

COLLEGE

BROADCASTER

The Magazine of the National Association of College Broadcasters

Vol. 5, No. 1 \$3
Fall 1992



New Music Seminar

Video: A Call To Arms

ABOARD!
Ralph Guild

College Radio For The Real World

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NEW COLUMN: Sound Off!

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NEWS NETWORK

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FAST FAX: A.M. and P.M. or the big picture, USA FaxNews presents a full budget of timely information, already edited and ready to read.

CAMPUS FAX: What's happening at colleges and universities nationwide.

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USA FAXNEWS: Low in cost

"No need to do rewrites. FaxNews arrives ready to rip 'n' ready."

Getting news to the college radio listener has never been easy or cheap. Subscribing to syndicates and wire services or piecing together newscasts

COVER STORY

USA NEWS NETWORK launches first college FaxNews service

Target: College Radio Market

College radio stations around the country can throw out their old wire machines. As of today, there is a better way for campus news directors and old fashioned rip-n'-readers to find out what's shakin' around the world.

Today's launch of USA FaxNews, the nation's first fax service for college radio stations, makes news wires obsolete. College disc



USA editors use the latest in high technology to produce timely newscasts.

from the daily paper drains a station's budget or staff.

With the introduction of USA FaxNews, today's college radio station managers have a fresh tool at their fingertips. For a fraction of typical news service fees, campus broadcasters now can present timely information

**CUTTING-EDGE
FAX NEWS SERVICE
A BOON TO COLLEGE
RADIO STATIONS**

► Fax machine included in low monthly subscription price package

1992

jockeys now can keep up with the latest in news, sports and entertainment with nothing more than a fax machine. All written straight for the campus audience.

In announcing USA FaxNews, USA NEWS NETWORK Chairman C. Lee Bruner Jr., described the new service as a low-cost, innovative alternative to wires and syndicates. "After more than 80 years of wire service copy, USA FaxNews opens a new chapter in college radio station capabilities because of its low cost and simplicity of use," Bruner said.

The new service offers complete prepackaged radio stories ready for broadcasters to grab off the fax machine and read over the air.

Combining cutting-edge technology with USA NEWS NETWORK's savvy about what college listeners want, USA FaxNews delivers the day's news better, quicker and cheaper than the old-fashioned services, Bruner said. Music, fashion, job trends, the environment — all the

subjects of special interest to students are there along with politics, business, economics and solid human interest features.

And sports. USA FaxNews presents inside facts on college teams and the pros every day. Action stories on every sport, from football and basketball to the Olympics and World Cup



C. Lee Bruner Jr., *Chairman*
 Peter McNabb, *Editor*
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 USA NEWS NETWORK is an
 independently owned and
 operated news organization.

1-800-880-NEWS

Our View: By C. Lee Bruner Jr.

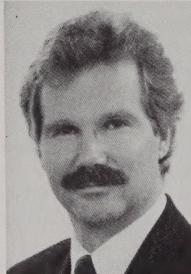
"Our FaxNews provides timely, action-packed news at low cost to college radio stations."

For nearly a decade, the staff of USA NEWS NETWORK has delivered quality news and information to college campuses and businesses nationwide.

We have helped colleges produce better informed students by ushering in a new communications form—the red electronic news display systems that have been seen on more than 500 college campuses. We also have closed the information gap within companies around the country through employee cable news and information services.

As an American company, we are proud that we have been able to use home-grown technology, such as Apple computers and high-tech cable transmission, to bring such innovative communication tools to our customers.

But we never stop seeking ways to improve our services and products. That's why we launched USA FaxNews.



C. Lee Bruner Jr.,
 Chairman, USA
 NEWS NETWORK

We've made sure, too, that college radio stations without fax machines won't be left out of the action. We'll throw in a fax machine as part of our monthly subscription price.

As a college radio station manager, you know how hard it is to produce quality newscasts on a shoestring budget. USA FaxNews brings you the solution you've never had or, at least, never could afford.

