumer Journalism Awards** from the National Press Club Foundation. 202/662-7523.

3/31/92: **Melbourne International Film Festival** includes features, documentaries and shorts. Non-fiction shorts must be under 60 minutes, fiction under 30 min. \$12,000 in prizes. 011-61-3-663-1395 or -663-2954.

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Susan Sanguinetti, African Service,  
BBC World Service, Bush House, P.O.  
Box 76, Strand, London W2CB 2PH.  
Phone: 071/257-2792.  
Fax: 071/379-0519.

**The Foundation for Independent Video and Film** has two useful publications: *The Next Step: Distributing Independent Films and Video* is a collection of essays which aims to help independent producers navigate the complex maze of film and video distribution, while *The AIVF Guide to Film and Video Distributors* profiles over 150 commercial and non-profit distributors. To get AIVF Publications' brochure, call 212/473-3400.

**Women In Communications** is one of the nation's oldest and largest communications organizations with over 11,500 members in such areas as print and broadcast journalism, PR, advertising and education. Their magazine, *The Professional Communicator*, and their annual Clarion Awards are notable. Student membership is available. Call 703/528-4200 for more information.

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## SPECIAL TELEVISION PROGRAMMING ISSUE!

### Virtual Reality: An Intro

Computer magic so high-tech it seems like... well, magic! Virtual Reality is changing the way we look at our TV programming and our universe. We'll show you how it's done, who's making waves and the (virtual) shape of things to come.

### Laurie Lets 'Em Have It

Fourth Annual NACB Conference Keynote Speaker Laurie Anderson's inspiring address before 550 college broadcasters included diatribes against American news coverage and the general lack of creativity in the business today. If you missed out, you can still read her words of wisdom and warning next month.

### Campus Clips

Trying to find a video package that meets your budgeting needs and delivers the latest, hottest artists and performances for your viewers? Try *Campus Clips*.

### Also:

*ABoard!* profiles Michael Fuchs, the chairman and CEO of one of the nation's most successful cable television channels, Home Box Office.

Engineering tips from *College Broadcaster's* newest contributing columnist, William Robedee, Faculty Advisor for WRNP (SUNY-New Paltz, NY).

...as well as the latest updates, news, reviews and so much more stuff that we just don't know how to squeeze it all into 32 pages!

## SEE YOU IN MARCH!

## Radio and TV in Print...

## Expose Yourself!

A civilian buddy of mine in college (that was our term for anyone not connected with radio, television or print media) once suggested that the real trouble with selling people on a college station is the intangibility of the business.

"Intangibility?" I answered uncertainly (it was around 4:30 a.m., and the use of such semantics at that unlovely hour seemed ludicrous and vaguely obscene).

"With radio and TV," he explained, "you're not giving your audience *something they can hold onto*, something real they can handle and examine and return to whenever they feel like it."

"You can flip on the radio at just about any moment and there it is," I said defensively. "TV too. Real. *Tangible*."

"But only for a moment. Then it moves on." He sounded supremely smug, and if he hadn't picked up the bar tab that evening, I might've let my annoyance at his civilian smuggerly show.

"You can tape radio," I countered. "You can videotape TV."

"You're grasping," he said. "Say, don't you have an 8 a.m. Econ test?"

So much for that argument. But during my tenure at West Virginia University's college radio station, WVU (U92-FM), I became involved in a semesterly project which insured that listeners and fans of our progressive sound and philosophy would remember who we were even when they were out of radio earshot (which, in the mountains of West Virginia, wasn't too darn far away).

A music magazine/program guide is 1) a snazzy way to hype your college station's programming lineup, 2) an easy method of teaching your volunteers how to broaden their media interests and increase their knowledge of the industry and, best of all, 3) a profitable venture that will increase your exposure in the college and local community.

## A Programming Tool

College programming is almost always a colorful mix of genres. In radio, block programming ranges from alternative to urban contemporary, from CHR to metal. TV, of course, is broken up into similar programming blocks targeting various tastes and interests, from daily newscasts and locally produced series (soaps like Ithaca College's *Semesters* or comedies like Washington State U's *Live At Eight*) to syndicated programming from U Network and other sources.

Advertising these various shows during breaks in regular programming is a good way to let your audience know what's coming up next, but how can stations attract people who aren't already watching or listening?

