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The Magazine of the National Association of College Broadcasters

Vol. 4, No. 6 \$3
April/May 1992

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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

April/May 1992
Vol. 4, No. 6

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Write To Us!

College Broadcaster welcomes your comments and criticisms about the magazine and NACB projects. Send them to:

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Birch Ratings Future

Dear NACB:

I was excited to see the availability of reduced rates for NACB members who wish to purchase a Birch Report. I called to inquire about this and was told that this was so, but only if the radio station is college non-commercial. As the General Manager of two college commercial stations, I would like to know why this service is restricted.

I am also interested in hearing about other problems faced by other college commercial stations in hopes to share experiences and ideas. [Though] being commercial WDCR and WFRD have not "sold out" our college roots, nor are we unprofessional because we are college radio. These two commonly held viewpoints are what we are up against, both in the industry as well as in sales. Regardless of these misconceptions, the experience our staff gets in the business as well as broadcasting world is a great asset in any future endeavors; I would not trade it for anything!

Anyone interested in sharing experiences or questioning what WDCR/WFRD is about can call me at 603/646-3313 or write to me at P.O. Box 957, Hanover, NH 03755.

I look forward to seeing these issues addressed in future issues of the College Broadcaster.

Beth Krakower, General Manager
 WDCR-AM/WFRD-FM
 Dartmouth College
 Hanover, NH

Though Birch has gone bankrupt, we hope to negotiate a similar ratings deal with Arbitron. To avoid offending their commercial station clients, ratings companies only offer these discounts to non-commercial stations.

Conference Congratulations!

Dear NACB:

Your time commitment and talents have once again resulted in an overwhelming success! Thank you for another thought-provoking and stimulating national conference.

I am so impressed with NACB's personalized approach to helping out all college stations. Your support has made a difference at KJHK, University of Kansas.

I have taken such pride in the hard work of KJHK's staff over the years, but have found it very difficult to express their efforts to the university. Thanks to you, I know KJHK will see great changes. Since you awarded us with the honor of "Station of the Year, 1991", the university has certainly perked up its ears to what KJHK is doing.

Two of my goals for KJHK since I took on the position of GTA have been to move the station to a larger facility that is closer to campus and to get a wattage increase from our current level of 100 watts. NACB's hard work and recognition of KJHK will be a strong force in KJHK getting the university backing [we] need to become a more integral part of the campus and community. Hats off to NACB! You've helped us make a difference!

Ann Peck, Graduate Teaching Assistant
 KJHK-FM
 University of Kansas
 Lawrence, KS

Dear NACB:

We at Fort Valley State College treasure our affiliation with the National Association of College Broadcasters and commend your organization on the success of the 4th Annual [National] Conference of College Broadcasters. I know that the wealth of information that I received at the conference will help me to enhance the operations of FVSC Cable Channel 31, and allow me to prepare our students for the many challenges they will face in the field of television broadcasting.

Also, I would like to thank NACB and MTV for sponsoring the student television awards program. The awards ceremony was an excellent outlet for recognition of the works of college students. Additionally, this type of competition helps to encourage these and other students to take an active role in every aspect of their college station.

I believe after attending this conference for two years, that much success will come to the National Association of College Broadcasters in the future. I look forward to attending next year's conference.

Shirley L. Ellis, Manager
 FVSC Cable Channel 31
 Fort Valley State College
 Fort Valley, GA

More Do's and Don'ts...

Dear NACB:

In your November/December 1991 issue, I noticed that you were sending out a memo describ-

ing the Do's and Don'ts of Non-Commercial Underwriting announcements.

Would you also send me a copy? I would greatly appreciate it. Thank you.

Jennifer Schermerhorn
 WPHS
 Warren Consolidated Schools
 Warren, MI

Dear NACB:

I hope you have recovered from the conference. One of these years we will try to sell a few more candy bars so that we can get a few students back there.

As I mentioned to you on the phone, we are interested in getting our hands on a copy of Cary Tepper's memo on the do's and don'ts of underwriting announcements.

I'm not sure you know this, but Cary's column in the Nov/Dec issue regarding not using beds for the announcements seems to contradict the advice given in the fund raising section of the NACB station handbook, which essentially implies that stations should push the FCC rules to the limit (which many of the PBS announcements seem to do).

It might be helpful if a future [issue] has an article containing specifics on what sorts of things stations have been nailed for by the feds (maybe Cary's memo already has that).

Thank you in advance for your help (and thanks also for your help in the past!).

Terry Wedel, Program Director
 KSBR
 Saddleback College
 Mission Viejo, CA

You can find the "Do's and Don'ts" memo in the 1992 edition of the NACB Station Handbook, sent to all member stations.

\$35 Fee Relief Continued...

Dear NACB:

I would also like to take this opportunity to thank you for your involvement in helping to eradicate that preposterous \$35 FCC fee for a noncommercial educational permit. I cannot begin to tell you how elated the station members were to hear the news. As you said in your newsletter, \$35 is quite a large fee for starving college students.

Kudos to a fabulous organization! Keep up the good work.

Laura G. Mealy, General Manager
 WCUR Radio
 West Chester University
 West Chester, PA

Regional Conference Mania

This has been NACB's busiest conference year ever. We're holding a record FIVE conferences in '92, including Mid-Atlantic (Apr. 4), Midwest (Feb. 7-8), Southern (Apr. 11) and Western (Mar. 20-22) Regional Conferences in addition to our National Conference in Providence, RI (Nov. 19-22). If you haven't yet received an invitation to the conference in your region, or for more details, call NACB at 401/863-2225.

U Network's New Season

America's college programming network is on! U Network came back on the scene in March with weekly broadcasts. Five hours a week of the best of college television is available to all NACB member TV stations through mid-May. Benefitting from an influx of new material from U Festival (see below), the television network has experienced another increase in quality. Step-by-step, U Network TV is inching toward the big time. Besides its commercial sponsors, the network is funded, in part, by the National Association of Television Program Executives' (NATPE International) Educational Foundation and Time Warner.

U Network radio put five shows in the air: "The Celebrity DJ Party," "Ecosphere," "Hub City Spoke Repair," "The Radio Works" and "Then & Now." Programming is now available on satellite and tape. Congratulations to "Hub City" on landing its first sponsor—*Spy* magazine.

U Festival

Branching off from last November's National College TV Programming Awards, MTV is sponsoring the U Festival of Student Film, Video, Television and Animation. This competition exclusively recognizes America's best student productions in all visual electronic media, and attracted more than 300 entries in its inaugural year. U Festival culminates in a day-long screening during NACB's Western Conference of College Broadcasters featuring numerous student producers and Hollywood media VIPs, which took place in March. In addition, a compilation videotape of excerpts from selected winners' entries is being distributed in all 300 outlets of The Warehouse video store chain for free rental throughout the western U.S. Look for it—and remember to enter the 2nd Annual U Festival next time!

Staff Departure

NACB Publications Director Rick Smith left the association Jan. 31. As editor of *College Broadcaster* this past year, Rick was widely praised for his revamping of the magazine in both content and graphic look. Based in Alabama for the time being, Rick is pursuing a career in writing, with scripts in progress for a radio drama and novel.

NACB greatly benefitted from Rick's contributions and leadership during his tenure and he will be missed. We wish him well in his future pursuits.

On-Line NACB

Would you like information from NACB instantaneously, instead of waiting for the next edition of the handbook or magazine? Do you want to get the latest ideas in station programming, fundraising, promotion, technical troubleshooting, etc.? How about receiving comprehensive listings of media awards, events, jobs and internships with fast-closing application deadlines while there's still time to apply? Now you can! NACB introduces its on-line computer bulletin board network with the latest news on practically everything related to college broadcasters. You can also

send information to fellow stations. It's available FREE to any NACB station or individual member with access to a computer Bynet account. Ask your college computer department about getting an account if you don't have one already. Then call NACB at 401/863-2225 to sign on or send a request by computer to list server NACB-L@GWUVM (for Bynet users) or to list server NACB-L@GWUVM.BITNET (for Usenet and other Internet users).



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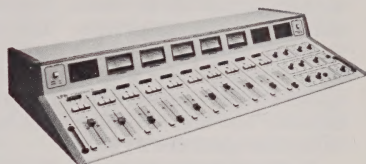
Contributors Sought

College Broadcaster is looking for your name in our pages! We continually seek material from radio and television students, faculty advisors, industry pros and anyone else who has something to say about modern electronic media and any aspect of the radio and TV business! Feature articles, user reviews, faculty advisor columns, editorials, station profiles and even news blurbs about exciting things you're doing are always welcome. We can't pay you... but the experience and visibility will be invaluable to your career, and it's your chance to show off your station to more than 500 other college stations across the continent! Please telephone *College Broadcaster* at 401/863-2225 for more information. All submissions should be addressed to *College Broadcaster* magazine, c/o NACB, 71 George St., Providence, RI 02906-1120. Write now!

Birch Brouhaha

Due to economic hardship, the Birch/Scarborough Research radio ratings firm filed for Chapter 11 last December. Because so many stations are interested in obtaining ratings to help increase underwriting revenue, NACB is currently pursuing a similar low-cost ratings package with Arbitron. Unfortunately, negotiations remain in limbo while anti-trust investigations by the government continue over the next few months. For further information, please call NACB at 401/863-2225.

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Innovation Video Buena Vista College Storm Lake, IA

Up to the mid-1980s, neither the media facilities nor the student count in Buena Vista College's communications department impressed anyone. Student-produced tapes sent sporadically to the local cable system downtown were aired occasionally on an access outlet called BTVT.

Then came money to upgrade communications, receiving their own building and all new equipment. "Since we were starting over, we thought a new name would help. BTVT was considered kind of a joke in town," said Paul Bowers, who came on board at that time as advisor to the new entity—Innovation Video.

"Some students were interested in producing news," Bowers recalled. "That grew into our big thing [with a] production crew of 13 or 14 people." That's generally how the organization grew. "Someone would have an idea to try something. No grand vision, but as these things came together, people began to notice," said Bowers.

At about the same time, Innovation Video struck a deal with the city and cable company to take over producing and airing the twice-monthly city council meetings in exchange for having Cable Channel 3 the rest of the time.

That's when "production value went way up," said Angie Peterson, a BVC student and current Operations Manager for Innovation Video. "Innovation News" became a daily 20-minute show.

"We started producing corporate video around the same time," said Peterson. "Our main interest is to provide real opportunities for students," Bowers added. "You can't teach that stuff in a classroom. We offer something that looks professional at an affordable cost"—which includes free work for some non-profit organizations that couldn't otherwise afford corporate video, although students earn well for their work on paid jobs. "That's some of the best stuff we do," said Bowers.

As for station programming, sports is big. "We do basketball,

football, volleyball, wrestling," said Peterson. Program time is 6-11 p.m. Students produce "Face to Face," an academic, cultural and education series which brings in important speakers in a talk show format. "Perspectives in Education" is done with Storm Lake Schools, hosted by the superintendent. "For Your Life" is a social security tax information show. "We got an award for that," Peterson said. Last but not least is "The Kevin Twait

Innovation Video has considered doing comedy and drama series, but has to pass for now. "With only 25 active members, we can only do so much. We're a small college," said Peterson. "That [original entertainment programming] would tap too much into our other stuff."

Innovation Video recently switched from newscasts to a news magazine format. "We shot a couple of packages [for each newscast] but it

control room and we switch it from there," said Peterson.

Innovation Video also does international teleconferences. They've carried Tom Brokaw, Lech Walesa and Ted Turner. "We're also responsible with our eight satellite dishes to record stuff for faculty and classes," said Peterson. "We're like the service organization on campus."

Network affiliate KTIV-TV recently did a half-hour newscast uplinked from BVC to their studios using the student crew for everything except directing and graphics, which KTIV handled from their studios. Innovation Video also supplies sports highlight packages aired weekly by KTIV.

"Iowa Public Television and commercial broadcasters have asked us to do work. It's kind of snowballed," said Bowers. That's helped BVC to develop a strong relationship with media employers. "The internship program is awesome. That's a big way we [comm majors] learn," said Peterson. "But you don't have to be a TV major to use the equipment," she added. "We have a lot of non-majors who get very involved," Bowers agreed, such as a Comp Sci major who writes software for their equipment.

The intensity and professionalism take their toll, however. "We really get bogged down and stressed out," said Peterson. Their solution: "high definition pizza parties." "We go to Paul [Bowers]'s house and he makes us pizzas," she said. "It's a lot of fun. I won't say anything else about what we do there."

"Our goal is not to just be another college TV station," Peterson said. "We want to be a community force and a corporate video production house."

"It's good for all concerned," Bowers added. "The cable company likes us because we do local origination stuff so they don't have to. The community likes us because we do good locally-oriented programming. And the college likes us because we make them look good to the community." ◀



The intensity and professionalism take their toll, however. "We really get bogged down and stressed out," said Peterson. Their solution: "high definition pizza parties."

Show," featuring BVC's football coach (Twait), which is hosted by a student and includes sports highlights and interviews.

They also do local call-in shows, which they know make a difference. According to Peterson, a recent show discussing a school bond issue drew many calls. Though the bond issue failed three times before, it passed after the call-in show.

From outside suppliers, Innovation Video airs "some educational stuff [and] public domain movies," said Peterson.

got boring because we did it every night of the week," said Peterson. "This will let us do more field production, which is what we're best at."

That field experience largely comes from doing remotes. "What's really neat is we have a campus broadband system," said Peterson. "We can do a remote practically from anywhere on campus." That includes two annual telethons for Muscular Dystrophy and the Knights of Columbus from high-traffic campus areas. "We set up cameras and modulator and the signal goes right to the

WHCR Huntington College Huntington, IN

"Hands-on experience has definitely taught me as much about the business as book knowledge," says WHCR General Manager Matt Moore. Students at Huntington College now have, for the first time in the college's 95-year history, a way to gain valuable hands-on broadcasting experience: WHCR Radio, which started broadcasting last October.

WNYU Battle of Bands

On Thursday, February 6, at the Pyramid Club in Manhattan, New York University's WNYU-FM sponsored a Battle of the Bands showcase, featuring six of the East Coast's newest, most up-and-coming artists. Performing were BOOGUE, Deth Boat, Dung Beetle, Iron Works, Sleepyhead, and Very Pleasant Neighbor.