It's fact-packed. It's fast. It's designed for college listeners. It's like having your own newsroom and a big staff—for just a few dollars a day.

Like you, we know the importance of interesting, fast-paced, comprehensive radio news reports to American students and faculty. We also know you appreciate cutting-edge technology that brings down the cost of quality news coverage.

That's why, for today's campus radio, USA FaxNews is the current source for current events.

COVER STORY

Newscasts target the campus audience

Continued from page 1

races, pack every fax. Short features on Frisbee, rollerblades and other campus fads and favorites pour from the fax machine hooked up to USA FaxNews headquarters.

College radio stations without their own fax machines also can take advantage of this breakthrough service, Bruner said. USA FaxNews will include a fax machine for a small additional charge to the subscription fee. Stations that subscribe to USA FaxNews

can choose either of two service categories, according to Bruner. The service will provide one long newscast faxed by 8 a.m. daily or two medium-length newscasts faxed by 8 a.m. and 2 p.m. daily.

To provide comprehensive daily reports, USA NEWS NETWORK draws on its experience in supplying news and information services to colleges and universities nationwide via electronic news display boards. The company also is a leader in private cable news and information services for Fortune 500 companies.

What college radio stations are saying about USA FaxNews

"Very timely and well-written."

Steve Long, KWLD
 Wayland Baptist University

"A wonderful service. I like the emphasis on sports."

Calvin Miles, KGRM
 Grambling University

"Fantastic notion, timely concept."

Dr. Jack Gibson, KUTA
 University of Texas at Arlington

"Wonderful idea. Certainly a need."

Laurie Gray, WPUV
 Prairie View A&M

"The USA NEWS NETWORK service is perfect for WGFR."

Jamey Greenough, WGFR
 Adirondack Community College

QUESTIONS & ANSWERS

Just the Fax, Ma'am, Just the Fax!

USA FaxNews Editor Peter McNabb answers questions about the new service

Q. What is USA NEWS NETWORK'S FaxNews?

A. USA NEWS NETWORK's FaxNews is an exciting new concept in college broadcasting, bringing up-to-the-minute, college-oriented newscasts to campus stations across the country. It provides a low-cost, easy alternative to traditional news-gathering services and methods.

Q. What can USA FaxNews do for me?

A. USA FaxNews provides a concise, professional news report that:

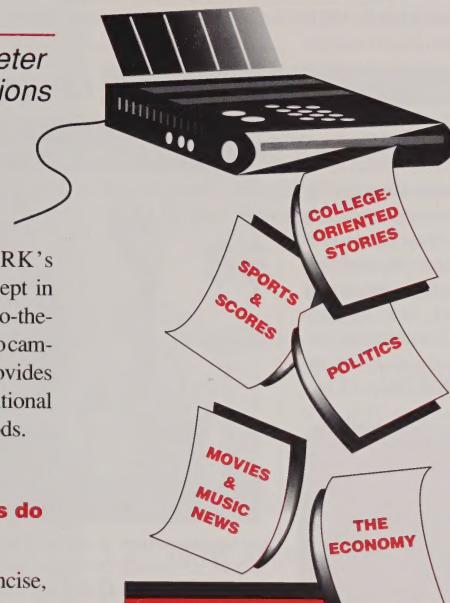
- Gives you an alternative news format geared to the college listener.
- Tells your listeners about important world events.
- Helps you create an exciting, informative and timely newscast for your listeners to enjoy.
- Equips you with a cost-effective alternative to traditional wire services.

Q. What does the service include?

A. FaxNews serves up an excellent mix of national, world and sports news plus lifestyle and entertainment features to make your newscast program No. 1. You receive:

- College-oriented stories
- Entertainment shorts and tip-of-the-trend lifestyle features
- World and national news stories
- Sports stories
- Upcoming movie releases
- Business and/or stock reports
- Emergency news bulletins

Q&A



**Sign up now
and get on line
for the new
term!**

1-800-880-NEWS

USA NEWS NETWORK
2100 N. Highway 360
Suite 503
Grand Prairie, TX 75050


Good news! For a small monthly fee, you'll receive a fax machine as part of your subscription.