Publish a program guide. This is the simplest form of publication a station can invest in, but it can do wonders for your visibility (*tangibility*, my smug friend might add). In fact, U92-FM's

## By Rick Smith

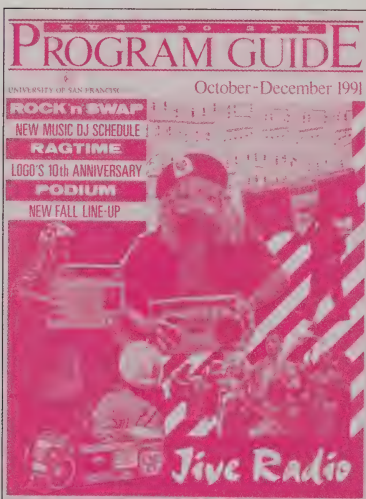
semesterly magazine, *The Wireless*, got its start as a sheet of Xeroxed paper bearing the weekly program lineup. Invest in some quality designwork, color and printing (your connections at the university can be a lot of help here; most schools are likely to do your printing at a reduced fee because of your non-profit, educational status).

Distribute your guide around campus. Get permission to leave stacks in strategic places, like dorm TV lounges and cafeterias. Local businesses such as music and media equipment merchants are likely to accept a pile for their checkout counter if you ask nicely, and this can lead to advertising or underwriting deals for other station projects or programs. As one example, model your guide the way KJHK (U. of Kansas) does: the guide comes in the form of a pizza-joint menu, and part of the printing tab was picked up by a local pizzeria prominently displayed on the back page.

Remember, producing such a guide isn't free! Because of the limited size of a program guide, significant advertising is unlikely, so you'll need to come up with other methods of covering your costs (see p.18).

## Expanding to Magazine Size

A number of college stations are already producing magazine-format publications which offer readers a lot more than a roster of station programs! We work in a unique business, one which



Exposing Themselves On a Regular Basis: (from left) KUSF keeps listeners in tune; Boingo frontman Danny Elfman graces the cover of U92-FM's *The Wireless*; *Wrekology*, the publication of WREK (Georgia Tech) profiles John Forbes of the local band Dirt (doing his latest hit, *He's Got Marly Feldman Eyes*, we assume).





begs the hype and piles up the hyperbole. Reviews of new releases, behind-the-scenes articles about popular TV series and interviews with artists and celebrities sell thousands of professional publications every day. The trouble is *not* how to fill up a whole magazine!

And yet, as U92's GM often pointed out, his staff is composed of broadcasters, not writers. Don't fear. There are always talented deejays and other staffers willing and able to try their hand at publishing. Or get in touch with the good folks at your college newspaper. Some features writers will already have the extensive experience as music critics needed to give your mag a professional edge.

Use your pages to introduce your audience to specialty shows they may not be aware of. U92's blues show, *Blind Alley*, saw a tremendous surge in popularity after a profile appeared in an issue of *The Wireless*. WREK-FM's (Georgia Tech) mag *Wrekology* includes "Straight From the P.D.," a column which explores the new and unusual shows WREK has to offer.

Seek unique angles for your articles, and use the expertise of your staff members. In Spring 1990, U92 knew that Oingo Boingo's newest release *Dark at the End of the Tunnel* was going to be a smash, so the review of the album was accompanied by an articles highlighting the work of frontman Danny Elfman as a scorialst for motion pictures like *Batman* and *Beetlejuice*.

Because my background as a film reviewer made that angle very attractive for me as a writer, we expanded the idea to include an article on a number of alternative musicians who had found a second calling as soundtrack composers. By slapping Elfman's mischievous mug on the cover along with a teaser about "Alternative Pioneers on the Big Screen," we had found a theme for our issue (always a plus). And the article was a hit: we had folks calling in to request cuts from some of the soundtracks the article mentioned, and before long we had added a soundtrack show, *The Aisle Seat*, to our programming lineup.

#### Selling the Project

Advertising is the key to growth, unless your GM is willing to take the deficit on the chin for the sake of increasing your station's exposure. *The Wireless* rarely turns a profit, but breaking even isn't hard if you have smart, dependable salespeople working on the project.

Prove to area businesses that your station is a community member just as they are, and solicit their help in creating a community spirit in your audience (*their consumers*) as well. You won't have to ask for exorbitant sums, and you're providing very cost-effective ad space. Remind them that your magazine serves as a program guide for the station, and as such will be held onto by readers. Encourage businesses to place coupon ads (a favorite with restaurants) that students can use throughout the semester for discounted services.

Don't limit yourself to radio- and TV-oriented businesses. Think about your readers' needs and how you can match them with local stores that will serve their interests. Some of *The Wireless'* best advertisers have been clothing outlets that boast the "in" fashions, local banks where students keep accounts, hairdressers, bike shops and theaters.