Jody Kurilla from the New Music Seminar, Brian Long from *Rockpool* magazine, Colleen Murphy from Joseph Fox Communications, and Chuck Parnossian from Caroline Records were the judges, along with one lucky WNYU listener. The victorious band, Sleepyhead, received a live broadcast performance on WNYU and a 7" release on the station's own label, Second Place Records. In addition, a tape of the group was sent to the national new music competition, the Dodge Rockin' Campus Bash.

Ottawa University 50 Years of Radio Bash

In February, Ottawa University in Ottawa, KS, celebrated 50 years of radio on campus. In 1942, physics and mathematics professor W.D. Bemmels created KOU, broadcasting football games and classical music on carrier-current from the basement of Taub Jones Hall. KOU became student managed in 1947, and in '48 changed its name to KTJO (K for west of the Mississippi, TJ for Taub Jones, and O for Ottawa.) KTJO continued until 1985, when it went

Based at a Christian liberal arts college in northeast Indiana, WHCR's production facilities are located in a new multimillion-dollar fine arts center just completed last year. Radio and television studios were originally built in the fine arts center for broadcasting classes. The idea for having a campus radio station "evolved over time," says WHCR faculty advisor William G. Covington, Jr. "Initially, I didn't think we had the financial or human resources to do more than production. Then, as I talked further with

off the air due to lack of funding and license renewal. In 1988, however, KTJO was back, signing on the air with KOFO, a local AM station. Presently, OU radio is working to get KTJO 88.9 FM back on the air. For now, however, KTJO-AM is celebrating 50 years as the "voice" of OU sports, news, and music.

Winona State's Radiothon

KQAL-FM and KMSR-FM radio stations co-hosted a charity radio-thon in early February with the Winona State University (Winona, MN) chapter of The National Broadcasting Society. The event was geared toward raising funds for The Tourette Syndrome Foundation, which all three organizations had worked with before.

The groups met in January to plan the radio-thon, which lasted for 28 hours. Listeners made donations which were given to the Foundation at its national convention in March.

WBSU Airls "Like It Is"

SUNY College at Brockport's WBSU 89.1-FM has added to its format *Like It Is*, a weekly syndicated series focusing on African-American agendas. Hosted by Bob Franklin, GM of WESM-FM at U. of Maryland-Eastern Shore (Princess Anne, MD), the program and its guests examine contemporary issues and their political effects on the African-American community. The 30-minute program airs Tuesdays at 2:30 p.m. and Thursdays at 10:30 a.m. on WBSU.

our consultant engineer, I realized the possibility of transmitting a signal would be feasible."

The carrier current station currently broadcasts two hours daily, Monday through Friday. "As the station grows, I am sure these hours will be increased," asserts Chief Announcer Holly Dea McOmber. "Right now everything here is just so new; this whole experience is a learning process for us all. WHCR will develop with time," she says.

The station features a Christian Contemporary music format. Not only does the format coincide with the college's emphasis on Christian faith, but the music apparently appeals to the tastes of most students. GM Matt Moore offers, "We have had much student input on the specific Christian artists the students would like to hear, and we fully intend to give our audience the music

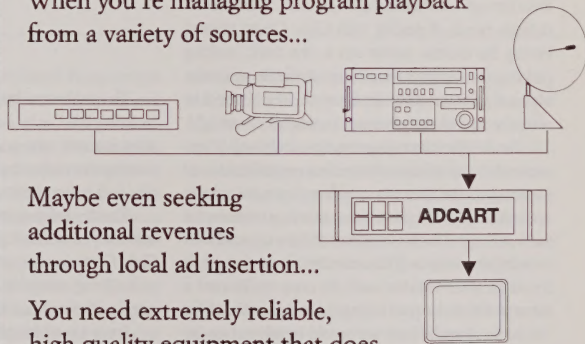
they want." Airtime is equally divided for Contemporary Christian, MOR and Christian rock.

WHCR broadcasts four short news reports that focus on campus events. "In the initial planning stages, we discussed presenting campus, local and national news," says News Director Katy Mattox. "But soon we realized that WHCR could not start out being the source of all news for the campus. Instead, we decided to focus on keeping our audience aware of campus news and events."

WHCR does not have a goal of reaching a large audience. "The station is intended to give students hands-on experience in management, news, programming and supervision," says Covington. The students who run WHCR are dedicated to learning valuable skills while working to provide Huntington College with the kind of quality Christian programming it desires.

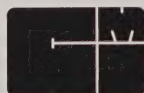
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Commencement – Live!

by John Cooper

When I first learned that Temple University's administration had given me the go-ahead for a live, citywide cablecast of our commencement, I went into shock. Doing a pickup of four to five thousand graduating seniors from the Civic Center, on the other side of the city, is not something we do every day.

The administration had thoughtfully given us two whole weeks' notice to put this project together. I immediately called a meeting of my staff of producers, engineers and operators to hash out what should be done and by whom. We outlined a few basic steps:

1. The directors would decide what should go in the rented truck. We ended up with a list that included four cameras with operators, a chyron with operator, simple audio since we were taking house feed, and a switcher output 3/4" VTR.

2. Next, the directors would determine which local companies had such a truck available on the day of commencement. Said companies would provide a verbal quote by phone before the end of the day and a faxed written quote by noon the next day. Along with the dollar amount, we needed to know the power requirements (engineering request) and where they would park (physical plant request).

3. Engineering was placed in charge of dealing with the phone company to order a fiber optic line between the civic center and our control room, as well as a telephone circuit for voice communications.

4. I was saddled with the job of writing all the required requisitions, having them signed, and pushing them through our Purchasing Department. I also had the dubious honor of dealing with Civic Center unions, having the electric power run to the truck, making parking space arrangements for our staffers as well as the van, and getting security for the truck, which would be setup the day before and would sit unattended overnight.

The first three items went unexpectedly well. There were only two local firms that met our requirements, and they both wanted the money, so they responded quickly and precisely. The dollar amount on both quotes was the same, so I opted for the company with the chip cameras over the tube cameras. The reason for this was that, while the stage area would be well lit, once we pointed a camera outside this pool of stage light, the ambient light would be dismal. Since we would be telecasting the entire procession, along with quite a bit of wild video, I felt we really needed the sensitivity the newer chip cameras offered.

The local telephone company, for the most part, turned out to be a pleasure to work with—if an expensive one. They did, in fact, check out the fiber circuit a full week in advance, which eased our minds considerably. On Commencement Day, the "next door" quality of the feed made us feel it was worth every cent of the \$1,500 for the fiber.

The unions, however, were a world unto themselves. Because the event was going to be televised, their contract with the Civic Center stipulated that they were

to be paid a higher rate. This clause cost Temple \$1,300 for the two-hour commencement. I mention this only as a cautionary note: if you are budgeting a video production in a union shop, be certain you check with the site operations manager to see if there is an additional television fee, or you may find your budget shot away.

We worked with the University Relations Office to prepare advertisements, which were then placed in the local papers' television pages beginning three days before the event. We put together our own thirty-second spots and began playing them on our citywide, higher educational access channel, 55. WRTI, the university's FM station, was also very cooperative in airing the radio spots we prepared.

"The unions...were a world unto themselves. Their contract with the Civic Center stipulated that they were to be paid a higher rate. [C]heck with the site operations manager to see if there is an additional television fee, or you may find your budget shot away."

The producers obtained a list of visiting dignitaries, including Bill Cosby, as well as the names of faculty and administrators who would be on stage. This list was faxed to the production house, where it would be put on disc well before the event.

The day before commencement, my producers, the truck crew, and the telephone people were to meet at the Civic Center at one p.m. for setup. Everything seemed to be going smoothly, but for some reason I had a nagging feeling that I should call the phone company.

It was a good thing that I did. "Oh, we don't have you down for setup today," the office assistant told me. "We'll be there at 8 a.m. tomorrow."

"No you won't," I replied. "For the money we're paying you you'll be there today at one! If there's a problem tomorrow, there's no chance you'll have time to correct it by ten. You'll have less than two hours to install a land line and fiber."

They reluctantly agreed, and their three-person crew appeared at the Civic Center on time. It was fortunate for us, because there were level problems along the route, and by the time they had installed the cables and corrected all the problems, four hours had gone by.

Other than the fiber problem, the day went smoothly, and we had good color from four cameras by 4 p.m. We would have liked to change direction from two of the ceiling floods, but when we found that it would involve three unions and cost \$200, we decided to live with it.

Crew call was for eight a.m. the next day, and everyone assembled promptly. Everyone, that is, except for the truck crew. They were sitting on the expressway in a traffic jam. Luckily, someone had brought pastries and a gallon of coffee, and we stood around sipping and munching outside the locked truck. At 8:30, the crew finally arrived and hastily began setup.

A bit past nine, we again had good color, but from only three cameras. It seemed that one of the cables had gone west; it wasn't until after commencement was over and all cable was spooled up that we found the fourth cable had been cut by persons unknown. But meanwhile, Commencement was rapidly approaching and we had no fourth cable.

Because everything had gone so well the previous day, the production people had taken their spare cable back with them. A series of frantic phone calls to every local station failed to turn up another 500-foot length of triax, and we were beginning to sweat. We had no choice but to call the production company's home office, some 20 miles outside the city, and hope that they could make it by ten.

As the hour approached, the Civic Center filled with more than 10,000 onlookers, while 5,000 graduates donned their caps and gowns in the basement. The dignitaries were beginning to line up in the back of the center. Suddenly, there was a screech of rubber outside as the van carrying the cable pulled into the driveway. It was three minutes before ten. The cable spun off the reel amid shouts from security personnel of, "You can't run cable there!" Admittedly, it wasn't a neat job, but by 20 seconds before ten, we had four color cameras.

Meanwhile, the operations manager held on to the land line waiting for his cue. The mace bearer approached the back of the auditorium, and the cue was given. "Go Stan go!" Stan pushed the routing switcher button. Nothing happened. Our logo stayed on the screen. Where was the pomp and circumstance?

The pomp and circumstance was frozen inside our routing switcher, along with the electronics. But not to worry, that's why they make patch panels and cords. And that was just what we did. With shaking hands, Stan pulled and re-inserted audio and video patch cables, and the mace, in all its splendor, appeared.

In slightly more than two hours, Temple University's 104th commencement was over. To those of us who had worked so hard to make the broadcast happen, the last 24 hours seemed like it had been a year. But later that day, as we debriefed ourselves over glasses of wine, we felt it had all been worth it.

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

Setting Up a Teleconference

by Will Robedee

During the NACB conference in November, a session was scheduled which consisted of an audio teleconference. If you attended this session, you were witness to a number of technical problems which helped get the session started over an hour late. When the conference did get going, the audio was less than ideal. Since I have done similar events, including a live interactive video conference, I thought it would be appropriate to discuss how I would have set up for such an event, and how you could do the same.

The first item on the agenda is to determine exactly what is going to happen, and what the organizers want to happen. In this case the event was an audio-only teleconference in which there was a moderator and interaction by those in attendance with the party on the phone line.

The second step is to determine exactly what you need to do to accomplish the event. First you need to mic the moderator and provide a mic or two for audience interaction. You'll need to feed the house P.A. system and the caller with mix minus audio. (Mix minus is the audio minus the callers' audio, which prevents feedback on the telephone line.) If you were going to broadcast the event, you would need an audio feed to the radio station or video crew.

Third, you would compile a list of equipment, including cables. Also make sure you think about connectors and adapters. You don't want to get set up and find out you have to go from an XLR to a mini with no way to do it!

Equipment List

- ✓ Two Shure mic mixers (XLR & binding posts)
- ✓ 2-3 microphones plus a spare with appropriate mic stands (XLR)
- ✓ Symetrix TI-101 telephone interface
- ✓ House P.A. (Usually XLR)
- ✓ Telephone (RJ-11...usually)
- ✓ XLR cables (bring extras in case a bad one makes the trip)
- ✓ Y Adaptor for the telephone (depends on the phone and jack)

A word of caution—telephone handsets usually use different connectors than the desk set. This caused problems at the NACB conference.

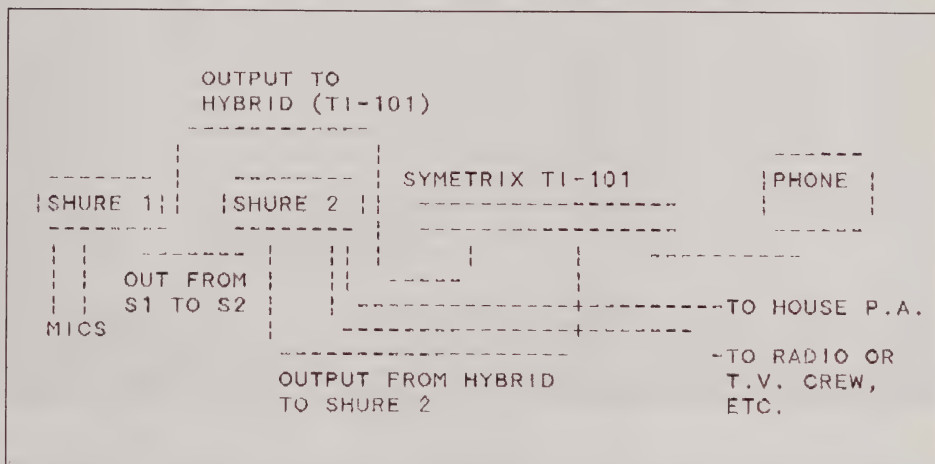
I make block diagrams of the intended set up to help me visualize the audio paths and connections. Then I

bring this with me to help the set up go smoother and quicker. It also allows others to help set up or trouble shoot in the case of problems. I also bring a box of adapters and extra cables to avoid last minute problems.

After you've mapped out the equipment list, you need to set up a time table. Allow more time than you think you will need! If possible, set up the day before. If not, do the set up as far in advance of the event as possible, this is needed not only in case of it taking longer to set up than anticipated, but also allow time to test the set up. Don't just plug it in and expect it to work. Also,

The only other problem which needs to be overcome at this point is to prevent the audio in the room from entering the mouthpiece of the telephone, otherwise you'll get feedback. This can be accomplished fairly easily by simply disconnecting the handset. Another alternative is to install a "push to talk" button. Simply connect a momentary switch between the connections for the mouthpiece.