Q. Sounds great, but the closest fax machine is clear across campus?

A. Don't worry. For a small monthly fee, USA FaxNews will provide a fax machine as part of your news service subscription.

Q. How many times a day will I receive the newscast?

A. FaxNews offers newscasts by fax in two forms:

- One long newscast, faxed daily by 8 a.m.
- Two medium-length newscasts, faxed by 8 a.m. and 2 p.m. daily

Q. Our station has looked into wire services before and found them to be excessive, expensive and not oriented to the college audience. How is FaxNews different?



At the Helm: USA FaxNews Editor, Peter McNabb.

A. USA NEWS NETWORK staff has nearly a decade of experience in the college market, operating an electronic news network for hundreds of colleges.

We understand the budget and time limitations college radio station managers face. That's why USA FaxNews was designed as a concise, college-oriented newscast at a price you can afford.

Q. How much does USA FaxNews cost?

A. Take advantage of our FREE one-week trial period, with no obligation to continue. Afterward, you pay only:

- \$169 per month for 12 months, or
- \$199 per month for both the service and a fax machine provided to your station (24-month minimum).

USA NEWS pioneers information services

The founder of the nation's first fax news service for college radio stations, USA NEWS NETWORK long has been a leader in campus communications and information services.

For nearly a decade, the network's staff has provided news and information services to more than 500 colleges and universities nationwide. In addition, the company furnishes private cable news systems to such Fortune 500 companies as Texas Instruments, Bell Helicopter, LTV and E-Systems.

The USA NEWS NETWORK staff pioneered development of the red electronic news display boards that today are

prevalent on college campuses as well as in office buildings, restaurants and retail locations.

Now, USA NEWS NETWORK has introduced another cutting-edge communications concept for the college market: USA FaxNews. A wire service capitalizing on facsimile technology, USA FaxNews offers news and features tailored specifically to the college listener. A highly qualified staff of professional and college journalists assisted by a publishing management group produce the daily news service.

A Dallas-based media communications subsidiary of the Restless Financial Group of Com-

panies, USA NEWS NETWORK provides communication services in 40 states. The company earns half its revenues from college-

related news enterprises and half from contracts with private-sector companies.

A leader in campus communications



At Headquarters: A highly qualified staff of college and professional journalists provide comprehensive daily radio reports for USA FaxNews. **CALL 1-800-880-NEWS**



In the Newsroom:
USA FaxNews sends prepackaged radio newscasts for college listeners to stations such as KUTA, University of Texas-Arlington.

USA FaxNews gives old-fashioned wire services a run for their money

Continued from page 1

tailored to the college audience.

Every morning, USA FaxNews editors scour the country's leading newspapers and magazines — such as *The New York Times*, *The Washington Post*, *Newsweek* and *Time* — to bring college radio station managers the top of the news. Our editors monitor CNN broadcasts. They scan AP wires and the College Press Service. They canvass young adult and entertainment-oriented publications such as *Rolling Stone*, *Teen*, *Spin* and *Billboard* magazines.

They digest the best of what they find into an abbreviated multi-page fax loaded with information for the college audience. Because of the extensive editing that goes into every USA FaxNews package, there's no need to do rewrites. Rip-'n'-read is no longer embarrassing. USA FaxNews arrives ready to roll, ready to use.

The cost: far below wire services. For a low monthly fee, USA FaxNews delivers just the right amount and just the right mix of news for college radio stations.



On Campus: Hundreds of thousands of college students nationwide get daily news from USA's red electronic news systems.

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BROADCASTER

The Magazine of the National Association of College Broadcasters

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

Fall 1992
 Vol. 5, No. 1

Features**17 Making Your Station A Winner**

Your station's struggling financially—another budget cut would kill you. How about making money from what you

already do well . . . programming?! Awards and grant money for student stations exists!

**16 Video: A Call to Arms**

If your TV station is wondering how to generate more and better programming, this student station offers some good ideas to improve.