#### Publishing Methods

Xeroxing may be a great springboard for getting your guide out on campus, but once you've settled on the idea of producing a multi-page magazine, you'll want a *professional* product.

Many of you have good computer systems at your station or available to you through your school. There are many programs available for desktop publishing (our favorite is the Macintosh program Aldus Pagemaker, which is currently used by *The Wireless* and *College Broadcaster*). For something as simple as an in-house magazine, such programs add technical quality to your work and speed the entire process.

However, if you lack such desktop luxuries, here is a method that proved very beneficial to *The Wireless*. U92 approached WVU's student newspaper, *The Daily Athenaeum*, asking them to produce and lay out *The Wireless* for a reasonable fee (partially reduced by giving the paper free ad space in the magazine). The *Athenaeum* charged less than previous publishers had done and pro-

vided better-quality work, and combining the paper's professional service with that of the university print shop saved U92 even more money.

*Don't go into the venture expecting to make a bundle.* You won't. Do your best to cover your costs and let the exposure you'll gain do the rest.

#### More To Tell

Obviously, there's much more to tell about getting started on this project! Some knowledgeable folks you might want to chat with include:

KJHK-FM: 913/864-4745

KUSF-FM: 415/386-5873

WREK-FM: 404/894-2468

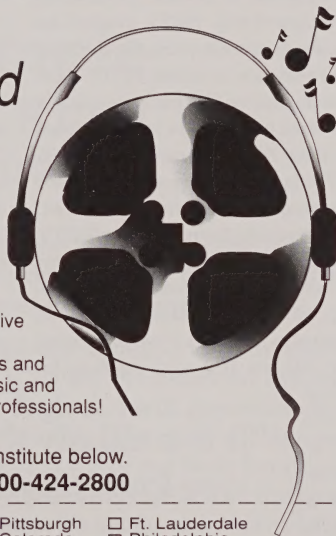
WVU-FM: 304/293-3329

You'll also find an expanded version of this article in an upcoming addition to the *NACB Station Handbook*. In short, a program guide or music magazine will provide a long-term--*tangible*--method of promoting your radio or television station! Give it a try!

*Mr. Smith* edits College Broadcaster. ◀

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# Don't Panic... Yet!

## There's More to DAB/HDTV Story

Glenn Gutmacher's editorial in the November/December 1991 issue of *College Broadcaster* is alarmist, and the facts, as best I know them, do not support his extreme position.

I have attended seminars and technical presentations on all of the systems and proposals he has discussed, and these are my conclusions. First, due largely to economic factors, there is going to be a slowing of technology implementation. We have the ability to develop technology ahead of what the vast public is able and/or willing to pay for.

HDTV, for example, is completely developed and being marketed for production of presentation media, and there are several workable schemes for broadcasting such a signal. However, without full implementation of fiber optic distribution systems, cable operators still face an obstacle in delivering HDTV programming. HDTV systems are much more expensive in every phase, including home receivers (note that HDTV is not digital, as implied by [Gutmacher's article]).

Also, some broadcasters have expressed concern about the aspect ratio of the NHK-style HDTV image. Many producers actually prefer the aspect ratio of current NTSC/PAL, but would like the higher resolution of HDTV. An alternative, called the Faroudja system, does this while offering the advantage of compatibility with current channel allocations, cable systems and receivers. However, a strong military interest (in) and funding for widescreen HDTV will remain. Imagine being able to eliminate the need for windows on combat aircraft and tanks.

I have read the complete manual for the EBU DAB system, and it is unlikely that it will ever exist in North America. Mixed up with what *could* happen is what *should* happen and what *will* happen. In the European socialist model, there are central antenna sites with multiple government-operated FM channels. There are also large, regional, high-powered

### Guest Editorial

Jim Loomis

Ithaca College, NY

medium wave AM stations. There is no commercial AM band as we know it. Also, there is little or no commercial use of the UHF band (which) the EBU proposes for DAB.

Here in North America, we have a founding and marginalized AM band with separate transmitters in every little burg across the nation. The FM band is mostly profitable and has grown to provide overlapping but somewhat more reliable service. The marginal AM operators are not going to spring for the cost of moving to a new and unproven UHF band, even if they do have first dibs. Furthermore, the current commercial/business use of the UHF band is extensive and valuable.

What is likely to happen is that the in-band DFM (digital FM) system will be authorized. Its performance is more impressive than UHF-DAB, offering the same digital qualities with compatibility, at lower cost. It is as compatible with existing FM as FM stereo is, and most importantly, can be added at modest cost to existing FM transmitters.