There are many ways to accomplish this same task, with many different brands and types of equipment available to do simpler and more elaborate set-ups. For



the extra time allows you to insure that all the equipment has arrived, that all the connectors you need are on hand, etc.

The next thing is: put it all together. First set up the microphones—one mic for the moderator and one or two for audience participation. These mics need to be placed to avoid feedback from the monitors. These mics should then be connected to the first Shure mixer. The line level output of this mixer is your mix minus feed. The mix minus audio is fed to the Symetrix. The mic level output from this mixer is then fed to the second Shure mixer. Also connected to this mixer is the output of the Symetrix (caller audio). The output of this mixer is then fed to the house P.A. system. Now all you need to do is connect the telephone.

Connect your duplex phone jack to the input between the wall jack and telephone. The other side of the phone jack is connected to the Symetrix. Now your system is just about complete. If I were going to broadcast the event, the second Shure mixer still has a free output. Another option would be to have the P.A. system monitor the radio station. This would free up a program output from the second Shure mixer. If working with a TV crew, this spare output would come in handy.

instance, you could use a portable console with mix minus capabilities, you could tap directly from the telephone's earpiece or use an expensive sports console. I only specified the above equipment because most of it is on hand at most stations. If you don't have a mic mixer or two, consider getting one if you are thinking of doing any kind of on-location recording, remotes or the like.

To sum it up, here's a list I find important when doing any on-location recording and/or broadcasts:

1. Find out as much as possible about the event when, where, what's going to happen, what's expected of you, and what you expect from others.
2. Determine what you need to do to make the outing a success.
3. Make an equipment checklist and block diagram.
4. Set up a time table for set up, travel, etc.
5. Bring extra mics, outlet strips, mic cables, etc.
6. Set it up and test it — don't assume it will work!

Will Robedee is Chief Engineer at the Campus Media Center at the State University of New York-New Paltz, which includes WFNP-FM, WRNP Cable 106 and WNPC-TV 6. All engineering questions for him or co-columnist Laura Mizrahi sent to NACB will be answered.

Product Showcase

compiled by June Yang

Closed-Captioning for All

With an eye to federal legislation requiring captioning for the hearing-impaired and a caption decoder in every TV set built or imported into the U.S. after July, 1993, Computer Prompting Corporation has unveiled what they call "the first high-quality, low-cost PC-based closed-captioning system." Straightforward and user-friendly, the CPC-500 CaptionMaker needs no special computer skills to operate. This complete software package consists of IBM PC-compatible software, used with a Line 21 Encoder (for open- and closed-captioning) or Line 21 Video Encoder (for open-captioning), and two VCR's to close- or open-caption videotapes and do limited real-time captioning. To caption a pre-recorded videotape, the script for captions is first loaded into the CPC-500 software from virtually any IBM PC-compatible word processor, or typed directly into the CaptionMaker's word processor. The captioning itself is accomplished by sending line after line of captions from the computer by pressing the Return key as each line on the video is spoken. For real-time captioning, the captions are typed on a standard computer keyboard while the subject is speaking.

The text to be used as captions can be typed directly into the CPC-500 word processor, or

typed on any word processor with an ASCII output and then down-loaded into the CPC-500. Other notable features include: captioning capability (limited format) for live shows where a script is unavailable beforehand; Spanish and French foreign language characters; and a number of options for caption placement (at the bottom left, center or right), caption length (from 20 to 32 characters per line), and caption format (in a 2-, 3- or 4-line format in the roll-up mode). For a free demo video or further information, contact 202/966-0980.

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With hand grips molded into the ends of both the top and middle shelves, and electrical assem-

bly mounts recessed under either shelf, Tuffy II is also designed for safety. Optional true surge protection will preserve TV's and VCR's in buildings prone to surges in electrical current. All models ship ready to assemble via UPS. For details, call Wanda Comein toll free at 800/245-7224 or fax 800/245-8224.



Record Label Servicing

compiled by Michael Rothman

Amherst

1800 Main Street, Buffalo, NY 14208 • J. D. Molner, 716/883-9520 • *Audio Only*

Amherst is primarily a jazz label that will service stations regardless of wattage or audience size. They tend to find stations that report to trade magazines and they strongly encourage stations to send in their playlists at least once a month. Although they do carry rockers Glen Medeiros and Gamalos, their greatest selection is in jazz, including artists Jeremy Wall, Jeff Tyzik, and Doc Severenson, among others. Amherst does not have a fixed minimum number of jazz programming hours that they expect from a station. They do, however, like to contact serviced stations to know exactly when and for how long they will be playing jazz.

Just For The Record

235 Robbins Lane #210, Syosset, NY 11792 • Mike Cono, 516/938-0211 • *Audio and Video*

Just For The Record, a rap and R&B label, has few strict requirements to stations they might service.

Though audience size and broadcast wattage are a consideration, there is no fixed minimum for either. They encourage stations to report their playlists to trade publications and to send in their playlists whenever they change them, but do not require either. The only fixed requirement is that stations play at least an hour a day of rap or R&B. Just For The Record carries such names as No Strings Attached and Steve Owen And The Strength Of Unity. These and other rap and R&B artists are also available on music videos distributed to various cable stations.

Lethal Beat

434 South First Street, San Jose, CA 95113 • Jeff Clanagan, 408/993-9266 • *Audio and Video*

Lethal Beat, another rap and R&B label, services radio stations with a variety of broadcast ranges and audience sizes. They expect interested stations' program directors to write in pertinent information about the station so that they may be added to Lethal Beat's datalist. Stations that don't play at least one hour a day of rap or R&B, however, need not apply. Lethal Beat lists among its artists Ground Zero, M C Twist, and Michael Cooper. The same

names are available on music videos, which can go out to stations who meet the basic requirement of having some kind of weekly show for such videos.

Project X

161 W. 54th Street Suite 1403, New York, NY 10003 • Jon Hoffman, 212/757-1329 • *Audio and Video*

Project X is a dance music label that provides music to stations that meet a few basic requirements. Though there is no need for stations to report to trades or to meet a specific minimum audience size, Project X does expect stations to broadcast at least 3,000 watts. Alternatively, stations with lower wattage that cover at least fifteen miles are acceptable. Kraze, Variation, NYTC, and A Bitch Named Joanna are a few of Project X's dance artists. Many of the same artists are also available on music video.

For descriptions of more labels and their servicing requirements, see the 1992 *NACB Station Handbook*

Sounds & Visions

compiled by Wendell Hanes

KRRR FM • Mankato State University
Mankato, MN • 507/387- 6287
Week of 2/5/92 (Albums)

1. End of Silence, Rollins Band, Imago
2. Congregation, Afghan Whigs, Sub Pop
3. Ker-Plunk, Green Day, Lookout
4. OPGU, Libido, Boyz, Red Decibel
5. Best Kissers In The World, Best Kissers In The World, Sub Pop
6. Vol.1-5 Comp., Teriyaki Asthma, C/Z
7. Dead City, William S. Burroughs, Unlisted
8. Trompe Le Monde, Big Wheel, Elektra
9. Jackson, Tar, Amphetamine Reptile
10. Wastin' Pigs, Flaming Lips, Warner Bros.
11. Unlisted, Clockhammer, First Warning
12. Dayglo, Love Battery, Sub Pop
13. Until the End of The World, Nick Cave, Warner Bros.

KWCR FM • Weber State University
Ogden, UT • 801/626-6450
Week of 2/15/92 (Singles)

1. Paper Doll, P.M. Dawn, Island
2. Jam, Michael Jackson, Epic
3. You Showed Me, Salt-N-Pepa, Next Plateau
4. I Love Smile, Shanice, Motown
5. Justified And Ancient, The KLF, Arista
6. Good For Me, Amy Grant, A&M
7. Save The Best For Last, Vanessa Williams, Wing/Mercury
8. Peaceful Journey, Heavy D. And The Boyz, MCA
9. Jump To The Beat, Danni, Minogue, MCA
10. Remember The Time, Michael Jackson, Epic
11. Thinkin' Back, Color Me Badd, Giant
12. I Want You, Jody Watley, MCA
13. Live And Learn, Joe Public, Columbia

WLWU FM • Loyola University of Chicago
Chicago, IL • 312/915-6558
Week of 2/4/92 (Singles)

1. Jump To The Beat, Danni Minogue, Savage
2. Cold, Latour, Smash
3. I'll Be Your Friend, Robert Owens, RCA
4. I'm Too Sexy, Right Said Fred, Tug
5. Move Any Mountain, The Shamen, Epic
6. Say It, ABC & Black Box, MCA
7. Love To Hate You, Erasure, Sire
8. Pride (In The Name Of Love), Robert Clivilles & David Cole, Columbia
9. Martika's Kitchen, Martika, Columbia
10. Vibeology, Paula Abdul, Virgin
11. You Think You Know Her, Cause N' Effect, Zoo
12. Love Me All Up, Stacey Earl, RCA
13. Death's Door, Depeche Mode, Warner Bros.

WNAA FM • North Carolina State University
Greensboro, NC • 919/334-7936
Week Of 2/10/92 (Singles)

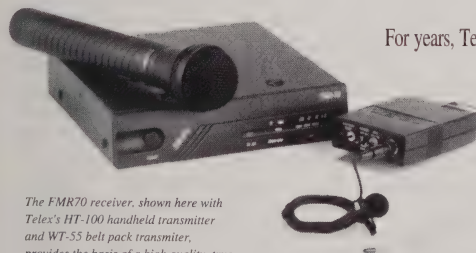
1. Stay, Jodeci, Uptown
2. Uhh Ahh, Boyz II Men, Motown
3. Let's Stay Together, Guy, MCA
4. Breakin' My Heart, Perspective
5. What's On Your Mind, Eric B. & Rakim, MCA
6. Go To The Home's Mouth, T. C. F. Crew, Cold Chillin'
7. Baby Hold On To Me, Gerald Levert, East-West
8. Somebody Loves Me, Patti Labelle, MCA
9. You Remind Me, Mary Blige, MCA
10. Remember The Time, Michael Jackson, Epic
11. Addam's Groove, Hammer, Capitol
12. I Like Your Style, Bubba, Motown
13. Understanding, State Of Art, Columbia

WSUP FM • University Of Wisconsin
Platteville, WI • 608/342-1165
Week of 2/17/92

1. Operation Spirit, Live, Radioactive
2. Venus In Furs, Eye & I, Epic
3. You May Be Right, Grapes Of Wrath, Capitol
4. Anybody Listening, Queensryche, EMI
5. Everything About You, Ugly Kid Joe, Stardog
6. What You Give, Telsa, Geffen
7. It's Over Now, L.A. Guns, Polydor
8. True Believer, Lillian Axe, I. R. S.
9. Heartbreak BLVD, Shotgun Messiah, Relativity
10. All Around The world, Rebel Train, East West
11. Dream Away, Northern Pikes, Scotti Bros.
12. Tired Wing, Four Horsemen, Def American
13. She's A Yo-Yo, Jazz Butcher, Epic



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**ICTV • Ithaca College
Ithaca, NY**

Lust and love, campus crime and car chases, drug abuse and murder. That's just a taste of what you'll find in the action/adventure-oriented soap opera, *Semesters*, produced at Ithaca College.

Semesters deals with college issues on campus, such as date rape and alcoholism. The message is often mixed with sensationalism. "There's usually a crime/spy/investigation" aspect to the plot," said current co-producer Georgene Smith. "An undercover cop from the National Security Agency was on campus to investigate a stolen ring...there was a murder."

This season picked up from where last season left off. "We added new story lines," said Smith, including a blind character aspiring to be a journalist and the obstacles she faces. "The big story is a fraternity," she added. "A lot of things go on; they're the power organization on campus. They have a lot of powerful alumni. It's based on the secret societies at Yale and Harvard."

Serious Preparation

The idea emerged three years ago out of conversations between Ithaca College students George Doty, Fred Fouquet and Sandra Gordon. "George is an avid fan of *General Hospital*," said Gordon. "We also compared ourselves to other college soap operas for ideas," she recalled. They tried to improve on what they saw, citing problems such as "echoey" audio and unintelligible actors' accents on other college TV shows.

Semesters started pre-production in the fall 1989. "In spring, we began writing scripts and preparing a shooting schedule," recalled Gordon. "We didn't start production until fall of '90."

Co-producer Smith received several calls for help from soap producers at stations she met at the last NACB National Conference. SUNY-Genesee's TV station, which is revamping their soap, called Smith. "They were in shock that we were in pre-production for a year," she said.

Smith explained that one must plot "far enough in advance so you don't write yourself into a hole" halfway into the season. *Semesters* shoots four episodes per semester. All eight air in the spring.

Production

Unusual for a soap opera, *Semesters* shoots entirely on location. "Most [ICTV] shows had been done in a studio situation," said Gordon. "But our show couldn't be and [still] look as good as we wanted it to. So we went on location with everything, including dorm rooms."

It's also because their budget doesn't allow for adequate sets. "It has its ups and downs," Smith added. "You beg friends to use their room, hallways in buildings. Three restaurants downtown are very cooperative. We give them on-air credit."

The crew wasn't familiar with field shoots of this type, but a hybrid between studio and location style emerged. "It's done with two cameras, so can switch back and forth, but a lot [of editing and effects were] added later," said Smith.

Semesters shoots Wednesday night from 6 pm to midnight and Sunday 10am to 6pm. The time

by Glenn Gutmacher

one deck matches the other. That along with an A/B roll editing system makes it "as if switching live," she added.

The college subscribes to a production music service, which *Semesters* uses. "We roll music, and add sound effects later," Smith said. They use digital effects from the school, and speeded-up footage (e.g., for car chases). "We use film-style lighting as opposed to studio three-point lighting. Full-color monitors are on set so directors can see what's going on, which is very helpful."



Audio assistant Jen Pelleter and Camera Operator Joe Taylor wait for a scene to start.

frame is two weeks to shoot, two-to-three weeks to edit. "We used to have one crew who worked both days, now it's one crew on Wednesday and another Sunday," said Smith.