12 New Music Seminar

Our travelling reporters provide a few different (and irreverent) takes on the biggest new music convention of the year.

**28 Television Production for the '90s**

Changing technology is affecting the TV production world, and educational institutions need to adapt.

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Write To Us!

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

Feedback, NACB
71 George St.
Providence, RI 02912-1824

Program Guide Publishing

Dear NACB:

The article "Expose Yourself!" by Rick Smith from the Jan/Feb ['92] issue of *College Broadcaster* provided some valuable information about publishing a program guide. You can take this multimedia excursion as far as you wish (KWUR at Washington U. in St. Louis and WFMU [at Upsala College] in East Orange, NJ go all out in print).

A program guide helps avoid misconceptions about your station. It informs potential listeners of your overall scope. It is like presenting all 168 hours of the week in one shot. Too often, folks form opinions on the basis of only one or two songs. *WREK's Wrekology* serves this purpose. Revenue generation is not a concern.

Producing a PG is time-consuming, but straightforward. All you need is access to and mastery of WordPerfect or PageMaker (or whatever), a cheap...printer...and more than a dozen pages of material.

If generating 16 or 20 pages is difficult, here's a solution. *Wrekology* has quality feature articles of musical interest. We have reprinted articles from *The New Republic*, *The Christian Science Monitor*, *Technology Review*, *Motorbooy*, *Fernbank Quarterly* and others. [Publications] are willing to grant you the right to reprint if you are a non-commercial station with a free publication. Get the staff involved by asking them to be on the lookout for intriguing articles, unless, of course, you can write them in-house.

Thanks for the interesting article...it is important to get those programming philosophies (no matter how condescending they may be), schedules, show descriptions and opinions in print for posterity.

Thomas Peake
Program Director & WREKOLOGIST
WREK-FM
Georgia Tech
Atlanta, GA

*Glad you liked it! If your station doesn't have it, back issues and article reprints from *College Broadcaster* are available at cost by contacting NACB at 401/863-2225.*

U Festival Thanks

Dear NACB:

I am a senior Communications student at Cal State Fullerton, and just recently viewed your Student Film/TV/Video/Animation highlight tape. Great, Great, Great Idea! You guys have pulled off something that a great deal of students have been waiting for. Bravo!

Please send me an entry form for your next festival (including format and submission guidelines) and any relevant info regarding your student-run [network]. Thanks!

Bill Hilt
Orange, CA

Bill, the 2nd Annual U Festival materials are being prepared now, and will be mailed out soon (January 1993 is the entry deadline). If you are interested in entering the nation's competitive festival exclusively featuring student productions, call NACB at 401/863-2225.

Radio Cooperative Success

Dear NACB:

This letter is in regards to our recent Interrep promotion for Thro-Yo....I would just like to say how happy I am with the outcome of this promotion. We gave the Thro-Yo's away at our booth at Eeyore's Birthday Party, a spring festival celebrated every year in Austin. The demand for Thro-Yo's was amazing....As soon as I began to demonstrate the Thro-Yo's we were suddenly engulfed with people....For the rest of the day people who had heard our spots were coming up wanting Thro-Yo's. I also feel that this giveaway helped spark the tremendous demand we had for the food we were selling. I believe that this...was our biggest money-maker of the year so far.

I would also like to thank everyone at NACB for their help...In general I was very happy with the entire promotion, as were the Station Manager and the Business Manager. We definitely look forward to doing further promotions with Interrep and NACB. Thank you for all your help.

Mark Gardner
Underwriting Director, KTSB-FMca
U. of Texas
Austin, TX

Mark, your enthusiasm was shared by every station that participated in this first buy of the National College Radio Sponsorship Cooperative last spring. We are excited that many advertisers have signed on since then, and buys will be hap-

pening throughout the fall. If your station is interested in receiving cash for running FCC-legal underwriting announcements and promotions, contact NACB at 401/863-2225.