The EBU DAB system requires many small transmitters in any sort of city environment and would probably have similar problems in our hills and mountains. Since the medium

full-power night-time authorizations. With the addition of power and full-time operation, some of these stations would realize a considerable boost in revenues.

It is unlikely that the section of the FM band which we know as the educational band will survive. It is simply too valuable to the commercial broadcaster. We've all noticed that the stations known as non-commercial educational have come to resort to ever-more-elaborate *gratis* announcements, and the line which separates them from commercial broadcasters will continue to blur. In several areas of the country, religious broadcasters have received authorization from the FCC and are in operation as non-commercial/educational services. It seems likely that some current educational licensees, particularly those facing financial hardship, will be forced to sell their operations to commercial interests. Of course, as it becomes less valuable, it is also possible that the AM band will develop a non-commercial/educational element.

Just as the influence of a succession of conservative national administrations will leave a lasting legacy on the Supreme Court, it will also leave its mark on the FCC and the WARC delegation (World Administrative Radio Conference) well into the next century. In a sense, the strong contenders in the communications industry will become stronger, and the public interest will be served on a pay-as-you-go basis, but we will see a slowing of

"It is unlikely that the section of the FM band which we know as the educational band will survive."

wave band is little used for ship-to-shore commercial stations, those frequencies could be added to the existing AM band. There has also been some interest in moving the upper end of the band to 2 MHz, although technically this doesn't make much sense. Adding AM channels below 500 kHz is appealing because it would allow the marginal, reduced night-time power operations above 1 kHz to obtain

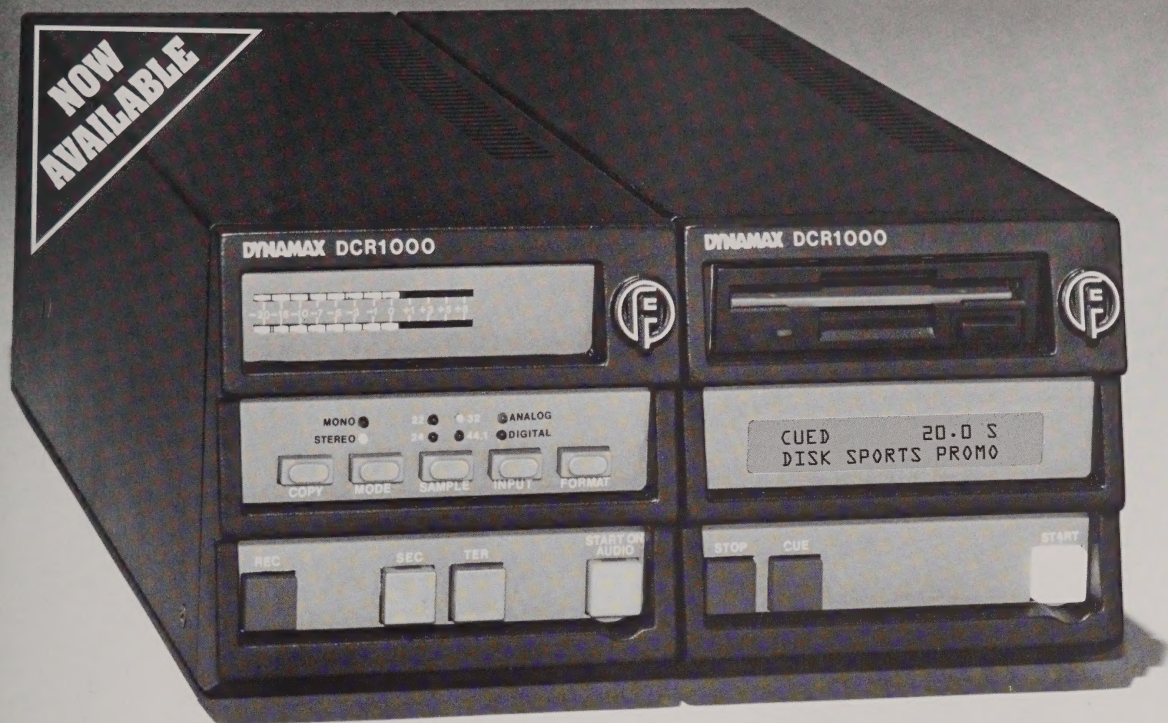
technology implementation in the public sector. Those technologies which can be sold as *new* by the established industry will come into existence, while those that would compete with that industry will not.

Mr. Loomis is Director of Telecommunications Facilities at Ithaca College (Ithaca, NY).

As always, we welcome editorials from members of the broadcast community. Guest editorials do not necessarily reflect the beliefs or philosophies of College Broadcaster or NACB.



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