Production Assistants are in short supply during exam periods, according to Smith, so one cameraperson may also be monitoring audio, and the other cameraperson is simultaneously holding the boom mike! "But it always seems to work out somehow," she said.

In its second year, the production team has become more efficient. "You lose time if you have to change locations. We can [shoot] many scenes in one place by [planning] in advance," said Smith. Storylines used to build from episode #1 to a climax in episode #8. By shortening and staggering them to run over different groups of episodes, she said, "it works better now. Less burnout."

"We take out an abundant amount of equipment on every shoot. My poor car cries," said Smith. That includes two cameras on set, slave-locked together so the time code and audio from

Promotion

Semesters has a big crew—about 70 people. In addition to the production team, that includes about 10 writers, 20 cast members, and 10 in the promotion department. The last group has succeeded in garnering significant local newspaper and TV coverage, as well as features in *Soap Opera Weekly* and *Soap Opera Update*.

Indeed, program promotion was a priority from the start. At Ithaca, there were "a lot of good shows, but no one watched them," said Gordon. "They were just doing it for the experience."

"There was a huge advertising scheme we thought of even before we went into production," said Gordon. "Once it [the show] came to be, we decided to have specific people handle that." Developing the program was a big step for everyone concerned. "The only way we could pull it off—that we'd want to pull off—is if a lot of people were watching," said Gordon. But, as in most of college TV, they had no budget. So they printed a score card of who was dating who, who were the

bad characters, who was good. They put that score sheet in every campus mailbox!

"When it went on [UNetwork], that was the biggest boost," recalled Gordon. "Getting letters from people in other states saying they saw it. Then we developed a press kit and sent it all over the country."

"We're the only ICTV show that has a fan club," added Smith. "They put notes to characters and [episode] reviews in the campus newspaper. Now they have a newsletter."

Though the club has only five members, Smith says it's an ego boost. "People come up to me to ask about the show [who] I don't even know. I went downtown looking for places to shoot and people knew it [Semesters] right away."

Building interest for the show among actors doesn't seem to be a problem, either. More than 90 people auditioned for eight slots even though most actors stay on from the previous semester, according to Smith. The inside joke is that "students at Ashton College must be killed off or transferred."

While student actors do most roles, *Semesters* recruits some Ithaca residents to play parts to enhance authenticity, ranging from a tow-truck driver to an 18-month old child. "That was a unique experience," said Smith. "Kids aren't too happy on the set. [The child] couldn't be coaxed to believe the person he was walking in was his mom." Finally, the real mother-ICTV faculty program director Eloise Greene got him in the right mood.

Much of the show's success hinges on the writers. "We can tell how things will go on screen based on crew reactions during rehearsals, so we can make changes," said Smith. Typical student staff turnover keeps the writing fresh but also has drawbacks. "Writers must know what happened the previous semester," she said, or else "they come up with a [plot] but it goes against everything that happened before."

A major source of inside intrigue comes from plot development. "Actors know that writers know what happens to their character," said Smith. "The actors will bribe you with anything you can think of. One character always asks, 'when am I getting a girlfriend?'"

"That's part of the intrigue of the show," Smith said. "No one knows what is going to happen."

Learning Together

Though media majors comprised virtually all of the early crew, they learned a good program requires more than technical expertise. Admittedly "kind of kidding around" in the beginning, said Gordon, they eventually started working more with the actors. "That was interesting. You can see the difference in directing styles [over the first year] focusing on acting and dialogue rather than accomplishing it with the camera," she said.

Smith added that they've also learned creative skills from watching other directors—"getting different ideas about how to do things."

"It's human relations," she continued. "My patience has gone up tremendously. You learn not to let little things bother you too much." And getting organized: "I have a better memory; you must remember a million details in your head at once."

"It's stressful at times," Smith said. "Everyone wants it to be perfect. Occasionally they lose perspective. Friends blow up at each other on set, and you have to [remind them]: 'Guys, remember, it's only a show.' I enjoy that role, settling things down and getting things going."

"We don't get paid," said Smith. "We do it because we want to do it. When the credits roll, we laugh at all the aggravation."

"The friendships you make and the things that you learn are all worth it," she added. "The crew

"The actors will bribe [writers] with anything they can think of. One character always asks, 'when am I getting a girlfriend?' That's part of the intrigue of the show. No one knows what is going to happen."

—Georgene Smith, co-producer

is great. Sometimes scenes get twice as long because it's so much fun: It tends to happen on the last scene, when we're eating the last of the free pizza from lunch." (Local restaurants feed them in exchange for strategic menu placement on-camera and mentions in the credits.)

Tales from the Set

Semesters' three co-creators were good friends even before the show started, and the two current co-producers were roommates before *Semesters*. "The show is an excuse to hang out together," Smith said. "The set is always a good time."

Action/adventure has been a focus this past year. "There's always someone breaking into an apartment," said Smith. Ithaca Police were very cooperative in allowing *Semesters* to do a drive-by shooting and car chase scene in a local parking garage. "But when the guy jumped in the car and it began to speed away, he fell out," said Smith. "Fortunately, it wasn't going that fast."

"Another time he was going to jump in, but the car was locked," she recalled. "The slate broke once in my hands. Our deck has eaten tape twice." She dubs outtakes regularly for the ICTV compilation tape aired at a big station party at the end of the school year.

Then there's the seedy side. *Semesters* once set up to shoot a scene at a restaurant, Smith recalled. The place was just about to open; the owner was going to get free publicity. "But he was so nasty," she said. "And his actions were worse."

"People who know me realize I don't like being called 'honey' or 'sweetie' or being touched," she said. "The owner was so sleazy and obnoxious."

After the first day's shooting, the owner appeared to change his mind when Smith got a call from him the following day. "He was so excited to know when we were coming back," Smith said. "The next day he called to ask me out."

Public Service

"The channel is more popular with Ithaca natives than students. If they don't like what we do, we get more letters," said Smith. "We got a complaint letter because we said 'bastard' on one episode. Another episode had a guy who didn't remember how he ended in a girl's bed."

"I think our show is very reflective of what happens at college," she said. "Whether it's amoral or not, I leave to the viewer. It's a soap opera, there's going to be sex."

There is another side to *Semesters*, however, unique in the program genre. "We're trying to counterbalance the 'amoral' parts of our soap opera. Even if our characters don't act responsibly, we can point out they should be," Smith added.

To accomplish this, student-produced PSAs featuring *Semesters* characters are aired after each show dealing with that episode's topic. Safe sex, date rape, alcoholism, campus crime, drug abuse and how to help a rape victim are some of the subjects. For example, one character in an episode "doesn't know how to act around the blind character," said Smith. "So we did one [PSA] on how to be comfortable with someone who's differently abled."

"We've gotten letters from downtown asking to help do the PSAs," Smith said. It's even inspired topics for episodes. After a rape prevention-oriented episode was aired, the local rape crisis center suggested to do an episode on how to deal with someone who has been raped. *Semesters* did.

The show has benefitted Ithaca College as well. "It's been a great boost to the school," co-creator Gordon believes. "Few Cinema or Photography majors went into television," she explained. "Film students would say video was terrible, and television people said video was better [than film]." But her co-creators were from the film side. "Since we were friends, we broke down the barrier and showed you can marry the two."

Scripts for next year are already written. "We're getting away from action/adventure a little bit," said Smith. "Too difficult to shoot. We don't have the time and budget for it."

So what's in the soap's future? "They're getting more into the romance aspect," said Smith. "Besides, I don't know of any school that has the crime statistics of the show's Ashton College."

For more information about U Network, call 401/863-1834.

Broadcasting Today: How to Stand Out in a Tough Job Market

by Kathy Latzoni

For the third consecutive year, new college graduates are facing a tighter job market. According to the report "Recruiting Trends 1991-92," a survey conducted by the Career Development and Placement Office of Michigan State University, employer hiring quotas have decreased by ten percent in the past year. This trend is particularly affecting the radio and television fields: the report lists communications as one of sixteen degree areas in which there are more available candidates than there are jobs for them to fill.

Patrick Scheetz, author of the report and assistant director of MSU's Career Development and Placement Office, sees increased automation as a major factor in the decrease in jobs. "Many organizations have taken this time as an opportunity to reduce their payroll costs," said Scheetz. "They're turning more and more to automation. An automated system can work 24 hours a day, it doesn't break down as much, need coffee breaks, sick leave. . . It seems many companies have capitalized on the recession to say, okay, we have to cut back, bring on the machines."

This may not be as true for the radio and television industry as for other fields; broadcasting will always need the input of at least a few creative humans. However, according to Scheetz, "every

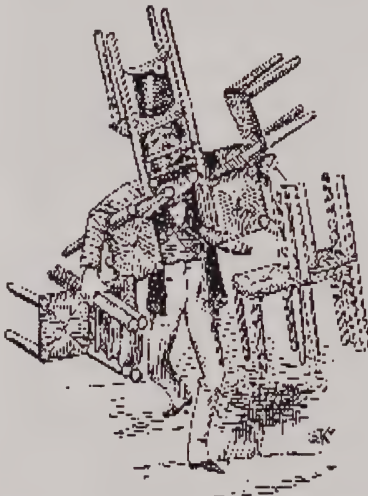
broadcasting. This work proves to employers that you can deal with the pressures and challenges of working for a commercial station. Candidates with three to five years of career experience, said Scheetz, will have a clear advantage.

Another quality that prospective employers will be looking for is a broad base of knowledge. "Get every bit of experience you can in other fields which affect yours," Scheetz recommended. "Those individuals who pursue degrees, but don't

stretch their experience in other areas, will get their degrees, but their opportunities will be limited. Don't just become an expert in minutiae. The individual who becomes an expert in something obsolete is in trouble." For communications majors, this might mean studying business and economics to understand the forces which drive the industry, or getting technical knowledge to keep up with and understand the latest broadcasting innovations.

Finally, Scheetz stressed qualities important to every career field: writing and interpersonal skills. He noted that these qualities seem particularly lacking in today's college graduates. "We're turning out degree holders, but if we ask them to hold a conversation with a prospective employer for five seconds, it's hard for them to keep going," Scheetz said. "Likewise, I don't care if you're in engineering or business or what, you're going to need writing skills." The obvious message for aspiring broadcasters: All the experience and technical know-how in the world won't save you if you can't hold an interview, or write an effective cover letter. Luckily, many college career offices hold workshops to help develop these skills—but students have to take advantage of them.

With the country in the midst of a recession, times are almost certain to be tough for today's college graduates. According to Scheetz's report, not every broadcasting major will be able to make it. However, for those with strong work experience, good communication skills, and familiarity with related fields, the career road may be challenging, but success is possible. ◀



As to which candidates will stand out in the crowd: "Those who are very well-prepared in two or three different ways will make the best impression."

—Patrick Scheetz

category of employment will be affected" by the trend towards automation, and job-hunting college seniors with radio and television degrees may find many of their more repetitive tasks taken over by technology.

In this situation, competition for the remaining positions in broadcasting has grown fierce, and aspiring broadcasters will need to demonstrate a clear edge over the many others applying for the same job. Scheetz gave a few guidelines as to which candidates will stand out in the crowd: "Those individuals who are very well-prepared in two or three different ways," he said, "will make the best impression."

One of those ways is through broadcasting experience. Working for your college radio or television station provides the basics, but today's employers will increasingly be looking for summer internships, work/study programs, and other examples of experience in the "real world" of

Broadcast News Salaries Stand Still

by Kathy Latzoni

According to a survey released January 21 by the Radio-Television News Directors Association (RTNDA), average salary levels for most positions in radio and television news remained the same in 1991. The survey, conducted last summer by University of Missouri journalism professor Vernon Stone, relied on data provided by news directors at 353 commercial television and 275 commercial radio stations.

Stone's survey found that TV reporters, producers, anchors, and news directors were averaging roughly the same pay as when a similar survey was conducted in mid-1990. However, median salaries for those positions, which make up the great majority of the radio and television news work force, did not keep up with the consumer price index, which rose 4.7 percent from June 1990 to June 1991.

According to Stone, the average TV news director's salary in 1991 was \$45,000, unchanged from 1990, with medians ranging from \$32,000 in the 60 smallest markets to \$105,000 at the 25 largest network affiliates. Radio news directors averaged a 1991 salary of about \$17,800, down from \$18,200 in 1990. Medians ranged from \$13,750 in markets of less than 50,000 population to \$3,000 in markets of a million or more.

Average salaries for anchors were in the neighborhood of \$45,000 last year, down from \$50,000 in 1990. Among top TV anchors, the median salary in the 60 smallest markets was \$30,000, while anchors at the 25 largest network affiliates made \$232,500.

Copies of the full survey report are available from RTNDA, 1000 Connecticut Avenue NW., Suite 61, Washington, DC 20036. ◀

The Demo Derby: How to Package Your Tape and Resumé for Results

by Terry Clevenger

The other day I read an article about a college grad from a prominent university who had been news director of his campus radio station, even interned at "The MacNeil/Lehrer Report." After several months, he still can't find a job.

Welcome to the real world, kids. Yes, it can be tough getting that important first gig; let's see how you can make it easier.

In my 15 years in radio I sent out a LOT of tapes and resumé. It was only after several years that I realized how deluged PD's are with this material, and how important it was not only that my aircheck sounded good, but that it got NOTICED to begin with! In fact, I hate to think how many great gigs I may have missed out on by not focusing more on a professional, appealing package.

Typically, the aircheck is dubbed to a cassette, then placed in a large, preferably *padded* (so contents don't get crushed) bag with the resumé and cover letter. And off it goes, to arrive on the desk of the PD (GM, ND, etc.), along with hundreds of similar packages. This isn't an exaggeration; even small-market stations will receive dozens of tapes a day—unsolicited! Now think: what is there to make the recipient pick up YOURS first? It's a jungle out there, and an eye-catching, creative package can help tame it.

A few years ago, I designed my own package, dubbed the "JOX BOX", just for this purpose. Measuring about 9" X 12" and made of a shiny, black cardboard-like material, it has a cutout for a cassette and a pocket big enough for a resumé and cover letter. It folds shut to become a self-mailer, with an address label placed on the front. PD's have called after receiving one to comment specifically on the impact the package made! That's the effect you want to achieve. But a good package needn't be expensive or gaudy. Nor do you have to create your own.