Regional Conference excitement

Dear NACB:

[The 4th Annual Western Conference of College Broadcasters] was an incredible experience! I went to New York last summer ['91] to [the] New Music Seminar and every panel [at NACB's] was more interesting, more fun and more informative with much more relativity to our purpose. The topics were reinforced with professionals who knew what they were doing and could effectively promulgate their craft. They all appeared adequately prepared. The mediators kept things moving at an even pace, stuck to the subject and let the speakers make their point by simply guiding, not blanketing. Even questions asked by the audience were succinct and relevant. These all made for, as I mentioned, an incredible experience.

P.S. The rave [on] Saturday night was f...ing IN-CREDIBLE! Thanks!

Geoff Eubanks
Program Director, KBCC Radio
Bakersfield College
Bakersfield, CA

Geoff, if you thought the Western was great, then you've GOT to come to the 5th Annual National Conference in Providence from Nov. 19-22. And, of course, for those who absolutely can't make it, a NACB regional conference will happen near you next spring.

New Recruits

Dear NACB:

I just finished reading the article on your group in the May ['92] issue of SPIN. I'm starting college this fall and hope to get my own radio show. Could you please send me more information on being a member of your organization? Thank you.

P.S. I would greatly appreciate [it] if you could give me a list or direct me to where I could find a list of the best colleges for majoring in radio and communications.

Joseph Fromhartz
Bethlehem, PA

Glad you're joining, Joseph. The list of schools (albeit somewhat subjective) is on its way.

National Conference Manila

The 5th Annual National Conference of College Broadcasters will take place at the Omni Biltmore Hotel in downtown Providence, R. I. from November 19-22, 1992. Because of your input, we've added an extra day to the conference, including special interactive seminars and station roundtables to let you meet and learn from your peers. Over 90 seminars, roundtables and panels on virtually every media topic means there's something for everyone! Interested student and faculty members can also run for positions on the NACB Executive Board of Directors, the governing body

Make a difference: Run for the NACB Executive Board. Applications due Oct. 19. You must call NACB to be nominated.

of NACB which is elected at the National Conference. (See the Conference invitation poster sent to all stations in early September for details.) In addition, over \$7,000 in cash and prizes will be presented during the National College Radio Awards and College TV Programming Awards ceremonies at the Conference. Check the Awards poster (sent with the Conference poster) on how to enter.

Reduced rates are available to members who register before October 19. If your station still has not received the posters or if you need further information about the conference, awards or Executive Board elections, or if you'd just like to register, please call NACB at 401/863-2225.

U Network Changes

NACB welcomes David Singh, a senior at Michigan State U., who has come on board to serve as acting Network Director for the fall semester. A new full-time director will be hired this November. Registered affiliates of U Network have already received the news that there will be no satellite programming this fall. However, a deal has been made with a major media organization to provide award-winning student programming on videotape to 100 campuses in spring '93, with the resumption of feeds expected that fall. However, in response to stations' dire needs for free or low-cost programming, U Network has established the Program Exchange Service. National listings of student- and independently-produced TV and radio programs are being compiled for free distribution to all member stations. If you or your station has produced programs for inclusion in the Exchange, call David at 401/863-2225.

**Interop Co-Op Takes Off**

What was just an idea last spring is now a reality: national sponsors are spending thousands of dollars for underwriting announcements on college radio stations! It's due to the National College Radio Sponsorship Cooperative, run by The Interop Radio Store, the nation's largest radio rep firm. In exchange for airing FCC-legal underwriting spots and distributing product samples on campuses, stations are earning an average of \$375 per buy and helping raise audience awareness with associated promotions! If your underwriting/sales director did not receive a mailing in September about this, then call NACB at 401/863-2225 to sign up.

On-Line NACB

Would you like information from NACB instantaneously, instead of waiting for the next edition of the handbook, newsletter or magazine? For the latest ideas in station programming, fundraising, promotion, technical troubleshooting; comprehensive listings of media awards, events, jobs and internships; or just sharing opinions with other NACB members, it's all on computer!