Steve Stucker, a veteran broadcaster who has programmed stations in Tulsa, Albuquerque, and Amarillo, Texas, points to a few basics that can make a tape and resume stand out. All correspondence and cassette labels should be neatly typed and addressed to the PD *by name*.

"It just takes a simple phone call to the station to get that information," Stucker advises. "And be sure to get the correct spelling." Stucker's reasoning for having a neat, organized package is simple: "A professional presentation reflects a professional attitude on the air."

A big part of that presentation, of course, centers around the cassette that your aircheck is on. One very inexpensive way to give your tape a

professional look is with cassettes that are specially made for demos, such as C-10s or C-20s. A C-10, for example, has ten total minutes of tape on it, or five minutes per side—usually enough for a demo of your show and some samples of production or news work.

You might want to put DJ samples on one side, and production or news on the other, all carefully labeled for the PD's convenience. These tapes aren't available retail; look in the Yellow Pages under "Audio-Visual Production Services", or call a recording studio or radio station for a referral. Also, ask for cassette labels you can type on or feed through a printer. These fit the contours of the cassette shell and really make your tape look good. You can even have these labels professionally imprinted, with a logo or special color, for a few extra dollars. Depending on length and quantity (50-100 for starters), each tape should be around fifty cents—definitely cheaper than the C-90s and -120s you're used to buying!

Another key part of your package is the resumé. Again, as with tape labels and all correspondence, accurate spelling is critical on your resumé. And, as obvious as it may sound, BE SURE to include your address and daytime phone number! Many times this is left off an otherwise perfect resumé. The resumé isn't quite as important in radio as the aircheck, but it does give the employer a quick synopsis of you, your achievements and interests. Keep it relevant; your favorite subject in high school is not as important as the fact that you did PBP for the student radio station.

One Dallas-area programmer looking for a job had his resumé and radio philosophy, written in a very conversational style, printed on colored paper. The overall effect had good visual impact that encouraged the recipient to read through the materials. Use caution here, though—colors that are too bright or contrast with the type can hurt more than they help, so get advice from a professional print shop if you decide to go this route. Phil West, PD of Gannett Broadcasting's OLDIES 95-FM, Kansas City, suggests you print your resumé on paper cut just a bit larger than normal. Why? So that, in a big stack, yours will stick out just a bit over the others. This all costs a bit more, but the results are worth it!

If you've come to the conclusion that promoting your budding career is maybe going to require a bit more time, work, and investment, you're right. Remember, radio is a very competitive business. Take advantage of every edge *now* to capitalize on your previous four years. ◀

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The Summer Broadcast News Institute: Basic Training Newsroom Style

by Adrian J. Meppen

The dull clicking of computer keyboards filled the news room, frenzied fingers trying to make their deadline. The whirl of tape machines came from the bays as editors put their final touches on reporters' packages for the broadcast. Excited chatter and commands filled the newsroom; the deadline was only ten minutes away.

"Okay everybody, let's go," screeched the producer. The first broadcast of the Summer Broadcast News Institute (SBNI) was on the air.

For 15 years now, Brooklyn College has been using an intensive, basic-training style summer course to introduce broadcast journalism (BJ) and TV/radio majors to the inner workings of a television newsroom. After several changes over the years, the SBNI has become a 19-day course that meets during five weeks from mid-June to mid-July. Enrollment is usually about 30 students; the class meets from Monday to Thursday each week. In the last half of the program, students produce six day-of-air newscasts that are broadcast over Starrett/Spring Creek Cable, a local system.

SBNI graduates are ready for the capstone course in the BJ degree program, the Broadcast News Lab, which produces a once-a-week newscast about Brooklyn, also airing over Starrett/Spring Creek. But even if TV/radio majors decide not to take the final BJ program course, they emerge from SBNI ready for an entry-level job in any television newsroom.

There's nothing new about college courses where students produce newscasts for broadcast over local stations. What makes the SBNI program different is the crash training that enables neophytes to produce day-of-air newscasts. This is done by mixing academics and on-the-job training, enabling students to produce their first broadcast on the sixth day of the course.

SBNI combines three academic courses—News Production, News Performance and Advanced Television Journalism. Together—for eight academic credits. Though only an introductory course is required, teachers strongly advise all students not to take SBNI until they have finished their third year of college. With permission from the department chair, students from media/journalism programs in other institutions can take SBNI as well. The mixture of BJ to TV/R or communications majors is roughly 50-50.

Not every SBNI student has taken a wide range of broadcast writing and production courses, however, and those that have may not remember every detail they learned in the past three years. For these reasons, SBNI begins with a crash review of the basics. During the first

five days, students are in the classroom from eight a.m. to five p.m. and have to read most of two textbooks.

The in-class instruction comes from the two faculty members, both with professional broadcast news experience, who run SBNI. Afterwards, teaching assistants, either graduate MFA students or working media professionals, lead small groups of students in practice drills. The drills help students to refine their abilities in studio production, single camera, tape editing, reporting techniques, and on-air performance. The faculty members also drill the class, concentrating on news writing and formatting lineups for newscasts.

By Day Six, the students are ready to produce their first 30-minute newscast. This first broadcast and the next one, produced on Day Eight, are practice broadcasts that do not leave the studio. Students use news tape from local and network broadcasts to cover international, national, regional and citywide stories.

For most SBNI students, Day Ten is the fastest-moving, hardest-working day of their lives. The majority have never worked under this kind of pressure before.

On the two practice days, three or four SBNI crews go out to build up a bank of feature and background stories on Brooklyn. These stories air in the practice broadcasts, but are also re-used during the day-of-air newscasts, giving each remaining broadcast at least one safety package.

Days Seven and Nine are set aside for intensive critiques of the practice broadcasts produced the day before. This is the last chance for students to receive feedback and remedial instruction before Day Ten, the halfway point of the course and the first day when the SBNI goes live.

For most SBNI students, Day Ten is the fastest-moving, hardest-working day of their lives. The majority have never worked under this kind of pressure before. The faculty, grad students and professional adjuncts all help the class to make its deadline. The time constraints can be a positive experience, however. As SBNI student Barbara Quintana said, "The pressures of the deadlines were good. We all knew we had a goal—the broadcast—to reach each day."

SBNI students rotate jobs in the three main newsroom areas: on-air, editorial and technical. Each broadcast has two anchors and two students who produce and deliver a sports broadcast, while other students work on

a weather segment for each broadcast. In addition, students may volunteer for movie reviews, using readily available film clips, or commentaries, usually incorporating a taped segment. Character-generated fonts and switcher digital effects are used to make the segments look professional.

Four reporting crews are sent out for each broadcast, each consisting of a student reporter, field producer, and camera person. Professional adjuncts accompany three of the crews to provide guidance in the field and to make sure that the right shots are taken, the right questions are asked, and that the students start writing their scripts on the way back.

Students back at the studio fill the editorial jobs of producer, co-producer or copy editor, assignment desk editors and writers. The in-studio work is overseen by the faculty members. The remaining students perform technical work: tape editing, studio camera, character generator, audio and switching. The broadcast is directed and AD'ed by the grad students.

After the first broadcast, students meet on Day Eleven for an extensive postmortem of the first on-air program. The faculty, grad students and professionals offer in-depth critiques, not to criticize or point blame, to but help the students improve. Students are also encouraged to give their feedback, and ideas on how to make operations run more smoothly.

Day Twelve, usually following the July 4th day-off, is for remedial drill and to give students time to set up stories for Days Thirteen through Fifteen. These days are taken up by three back-to-back, day-of-air broadcasts. The hours are long; students report to "work" at 7 a.m. At 5 p.m., the broadcast is taped live for delivery to the cable system by 6:15.

On these days, students get a glimpse of what the industry is really like. Neil Shapiro, another SBNI student, described it this way: "Broadcasting is not all glamour. A lot of work goes into getting shows on the air. Tempers fly, but it's vital to remain composed. It's a team effort, and students are graded on professionalism."

Quintana said, "The hours were long, but it didn't matter. It didn't seem like you were there for a whole day until you woke up the next day and realized you had to go back."

SBNI begins its final week with a critique of the three back-to-back broadcasts. In the afternoon, students prepare for the last two newscasts, also back-to-back. Day 19 is for a critique of the last two shows, a final for the academic portion of the three courses and a farewell party. Students leave the SBNI program knowing they have received more hands-on broadcasting experience in a month than some students get in four years.

Adrian J. Meppen is an Associate Professor and Director of the Broadcast Journalism Program at Brooklyn College.

FaxNews Service Offers College Radio Low-Cost Alternative to Wire Services

by Rebecca Butts

A year ago Adirondack Community College radio station WGFR was desperately trying to get late-breaking news on the Persian Gulf War.

Using traditional wire services proved to be too expensive. Monitoring CNN was too time-consuming, and the local newspaper contained news already a day old.

USA News Network had been providing the school with news via electronic red news display boards, so WGFR station adviser Ron Pesha asked USA if they could fax daily ready-to-read newscasts for their station to broadcast.

Sparked by Pesha's request, USA NEWS NETWORK created a new college-targeted radio newscast service: FaxNews.

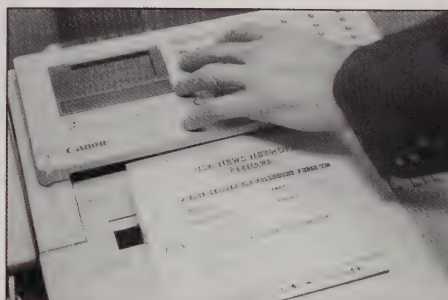
College radio stations can take out a monthly subscription to USA FaxNews for either a 12- or 24-month minimum, and the USA staff will fax concise, ready-to-read over the air newscasts. It works through any fax machine. College stations can choose between two formats: one long newscast faxed daily at 8am or two medium-length newscasts faxed by 8am and 2pm daily.

FaxNews reports college-oriented stories, entertainment features, world and national news stories, upcoming movie releases and reviews, important business reports and sports scores and updates.

Pesha said his station had previously subscribed to AP and UPI, but those services were too expensive.

"They were supplying vast amounts of material 24 hours a day that we couldn't use," Pesha said. "The bottom line with FaxNews is cost. And it contains just as much news as we can use and no more."

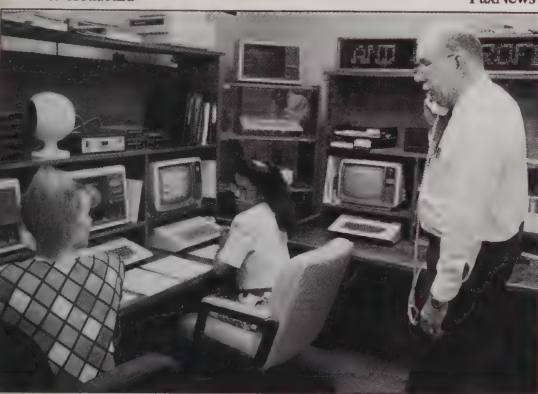
FaxNews editors work from many widely-read publications: *The New*



Left: USA NEWS NETWORK's staff prepares FaxNews reports to distribute to college campuses across the country; Above: FaxNews service in use

York Times, The Washington Post, Newsweek and Time. For additional news material and entertainment sources, they use wire services, College Press Service, *Rolling Stone, Spin* and *Billboard* magazines.

College radio stations that are interested in the FaxNews service can either receive reports from their own fax machine or opt for USA NEWS NETWORK's FaxNews package which includes a fax machine for a small additional charge to the monthly subscription fee. For more information, contact FaxNews at 1-800-880-NEWS.



Want To Be A Broadcast Journalist? Say Hello To Montana

by David Singh
MSU Telecasters

Michigan State University

So you've decided you want to be the next Sam Donaldson, except with a better haircut. To become a broadcast journalist, you need a job. To get a job, however, you need experience. You can't get experience, though, without a job.

Where can you go?

Ever hear of Montana? O.K., it doesn't have to be just Montana; any place with a small TV station will do.

Steve Gruber, the morning news anchor at WILX-TV 10, an NBC affiliate in Lansing, Michigan, got his start in Montana. While a student at Montana State University, he got an internship at KCTZ-TV 7, the ABC affiliate in Bozeman. "My first night there they asked me to run the teleprompter," Gruber said. "I was scared to death. I thought that it was this sophisticated piece of machinery."

Gruber believes that getting the first job is the hard part, and once you're in you can spend your time working on those abilities that will get you a job in a large market.

"Once I had my foot in the door I just started hanging out at the station trying to learn anything I could," Gruber recalled. "I learned how to edit, how to run camera, how to write copy. Eventually they let me go out and shoot with a reporter. When a full-time reporter position opened up, I applied and got it."

Montana is probably the last place you would think of finding yourself. Matt Morrison, a sports reporter at WILX, thought so, too. Morrison, a UCLA graduate, was working as a video journalist at CNN in Atlanta, when he decided that he wanted to be a sports reporter. He realized that he wasn't going to get the on-air experience that he wanted at CNN, so he decided to look for a place where he could.

"When I accepted the job in Great Falls, Montana, the first thing I did was look in an atlas to figure out where it was," Morrison said.

Both Gruber and Morrison agree that working at such small market stations was an educational experience.

"When you only have seven people in your news department, you wear a lot of hats," said Gruber. "True, at a smaller station, you have to do a lot more work. I had to shoot all my own video, and we didn't have a news car. My Volkswagen Golf went places most 4X4's wouldn't go."

Learning every aspect of news has a plus side.

"Many people right out of college have no idea of what a white balance is, or how to edit," Morrison said. "By working at a smaller station, you learn more. And that gives you an edge over other reporters when you get to a larger station."

Many people who have found themselves working in a smaller market, view it as a kind of basic training. According to Morrison, succeeding in a business as competitive as TV journalism may require some drastic measures to get ahead.

"If you have to go to a small market, and you're not afraid of winter," Gruber said, "Montana is one of the most beautiful places in the world to get stuck."