NACB has put into operation a listserver on the BITNET computer network. The listserver is similar to a computer bulletin board, but more powerful. It gives NACB members easy access to a communications channel where you can reach other members throughout the association, such as finding other students and

faculty to develop collaborations to produce national programs for U Network. Or promote your station by letting everyone know what activities you've been doing—which gives others insights to improve their stations.

The listserver is basically an electronic post office. You send your electronic mail (e-mail) to the listserver, which is then sent to all people who have subscribed to the list. Subscribing is free to any NACB station or individual member. All you need is a computer account on your university system in order to take part in the NACB electronic discussions. Most computers are connected to the Internet system that can give you access to the NACB listserver. Check with your school's computer department.

To subscribe, address your e-mail to: LISTSERV@GWUVM.GWU.EDU

Your e-mail should include the following one-line command: **Subscribe NACB *yourfirstname* *yourlastname***

Once the listserver acknowledges your subscription and adds you to the list, send all your e-mail to post on the NACB listserver to: NACB@GWUVM.GWU.EDU

If you have questions, call NACB at 401/863-2225.

Radio Ratings via Arbitron

If your station is interested in obtaining ratings to help increase underwriting revenue, NACB has negotiated a low-cost package with Arbitron, even less expensive than the deal last year through Birch. Packages including AQH and cume ratings, broken out by demographic breakdowns by gender and age, for all stations in your market, are available for as little as \$250. To see if your station is rated or for further information, please call NACB's JoAnn Forgit at 401/863-2225.

Individual Memberships

Students and faculty at student stations and involved in media can receive the information sent to member stations in a timely manner by becoming a NACB Individual member. Individual member benefits include a personal subscription to *College Broadcaster* magazine, individual newsletters and other mailings about NACB services, programs and competitions, discounted registration fees, one vote in NACB affairs and the option to run for NACB's Board of Directors. Memberships are available for individual students and faculty for only \$20/year. Please call 401/863-2225 for a membership form.

**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 550 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, NACB, 71 George St., Providence, RI 02912-1824. Write now! □

WVUA-FM
U. of Alabama
Tuscaloosa, AL

by Tammy Barrett
V-91 Publicity Director

Where do students at the University of Alabama turn for alternative/progressive rock? Tuscaloosa's Alternative, V-91. WVUA, broadcasting at 90.7 FM with 120 watts, can be heard over the entire campus by the students that comprise its target audience. In this 10th year of operation, everyone involved with the station has much to celebrate. This past year included a move to a multi-track studio. Station manager John Owens says the new facilities make the station "one of the best in the nation."

The non-commercial station is staffed by volunteers and members of the radio station operation class. Volunteers do not have to be broadcasting majors; the station welcomes anyone who is willing to be trained and attend the weekly meetings to discuss station activities. Students are not paid for their work, yet the experience they gain cannot be measured in dollars. "The opportunities the station provides are invaluable because it helps [Telecommunication and Film] students to get over the 'Catch 22' hump," according to Faculty Advisor Dr. Pamela Doyle. Doyle explains that students must have experience to get a job, but can't get experience without the chance to work at a station.

Often, more people are interested in on-air work than there are positions available, but the station makes efforts to find a place for everyone. Students are needed for the partnership sales staff, news and sports staffs, just to name a few. As an incentive, those that sell partnerships earn 10 percent of the sale. This is one area that offers monetary compensation. On the other hand, a student reporting for the news staff can learn a lot about the campus. Then, this information is dispersed to listeners. Many find areas such as these rewarding.