All four commercial network programming heads gathered at the IRTS conference in New York for the featured panel to discuss possible changes facing their business including giving up the pilot show development system and developing more shorter series produced by top-name film directors. Pictured (l. to r.): CBS's Jeff Sagansky, NBC's Warren Littlefield, ABC's Bob Iger and Fox's Peter Chernin

Selling the Crisis

In an attempt to raise advertising revenue, the three major television networks are pressuring companies to take part in a controversial new sales strategy: running commercials during coverage of wars, assassinations, and other cataclysmic events.

On January 28, the Network Television Association, a trade group created by the three networks, sent a 16-minute videotape entitled "Advertising During Times of Crisis" to more than 3,000 ad executives. Crises "captivate" people, gluing them to their TV screens, said Don Browne, executive vice-president of NBC News, who appears in the tape. "That's an excellent environment for an advertiser to be in."

Others are not so sure. American Telephone and Telegraph (AT&T) pulled all of its advertising during coverage of the Persian Gulf War, the Soviet coup attempt and the Clarence Thomas hearings—and, said an AT&T spokesman, they would do so again. "A large number of people are in a gloomy frame of mind" during crisis coverage, the spokesman added. "Our intuition says they likely aren't receptive to commercial messages at the time."

The strategy marks an about-face for the networks from earlier times, when all commercials were suspended for almost four days following the assassination of President John F. Kennedy. But today, networks facing declining ad rates and stiff competition from cable might not be able to afford that plan of action. Besides, says Peter Chrisanthopoulos, presi-

dent of the Network Television Association, times have changed. Viewers are "very sophisticated" now, he says. (Source: *The Wall Street Journal*)

Subpoenas vs. First Amendment?

In the latest of a series of clashes between national and local courts and First Amendment law, National Public Radio reporter Nina Totenberg was subpoenaed in early February to release confidential information collected while reporting on the Clarence Thomas hearings.

A special independent counsel appointed by the Senate ordered Totenberg and Newsday reporter Timothy Phelps to reveal how they learned of the Senate's investigation into sexual harassment charges against Thomas. Totenberg has refused to cooperate, saying she will go to jail if necessary to protect the freedom of the press.

Jane Kirtley, executive director of the Reporters Committee for Freedom of the Press, criticized the incident and a number of related incidents this year in which reporters were subpoenaed to produce confidential information which had bearing on a court case. "Journalists simply cannot do their job if they can be compelled to reveal confidential sources of news and information," said Kirtley. "When there are a few high-profile subpoenas, it encourages others... This is open season, in terms of subpoenas." (Source: *Broadcasting*)

Talking Heads, Four Hours a Week (no, it's not MTV)

If Robert Chitester has his way, intellectuals may soon have their own cable channel. Chitester, best known as producer of the 1980 PBS series "Free to Choose", has proposed his plans for The Idea Channel, bringing lectures, conferences and academic debates into the home. Even Chitester admits that his channel will be lucky to attract 50,000 viewers at a time—but if those 50,000 are the professors who decide textbook and software purchases in universities across the country, academic publishers may become very interested, he predicts.

The channel will rely on videotapes provided gratis by individual thinkers or their affiliate institutions, while a skeleton staff in Cleveland selects and schedules the material.

Chitester has already lined up agreements with Continental Cablevision in Cambridge, Mass., which will supply him with product from its local-origination channel for his national feed. The Rigas family, which owns Adelphi Communications, a cable franchisor in the East and Midwest, also holds a minor share in The Idea Channel.

Chitester's main obstacle is new regulation that passed the Senate on January 31, setting rate ceilings back onto local system operators and possibly making ventures like The Idea Channel prohibitively expensive. However, he plans to have four hours a week ready by October if all goes well, and plans to promote his idea in academic circles. "I have to go into these communities and let them know this service is available and meets

Conferences & Events

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

MAY

3-5: National Cable Television Association Annual Convention, Dallas, TX. 202/775-3669.

6-10: National Assn. of Independent Record Distributors & Manufacturers (NAIRD) Annual Conference. Austin, TX. Trade show open to college stations. 609/482-8999.

13: International Radio & TV Society, Inc. Broadcaster of the Year Luncheon. 212/867-6650.

20-25: National Educational Film & Video Festival. Oakland, CA. Screenings, seminars. 415/465-6885.

27-30: American Women in Radio & TV annual conference. Phoenix, AZ. 202/429-5102.

27-30: International TV Assn. (ITVA) annual international conference. Seattle, WA. 214/869-1112.

29- June 1: Audio Engineering Society (AES) International Conference, Portland, OR. 212/661-8528.

30-June 2: Electronic Industries Association (EIA) International Consumer Electronics Show, Chicago, IL. 202/457-8700.

JUNE

14-17: Broadcast Promotion & Marketing Executives Assn. (BPME) & Broadcast Designers Assn. (BDA) Annual Conference. Seattle, WA. 213/465-3777.

14-17: Society of Cable Television Engineers (SCTE) Annual Conference, San Antonio, TX. 215/363-6888.

17-21: New Music Seminar 13, New York, NY. 800/888-8596 or 212/473-4343, includes Music Video Association biannual meeting.

JULY

15-19: National Federation of Local Cable Programmers (NFLCP) National Convention. St. Paul, MN. 202/393-2650.

AUGUST

5-8: Assn. for Education in Journalism and Mass Communication (AEJMC) annual convention, Montreal, CA. 803/777-2005.

5-8: University Film and Video Association (UFVA) annual conference. Florida State U., Sarasota, FL. Stuart Kaminsky: 813/355-6611.

23-29: World Association of Community Radio Broadcasters, Fifth World Assembly, Oaxtepec, Mexico. 514/982-0351 or 525/593-3028.

their needs," he said. (Source: *The Wall Street Journal*)

New Music Grammy Winners
College radio mainstay R.E.M. cleaned up at this year's Grammy Awards with best alternative album, short-form video and pop duo or group with vocal. Relative unknown Mark Cohn won best new artist. (Source: NARAS)

Felsenthal Wins Honors at IRTS
At the annual IRTS Faculty/Industry Seminar in New York, the International Radio and Television Society (IRTS) awarded Dr. Norman Felsenthal, Communications Professor at Temple University in Philadelphia the 1992 Stanton Fellowship for outstanding contributions to teaching. "He is a team player to his colleagues, a mentor to his students, and an asset to our profession," said Frank Stanton, President Emeritus of CBS Inc., in presenting the award.

Felsenthal also won The Stephen H. Coltrin Award for Excellence in Communications Education at the seminar. (Source: IRTS)

Urban New Music Report Debuts
In response to growing interest in Black college radio, a new trade publication devoted to all urban music genres began publication in March. *Urban New Music Report* will cover blues, jazz, dance and rap music. "We'll cover areas *CMJ* [*New Music Report*, another college music trade publication] should be covering more but isn't," said publisher Martin Moore, a veteran of New York University's WNYU-FM.

Fred Jackson, Black College Radio representative at Elektra Records, who puts out *W.U.S.U.P.*, the monthly publication compiling music news from the urban departments of Warner, Elektra and Atlantic Records (formerly known as *Black College Radio Underground*), sees Urban

New Music Report as a possible future replacement for WEA's publication if it takes off.

The debut issue of Urban New Music Report will be sent to all known

college radio station urban departments. To receive a copy or to contribute to any columns, contact Martin Moore at 212/594-8337. (Source: *Urban New Music Report*)

FCC Authorizations

New Broadcast Stations

91.5FM, Kent State U., New Philadelphia, OH
Ch. 48, San Antonio College, San Antonio, TX
KZXC-TV, U. of Alaska, Anchorage, AK
WGLZ-FM 91.5, West Liberty State College, W. Liberty, WV

Changed Call Letters

KXSR-FM, California State U., Sacramento, CA
WCRJ-AM, Milligan College, Colonial Heights, TN

Broadcast Stations On-Air as of 1/31/92

FM Educational - 1,514 • Other FM - 4,588 • AM - 4,984
UHF Educational TV - 235 • VHF Educational TV - 123 • UHF Commercial TV - 579 • VHF Commercial TV - 557 • UHF LPTV - 759 • VHF LPTV - 422 • FM Translators & Boosters - 1,887 • UHF Translators - 2,323 • VHF Translators - 2,531

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

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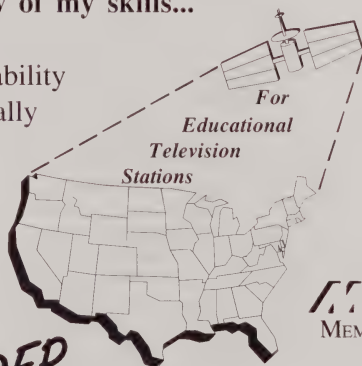
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Studio From Scratch

by Greg Luft

Until three years ago, student access to television production at Colorado State University was limited to coursework in disparate departments—Technical Journalism offered instruction and field production equipment, and Speech Communication handled studio production courses.

In 1989, students approached the Board of Student Communications, which traditionally governed the campus newspaper and yearbook, for funds to establish an on-campus television program.

The Board approved funds to purchase one 3/4" U-matic editing system, a camera, field recorder and tripod. Campus Television (CTV) was established and for the next two years students produced a weekly half-hour magazine show with this equipment. The program was cablecast locally on the University's cable channel.

Here's how we got started:

1. Student Funding

In late 1990, the CTV staff grew tired of producing a show with limited equipment. They investigated additional funding sources and decided to seek student fees. Launching an election effort, CTV successfully secured \$50,000 per semester for 10 semesters.

As CTV's Faculty Advisor, I was the logical candidate to help develop the new facilities. Student Media General Manager Larry Steward also would be involved. Neither of us, however, had any background in studio development or engineering, so the job would be difficult.

2. Estimating the Initial Budget

Our initial budget for remodeling, equipment purchase and installation came to roughly \$175,000. By professional broadcast standards this was a small sum for the kind of technology we had envisioned. However, because of improving technology and declining equipment costs, we found it would be adequate.

3. Finding and Conforming Space

We found space for our facility in the form of a conference room in the Student Media headquarters. However, the whole CTV facility would have to fit into about 1,000 square feet. A major remodeling job was necessary to fit our 20' x 22' studio space into the room. We would have to remove a drop ceiling, improve electrical capacities, install a lighting grid, turn a storage room into a control room, convert an office into three editing suites and provide a desk space for the staff.

4. Selecting Equipment

After we confirmed our space would work, our first step was to contact vendors who might provide a turn-key (complete, ready-to-go) studio.

After talking with several salespeople, we began to develop opinions about which format to use, how much it was going to cost, how much room was needed and the time frame for our completion.

Next we began our own equipment investigation. A trip to the NACB convention got us acquainted with many of the possibilities, while additional reading and discussions with vendors helped us gain more confidence.

Finally it was time to decide what kind of equipment to purchase. As part of a state university, we had two options: 1) Seek proposals for vendors for a turn-key facility. This option, while easier, would likely be the most expensive and most limiting. 2) List the equipment we felt we needed based on our investigations, and have vendors bid against each other on the same system. This was the more dangerous option, and, of course, was not popular with the vendors we had been talking to. However, it was economically the best choice, so we did so.

For reasons of cost, quality, convenience and system integration possibilities, we chose to go with a super-VHS (S-VHS) system and proceeded to the next step.

5. Choosing a Vendor

After our format was decided, we invited all interested vendors to attend a meeting in our studio space. We told them what was needed, what we wanted and asked them to bid accordingly. We also asked that each vendor look closely at our system concept and make changes in their bids where they thought changes were appropriate.

The resulting bids contained considerable deviation on cost and equipment. We asked several local production facility managers to examine the bids. After this review process, we decided that the lowest-priced bid was best even though it offered a different brand of cameras and editing equipment than we specified.

Our acceptance of the low bid raised protest from other vendors who had followed our original equipment list more closely—though no vendors followed the list exactly. As a result of the protests, we cancelled the bid, re-examined our options and formed a revised list of equipment, this time more confident in our approach.

The new round of bidding resulted in more competitive pricing among the vendors, but also in a lower overall price. The same vendor provided the low bid, and once again we selected this vendor. There were no protests this time, but by now we were already six months into the process.

6. Waiting

With holidays, delays and changes in our order, it took more than two months for all the equipment to be delivered, and another month

before the installation was complete. It was now more than nine months since we found out that we would be able to finance the studio, and more than seven since we actually had approval to spend the initial funds.

7. The Bottom Line

Video Equipment: The total cost for our video-related equipment was roughly \$135,000—with installation and two days of training provided by the vendor. The price included studio cameras, tripods and teleprompters, control room equipment including an A-B roll editing system, switcher, audio board, monitors, and furniture as well as two cuts-only editing stations and furniture. The existing 3/4" editing station would be maintained, with connections to the control room so that we could record our programs on 3/4" tape.

Office: We spent another \$10,000 on chairs, desks, room dividers, cabinets, office supplies, four IBM-compatible computers that would serve as reporter workstations and teleprompter servers and other miscellaneous office supplies.

Remodeling: Remodeling our space, including some of the services described above, plus the relocation of telephone lines, installation of a studio/control room window, electrical improvements, painting, duct work, etc., cost roughly \$10,000.

Lighting: In addition, we needed a lighting system. After asking several lighting designers to estimate their cost for installation of a complete lighting grid with the essential accessories, we discovered that hiring an independent consultant would cost much less. After installation, our lighting package cost roughly \$10,000, a much better price than the \$75,000 system proposed by one of the lighting designers. The package included a dimmer board and controls, 16 lights, bulbs, cables, a home-made lighting grid, clamps, cyclorama and consultant fees. The only drawback to our plan with our otherwise-employed consultant was his late-night work sessions with us.

8. Up and Running

After we purchased our videotape, charged our batteries and trained our 30-person staff, we were ready to begin a student-run TV facility. Our initial programming included a magazine show. In the future, we plan to produce our own interview shows and contract studio production jobs with other campus departments, and more!

Wish us luck, and call if you need help with your new studio.

Greg Luft is an Assistant Professor at Colorado State University. He can be reached at 303/491-0536.

TV Academy Announces College TV Award Winners

Students from Florida State University, the University of Southern California, Temple University, Stanford University and the University of Central Florida won first place prizes and \$2,000 per winning entry in the Academy of Television Arts & Sciences' (ATAS') 13th Annual College Television Awards. ATAS, perhaps best known for their Emmy Awards for the year's best TV programs, gave \$26,800 in prize money to the student winners. All entries must have been produced for college course credit between Dec. 1, 1990 and Dec. 14, 1991.

Three first-place winners in the Entertainment Division are Skip Martin of Florida State University for the comedy "The Making of Killer Kite," David Mackay of the University of Southern California for the drama "Providence" and Cheng Long of Temple University for the musical "Rhapsody."

Three first-place winners in the Information Division are Stephen M. Wessells of Stanford University for the educational program "Ocean Floor Legacy: A Critical Juncture," Beth Collier of the University of Central Florida for the news and public affairs program "Shat-

tering the Silence, Healing the Pain of Rape," and Ann F. Kim of the University of Southern California for the documentary "Breaking In: Women in the LAPD."

Winning students were honored at a 13th anniversary gala awards ceremony and screening of excerpts from the first-place programs in March in Beverly Hills, featuring numerous Hollywood VIP's.

Entertainment Division categories include Comedy, Drama, and Musical, and Information Division categories include Educational, Documentary, and News & Public Affairs. Second-place

winners in each category received \$1,000 and regional winners each received \$400.

The competition attracted a record-high 397 entries representing 121 colleges in 42 states. Judges included 157 ATAS members.

The Academy also runs the John H. Mitchell Internship Program, providing stipended summer internships in various aspects of the television industry for students at professional companies located in the Los Angeles area. To apply for the 14th annual competition or the summer internship program, contact Ms. Price Hicks at 818/754-2800. ◀



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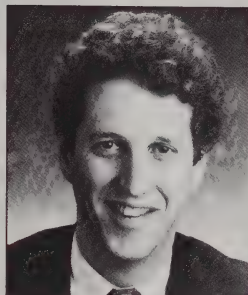
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Without the sponsorship of individuals dedicated to furthering media education, NACB could not exist. Each month, we introduce you to the industry leaders who contribute their time as members of our Advisory Board. This demonstration of commitment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



Doug Herzog

Since acquiring his Bachelor of Science degree in Mass Communications from Emerson College in Boston barely a decade ago, Doug Herzog has risen quickly in the media world. For his first "real" job out of school, he headed for Atlanta where he served as an Associate Producer for Cable News Network and WTBS in Atlanta. There he produced for both news and entertainment programs including CNN's "Newsnight" and "People Now" on CNN and WTBS.

But Herzog's star really began to take off when he landed at a network known for its encouragement of young talent—MTV: MUSIC TELEVISION®. Mr. Herzog joined the music video cable channel in 1984 as News Director, Music News and was subsequently promoted to Vice President, News and Special Programming.

Moving on to the role of Senior Vice President, Programs & Development, Herzog was responsible for developing MTV into a highly successful and innovative production entity. In addition to expanding MTV's news coverage, Mr. Herzog's team created the network's "Rockumentary" series, which earned an Ace award from the cable industry. His team also developed numerous music specials and MTV's first non-music, original program, "Remote Control." Though a game show in format, the program carried the network's irreverent feel towards mainstream conventions that appealed to its teen audience, while simultaneously using pop culture as the source of questions to contestants.

Currently MTV's Senior Vice President, Programming, Herzog negotiates many of the big-name deals, including a major role in putting together last fall's MTV 10th Anniver-

sary Special aired on ABC-TV. He is also quite involved in preparations for the triple-network debut planned for MTV in the near future. MTV plans to expand into three national cable channels by 1993. What the mix of music and non-music programming will be, or the demographics they will each target, is being kept secret—or, more likely, still being decided.

Herzog has kept in touch with his college media roots by continuing to work closely with NACB. He was the pivotal force behind MTV's sponsorship of the first National College TV Programming Awards last year, with prizes presented by the network at a special ceremony during NACB's 4th Annual National Conference of College Broadcasters in November. Now Herzog has put MTV's support behind the U Festival of Student Film, Video, Television and Animation.

Herzog believes in the value of college broadcasting. "It's a great place to cut your teeth. It's one of the rare opportunities in your life that you'll get the opportunity to experiment at someone else's expense." That's important to Herzog because he feels a major problem in commercial media is that its dependence on formula programming often makes it "an environment where you're always in danger of getting stale."

His recommendation: "Use colleges and universities as a lab for yourself. And complement it with [real world] jobs and internships so someone will hire you when you're all done. At MTV, where the leading edge of innovation is the name of the game, we look closely at people coming out of [college broadcasting] and the [productions] they're doing there." ◀

by Cary Tepper

Hands Off Station Funds

Q: The money that our station raises from promotional/underwriting spots is deposited into an unrelated account by our college, and the station is not allowed to use the money. Is this legal?

A: Although there are no FCC rules that specifically address this matter, the situation you describe violates the spirit of the non-commercial regulations from a "frauds" perspective. While the FCC permits and often encourages non-commercial stations to broadcast underwriting announcements and participate in a variety of fundraising efforts to maintain the operation of the station, there is an inherent assumption that such money will actually be used for the station's operations. The money raised does not necessarily have to be deposited into a separate radio station account. And the college could legitimately divert some of the money

to defray utility costs, rent for the studio, insurance, etc. But a reasonable amount of the money must go to the station; otherwise, the listeners who sent in their money will have been defrauded.

Slogans in Moderation

Q: Can a non-commercial, educational radio station use identifying slogans of companies in underwriting announcements?

A: This answer depends upon the exact slogan of each company. If the slogan does not contain any comparative or qualitative language, and cannot be construed as promotional, the identifying slogan *can* be used. The rule here is that you must make a good faith determination as whether or not the slogan sounds too much like a commercial, and less like an underwriting spot. For example, the slogan, "GE: We Bring Good Things to Life," is permissible because the

slogan is not product-specific, and the language is not persuasively promotional. However, the slogan, "Metropolitan Life Insurance: Get Met, It Pays," is *not* permissible because the slogan is definitely promotional. The words encourage the listener to "get" insurance from that specific company.

License to Appropriate

Q: Can we use songs sent to us by record companies in any way other than playing the full song? For example, can we use segments of songs as backdrops behind new stories, or as part of promotional spots?

A: Your station is permitted to use segments of songs — be it the instrumental portion or vocal portion — so long as the station already submits a blanket licensing fee to ASCAP or BMI. If the station doesn't submit such an annual music licensing-use fee, your station cannot appropriate such music.

Editor's Note: Mr. Tepper adds, "Music beds should not be combined with underwriting announcements. The FCC takes the position that underwriting announcements must be 'bland.' The use of music beds in this instance might make the underwriting announcement sound too much like a commercial — which is impermissible."

You're Jinglin', Baby

Q: We have a compact disc of themes from TV commercials. Can we use portions of these theme songs as "drops" between songs and programs?

A: No. Absolutely not. You cannot use any portion of such a commercial (or TV show, music video, or movie) without first getting permission from either the producer or distributor of the work. In your situation, look at the compact disc jacket and find out what company is listed as the producer or distributor. You will then have to write to them and get their written permission to use that material. And it is likely that

they will charge you a fee for such use.

Commercials on Cable Access?

Q: Our local cable system is refusing to broadcast our programming on their public access channel because the programs contain commercials. Are they allowed to do this?

A: From an FCC perspective, your programs cannot be denied transmission on the public access channel simply because they contain commercials. Recently NACB requested — and received — an Advisory Ruling from the FCC on this very topic. According to the FCC Ruling, "this agency administers no rules or policies that would prohibit cable channels (including access channels) or closed-circuit systems from carrying programs containing commercials." However, the FCC Ruling recognized that local franchising authorities or other state and local agencies may adopt contrary rules or procedures. Therefore, if your programming is refused, try to get a specific explanation for the decision. If the decision is based solely on a misunderstanding of FCC rules and regulations, call NACB for help. We will gladly send you a copy of the Advisory Ruling so that you may educate and inform the local cable company.

Cary 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 c/o 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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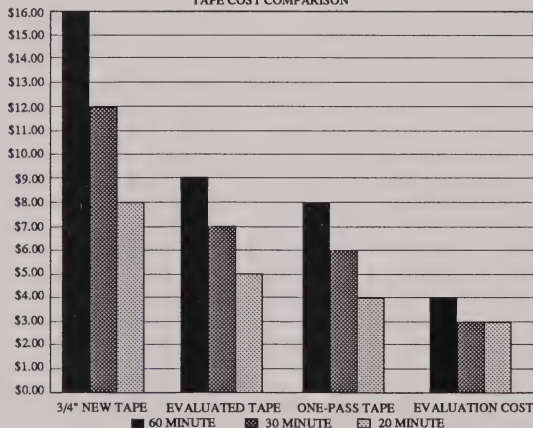
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- Get two stations or four individuals to join and receive a free registration to your next Regional Conference of College Broadcasters. (\$25 value)
- Get three stations or six individuals to join and receive a free registration to the next National Conference or two free registrations to any Regional Conference. (\$50 value)
- Double, triple, etc., these numbers and we'll give you that many more prizes!

Grand Prize

The individual or station recruiting the most new members* by 10/19/92 will receive a brand-new, professional-quality Marantz audiotape recorder and compatible TEAC cardioid high-grade microphone (system suitable for field use) valued at \$400! Or receive fifty NACB 100% cotton, limited edition beefy T-shirts for all your friends and station-mates, value \$400!

How to Enter

To participate in the contest, call NACB at 401/863-2225. We'll send you a list of non-member stations in your area with phone numbers and a sheet to record the new members you recruit. We'll send the membership materials directly to those you talk to. As they join, you accumulate the prizes!

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 - NACB Station Support Network, including free expert legal and engineering advice, support letters to administrators, etc.
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 - Two votes in NACB affairs and option to run one candidate for NACB Board of Directors
- Individual Membership benefits:**
- One subscription to *College Broadcaster*
 - Reduced registration rate at any NACB conference
 - On-Line Access to NACB computer bulletin board
 - Free media job/internship leads forwarding service
 - National College Radio and TV Awards with \$10,000 in prizes
 - Vote in NACB affairs and option to run for NACB Board of Directors

Rules: *Member total is calculated by a point system: each new individual member = 1 point; each new station member = 5 pts. Contest valid for new station members and individual members only, not renewals. New individual members may come from the contestant's station. New members count towards prizes once dues are paid in full.

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.

Network Director: The National Association of College Broadcasters, Providence, R.I., is seeking a full-time manager for a 2 year position. Ambitious college graduate with college radio and TV experience, especially in video and audio production. Create promos, help gather material for, edit and assemble satellite program feeds for U Network TV and Radio networks and other program production projects. Duties will include: affiliate relations, screening, post-production and promotion for U Network. Jeff Southard: 401/863-2225.

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

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

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

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

Selected interns receive \$250/week stipend. Deadline: 7/31/91. Forms: Linda Vitale, 213/856-7640.

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.

K-BIG 104.3 FM: Seasonal internships run as follows: Summer: mid-Jun. through mid-Aug., Winter: late Jan. through late March, in Los Angeles. Flexible daily work schedule; 20-40 hrs./wk. College junior or senior with broadcast-related background required. \$4.25/hour. Application forms and rules: 213/874-7700. Deadlines: Jun. 1 for summer, Jan. 18 for winter. Updates on all KBIG jobs and internships are available by calling 800-800-5800.

KSDK-TV News: Multiple internships are offered by the News Department of KSDK-TV, the NBC affiliate in St. Louis, MO. Students have very real newsroom responsibilities. Applications are being accepted for any of the annual internship cycles, which run January-June, June-

August and August-December. 30-hour workweek; internships are unpaid. Academic credit must be arranged by the student, who must be enrolled in a degree program. Ava Ehrlich: 314/444-5120.

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

National Assn. 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 Assn. of College Broadcasters: 8-10 positions are offered in the fall, spring and summer terms at the national headquarters in Providence, R.I. Interns are exposed to all areas of mass media operations including satellite network programming and production, research and writing for magazine/publications, national and regional conference planning, promotions, and member/affiliate services. Transportation expenses paid. Applications accepted on an ongoing basis. Glenn Gutmacher: 401/863-2225.

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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.

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AWARDS

5/1/92: International Student Film Festival biannual competition (even years) celebrates student cinema. Awards in various categories to filmmakers and to the film school with the best repertoire of entries. Entries must have been completed within the period 4/88-4/91. Films cannot be entered by individual students; the school must do so with the consent of the filmmakers. Three films per school maximum, 70 min. total running time. Formats: 16mm, 35mm and 3/4" U-matic. Info/forms: Tel-Aviv University, Ramat-Aviv 69978, Tel-Aviv, ISRAEL. Phone: 011-972-03-411155 or -419204.

5/22/92: Center for New Television Regional Fellowship Program. Open

to individual filmmakers living in IL, IN, MI and OH. 312/951-6868.

5/31/92: INTERCOM (Int'l. Communication Through Film and Video) annual Hugo awards recognize industrial, educational and informational programming in 39 categories. 312/644-3400

6/1/92: Rising Star competition awards an outstanding student member of Women in Communications (WICI) for activity related to organization projects and contributions to school and community. 703/528-4200.

6/1/92: The National Film Preserve, Ltd. offers 50 scholarships covering admission to the annual Telluride Film Festival (held Sep. 4-7) and access to selected films, intimate symposia with filmmakers and all of the festival's social events. Strong interest in film required. Info: Kathryn Sibley, 818/795-9994.

6/30/92: The New York Festivals deadline for TV advertising entries produced up to June (9/12 deadline for productions completed after June). Separate broadcast and cable categories. 914/238-4481.

6/30/92: Mill Valley Film Festival/Videofest (Oct. 1-8) is a non-competitive invitational festival accepting all genres, emphasizing new work not screened in San Francisco Bay area previously. Entry fee: \$12. Forms: Zoe Elton, 415/383-5256.

7/10/92: Midwest Radio Theatre Workshop Conference and Live Radio Theatre Performance offers scholarships for minorities (also: scriptwriting contest deadline is 7/30). Diane Huneke, KOPN-FM: 314/874-1139.

7/15/92: AAAS-Westinghouse Science Journalism Awards from the American Association for the Advancement of Science are five prizes of \$1,000 each for outstanding natural science TV and radio reporting and applications to engineering and technology, excluding health and medicine. Productions from 10/1/91-6/30/92 only. Joan Wraher, AAAS, 1333 H St., NW, Washington, DC 20005.

7/15/91: Leukemia Society of America Journalism Awards to recognize American journalists for educating the public about advancements in leukemia research for cancer treatment. \$500 prize in newspaper, magazine, radio and TV divisions for articles/broadcasts between July 1 last year and June 30 this year. Info: Journalism Awards, Leukemia Society of America, 733 Third Ave., New York, NY 10017.

7/30/92: Deems Taylor Awards are given by ASCAP, the music licensing

organization, for the best U.S. published works in English on music criticism, biography, reporting or history. Instructional textbooks and fiction are ineligible. Prize categories include: \$500 for books and \$250 for newspaper or magazine articles, plus plaques. Michael Kerker: 212/870-7522.

8/1/92: David L. Wolper Student Documentary Achievement Award Competition recognizes the best of current student filmmaking. \$1,000 cash prize. Top winners are included on a documentary reel used in classrooms and libraries nationwide. Info: 213/284-8422.

8/1/92: Int'l. Film & TV Festival deadline for TV programs & promotions and educational & instructional films/videos (separate broadcast and cable categories). 914/238-4481.

8/1/92: AFI Video Festival (Nov. 5-7, 1992), sponsored by the American Film Institute, is soliciting video entries for this year's event. Focus on independent documentaries, experimental narratives and video art that attempt to redefine the creative and cultural limits of the medium. \$25 fee. Info: 213/856-7771.

8/6/92: Gabriel Awards are given by Unda-USA (the National Catholic Assn. of Broadcasters and Communicators) to honor TV and radio programs, feature segments, spots and stations which give positive, creative treatments of issues concerning humankind. Various program categories. Contact: Unda-USA, 503/429-2663.

8/15/92: Women at Work Broadcast Awards recognize outstanding radio and TV programming on working women's issues. Sandra Porter: 202/737-5764.

8/31/92: Cindy Competition for film and video producers is sponsored by the Association of Visual Communicators. 18 categories. Non-member \$75 fee per entry. 818/787-6800.

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MAJOR LABEL: The Flaming Lips, *Hit to Death in the Future Head*, Warner Bros.: 818/846-9090

by Sandy Masuo

Like many post-punk alternative rock bands, The Flaming Lips create an alluring blend of 60's psychedelia, edgy-rock energy and good old-fashioned guitar pop.

You may ask yourself, how is this done? Well, they accomplish this with a heavy hand that keeps the guitar fuzz and trippy effects from degenerat-

ing into hollow fashion gestures—not enough however to distort them into parodies.

It's take seven hard-working years to get to this point, but it was well worth the wait. The release of *Hit to Death* marks the group's fifth recorded album and first deal on a major label. Counterbalancing infectiously weird upbeat numbers such as "The Magician vs. The Headache," and "Gingerale Afternoon" are intriguingly weird, offbeat numbers that catch your ears. "Everyone Wants To Live Forever" lures you into the album on a barbed wire and hooks you to the eerily-distorted "oo-wap-wap" backup vocals.

"You Hafta Be jing" is a bleak and beautiful ballad built on a fragile framework of bongos, guitar and strident vocals. Singer Wayne Coyne's even adds an odd and wistful assertion on the track: "It seems to me that God and the devil are both the same..."

In "Frogs," a hoarse and chirping intro gives way to a "maniacally" happy tune riddled with what may or may not be oblique references to the amphibious plagues of the Old Testament. "Hold Yer Head" closes the album with a thunderous, rumbling intro that dissipates into a spacey calm sparked with glinting guitarplucks and rattling percussion.

Like the Pixies and the Jesus and Mary chain, the Flaming Lips seem to be driven to music by a manic pop obsession, and a fetish for noise and religious fixations. It's the thrill of confrontation as the lips exorcise these demons that spark their universe and all its fascinating subtleties to life.

INDIE: Various Artists, *Teriyaki Asthma Volumes 1-5*, C/Z Records: 206-441-0875

by Sandy Masuo

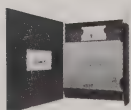
This grunge extravaganza compiles the singles series of the same name issued by Seattle's C/Z Records, and it includes some of the finest in subterranean noise makers, several of whom have made quite a splatter over the past few years. Nirvana devotees will undoubtedly be interested in "Mexican Seafood," which shows off the band's early predilection for encasing innocent, hummable tunes in prickly layers of distortion. Los Angeles' reigning queens of scrappy grunge metal L7 contribute "Bloodstain," while the most excellently named Coffin Break bash out the aggressively melancholy "Hole in the Ground." Other underground notables include: Alice Donut, whose precise and gnarly saga of suburban ennui, "Mrs. Hayes," opens the album; Daddy Hate Box, the raucously funky evil opposite namesake of Mother Love Bone; Dickless, who use the nasty, harsh and succinct "Sweet Teeth" to prove that gargling with broken glass is not an exclusively male habit; and Hullabaloo, who take hardcore where no one has gone before with "Kill Yr Parents," which features (of all things) a trumpet solo and fearsome grunting by vocalist McIntosh Red that makes Lemmy Kilmister sound like Phoebe Snow. But the underground does not thrive on thrash alone.

In "America Is in Good Hands" Helios Creed demonstrate what the Jimi Hendrix Experience might have sounded like had they spent their formative years in the Reagan-era industrial noise ambience of Chicago. Helios' inspired guitar work intertwines with D. House's badass bass and Jason Finn's thunderous drumming to create an exhilarating instrumental dialog. Frightwig concoct a lovely homage to AC/DC with "Hellway to High," which resembles the potential results of recombinant DNA experiments involving AC/DC and Katrina and the Waves.

Some of the most intriguing tracks are (believe it or not) instrumentals. Pitbull Babysitter start "The Head Talks Cheese" off with an intense Primus-esque bass intro. As the plot thickens, bassist Paul Hinklin and guitarist Rich Hinklin begin an eloquent axe duel while drummer Scott Severson provides a rhythmic backdrop that's tough as nails but still bears a strangely light touch. Another fetching trio, Vexed, take a crash 'n' burn approach to funk, spinning a constantly shifting stream of textures around a theme that is a direct descendant of "Peter Gunn." After a surreal spoken word intro, Yeast launch into "Solid Alligators," a hulking tune that's actually quite light on its feet as it shimmies down the road. And there's much, much more. For anyone who hasn't delved into the grungier quarters of rock's vast underworld, *Teriyaki Asthma* is a pretty tasty sampling of what it has to offer.

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JOX BOX Gets You Noticed!

UNSIGNED: Too Many Joes, Fussily Crafted Mid-Tempo Numbers. Adrena Douglas: 714/538-2021

By Dawn Souza

How many Joes do you know? Well, Too Many Joes knows plenty of them, and a lot about making great music.

Based out of Los Angeles, this alternative band is definitely one to look out for with its folksy-rock style and socially conscious lyrics.

Vocalists Adrena Douglas and Kristine Kunego make singing seem so easy. Her dynamic vocal range blends nicely with the swingin' instrumental kick provided by Too Many Joes. One listen and you'll find yourself aching to sing along with her.

Though many have compared their sound to the 10,000 maniacs, the group makes a name for itself on their debut album **Fussily Crafted Mid-Tempo Numbers**. The single "Another Day Another Dollar" speaks of the many people who cheat to attain their star status, while those who remain honest get left behind in the race for success. The slightly depressing yet very realistic



lyrics clash nicely with the fast-paced groove and pokes more than just fun at "the dishonest."

On "What Do You Want From Me?", bass player Barry Stevenson begins with a super Cure-like introduction that grows into an exceptionally good track with Nick Benich on guitar and Brad Wilson on drums.

Kunego sings lead on "Not Listening," a track that seems to question everything from what is real to who is trustworthy. Her voice wonders smoothly throughout the song with a Sinead O' Connor hollowness and an Edie Brickell state of confusion.

The album puts forth a number of hit singles and is more than worth a complete listen. Singles "If Wishes Were Horses," "You follow Voices," and "Say Something" are all potential favorites waiting for your ears.

So, if you're looking for long guitar solos and overall loud music, then look somewhere else because you won't find it on this album. Being loud and obnoxious is not this band's philosophy for greatness. Besides, every Tom, Dick, and Harry is already playing noise. It's time for Too Many Joe's. One listen and you'll never get enough. ◀

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Responding to the Money Crunch

This is a rough time for college stations. Pressures from a tough U.S. economy have caused schools to cut back across the board. Even some major universities are expected to close their telecommunications and film departments. Areas that have historically been cash-drains are an obvious target for cutbacks, which includes the college radio or TV station. We know making money from non-commercial college stations is a difficult task at best. So what can you do to protect your station?

Editorial

Glenn Gutmacher
NACB Exec. Director



Targeted Fundraising

Obviously, increased fundraising is important. If you've never had to worry about this before, your school may find it odd or even act antagonistically towards new station efforts to raise funds. But you need to convince the powers-that-be that it is in their best interests as well. By raising revenue, the station will reduce its drain on already-stretched university resources and perhaps will allow some dollars for new equipment and other items that will enhance the quality of the station overall.

Even if you already have a Fundraising Director or similar position in place, you will need more than one person to fundraise effectively. San Jose (Calif.) State U.'s KSJS-FM requires all personnel to contribute an hour a week towards fundraising in order to maintain station membership and, thus, their air shift. It doesn't matter how much money they pull in or what kind of fundraising they do, it's the effort that counts.

The process of getting everyone involved in fundraising may seem daunting, but it yields positive side effects: 1) It builds awareness of the radio station as a business, which gamers respect from volunteers towards the station; 2) Commitment to the station rises—volunteers become more involved in *all* areas of the station, not just programming; and 3) Morale is heightened—because volunteers start pulling together towards a common goal, rather than just focusing on their one show.

Don't expect overnight results. Any one of dozens of factors unique to your station could come into play which could screw up the "best-laid-plans," ranging from new managers who don't care to continue supporting the plan to administrators who say your efforts are hurting the college development office's efforts to raise money. However, persistence can usually overcome these factors.

Unify Through Professionalism

Despite a well-crafted fundraising program, the yield may not be worth the effort. This is particularly likely at small schools in small towns where there isn't much advertising money to go around and you barely have enough students to staff the station, let alone sell it. So don't kill yourself with fundraising. In such cases, your goal should be to: 1) unify the station and 2) raise its level of professionalism. The first is necessary in order to achieve the second. When you have achieved a reasonable level of both, your school will realize that

your station is too valuable to cut back on, overcoming any financial losses it may incur.

Developing a good training program will unify and raise professionalism at your station. That doesn't just mean students training students. Pursue area commercial station professionals to deliver guest lectures, workshops and production labs at your station. They may program differently than you, but their experience translates well. Words of wisdom from you or your advisor pale in comparison to advice from working professionals in the industry. Professionals will be flattered by your invitation to come visit, as well as realizing that it's a great opportunity for them to tap young talent for entry-level job and internship openings.

To further engender professionalism, create an active advisory board comprised of area professionals, station alumni and other concerned VIPs who meet periodically with the student managers about station affairs. With their contacts, they can help raise money as well as train. Finally, try to convince your school to turn the station training program into an academic course. This is not uncommon in college broadcasting, especially at schools with a communications department.

Unique Programming and Related Ideas

You don't have to "sell out" or give up an alternative or freeform program format to protect your station. But if you want to convince the administrators or student government who hold the station's purse-strings that your station is worth supporting, you need to demonstrate that it serves worthwhile purposes.

One obvious way is to air programming that is unavailable elsewhere to your audience. But students can get generic campus news from the school newspaper and alternative music on CD from other college and progressive commercial stations in the market. There's a difference between spinning records and giving unprepared mic breaks vs. planning a show that includes pre-produced elements and intelligent comments about what is aired.

To convince your school that your station is worthwhile requires that your programming work to serve real local and campus needs. Does your TV station have reporters who go out and cover campus stories rather than write them from university-issued press releases? Does your radio station do live music shows that feature local bands and purposely rotate them in the regular playlist?

But that's the tip of the iceberg. Several college radio and TV stations have generated great response from a campus call-in show where student government and other prominent campus figures are interviewed. Or adapt this idea from WFSE-FM at Edinboro U. of Pennsylvania: The station runs a regular feature called "Greek Voice" which brings different fraternities into the studio to record one-minute narratives talking about their events for the week. Former adversaries of the station became major supporters. Now the station even gets paid for DJ-ing frat house dance parties!

Does your station do remote broadcasts from high-traffic campus areas on behalf of charitable causes? Charities are easy to tie into, create goodwill for the station, and are a natural press attention-grabber. How about sponsoring (or co-sponsoring) campus events? College radio stations can press their contacts at the labels to bring bands to campus much easier than other student organizations can. Campus TV stations can become instantly high-profile by organizing a public affairs conference with major community leaders, or do college radio-type events via your music video show.

Short Run Pain, Long Term Gain

Success at your station will only come if everyone takes a part in it beyond spinning records or anchoring a TV newscast for a few hours a week. Even on the college level, it is vital for volunteers to understand that stations share many characteristics of a business. The duties of fundraising, promotions, production, engineering, cleanup, training, paperwork, etc., must be shared by everyone. Managers must convey the attitude that air time is a privilege, not a right, and that station tasks must be completed in order to receive air time.

While the requirements should be sensitive to the amount of free time available to volunteers, you may lose a few people. So be it. Those who remain are the committed ones and will more than make up for the little work done by those who left. Then your station will be staffed by people who care about it, who share its goals, and whose efforts will produce visible results. When people complement each other, the station progresses; when they conflict with each other, it stagnates. I encourage you to get staff from all departments together to draft a Mission Statement for the station. If all the staff do not agree on the station's purpose, then they will pursue different goals and the station will go nowhere.

Admittedly, these changes will not be easy, especially at a station used to having enough money come in whenever it was needed. But if your school is cutting back or is indicating it soon might, you had better start improving your station. If you allow yourself to be satisfied with the *status quo*, your station could be the next thing to go.

For help on fundraising and training, see the "Fundraising and Grants" and "Training Programs" sections, respectively, of the 1992 NACB Station Handbook, sent to all member stations.

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