As programming is important to the identity of a station, programmers rely on *Rockpool Magazine* and *CMJ New Music Report* in choosing current music. Program Director Matt Ater says the alternative format has

an important role in the college town: "Alternative music is basically college music, the sounds of '120 Minutes' on MTV. It's where bands begin. The reason behind choosing alternative music is it's an outlet that's not available [elsewhere] in Tuscaloosa." However, the musical library includes much more than the alternative hits of today. Each night of the week, a different specialty show airs. Whether it be the modern and classic

weekly program "Local Licks." Listeners can sample new music that is a part of their very own community. Local music has generated greater interest thanks to the V-91 sponsored "Radio Free Tuscaloosa" event for the past seven years. At the start of the fall semester, returning students enjoy a free concert. About 10 or 12 bands each play 45-minute sets in this all-day revelry at the on-campus amphitheater. If the bands produce original music

and are well-received by students, they can join the show, according to Promotions Director Brian Rogers. "We respect all the original bands in this town," he says. "Radio Free" averages 6,000-7,000 people.

Another collection of local artists contribute to "All Stars Night." Beginning in

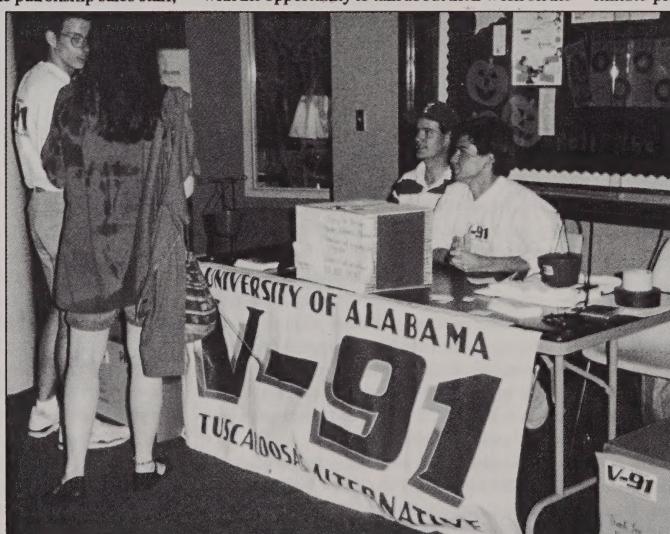
1989, a number of bands was called together and then separated into categories, such as singers, drummers, etc. New bands are created and given a couple of months to develop material for the show. The money collected that night goes to WVUA. Both station and artist help one another, as exemplified by these promotions.

Meanwhile, WVUA attempts to keep its listeners in touch with events happening around the world. Brian Rogers' brother Scott worked at V-91 as a DJ before his military participation in the Gulf War. He held the position of Co-Editor of *Desert Dragon*, the XVIII Airborne Corps' newspaper in Saudi Arabia. Back at WVUA, Brian helped to set up an interview with Scott, approximately 24 hours before the ground war. Brian calls the 10 minute-plus interview, "the longest live remote we have ever had." Scott's interview gave V-91 listeners a chance to hear what it was like being in a foreign country on the brink of war.

At home, WVUA maintains a commitment to the community of Tuscaloosa, as well as to the campus. For example, the station organized a week-long promotion to collect donations for the Salvation Army. Remotes were held from various locations around campus every day, including residence halls. V-91 listeners and friends gave food, clothing, and money for the local charity. Students learned about the station, while the station served to help those in need in Tuscaloosa.

Ultimately, WVUA serves the staff, as well as the listeners. A variety of students donate their time and personalities to keep the station running, while they gain first-hand knowledge of broadcasting. ▀

**Scott's interview gave V-91
listeners a chance to hear what
it was like being in a foreign
country on the brink of war.**



V-91 staff collecting donations for the local Salvation Army.

WIUP-TV Indiana U. of Pennsylvania Indiana, PA

by Russell F. Desjarlais
College Broadcaster magazine

WIUP-TV, channel 47, at the Indiana University of Pennsylvania, started in 1977 and has been growing ever since. What makes this university-owned and student-operated public television sta-



"Our staff doesn't just get a taste of the industry, they get the whole meal."

-former Program Director Robert Gillmer

tion interesting is its audience. WIUP-TV is not available on its own campus due to the fact that the residences there cannot receive cable. The station has an audience, though. There are about 50,000 viewers in the surrounding Indiana and Westmoreland counties, with newly-introduced changes expected to raise this number to almost 200,000 throughout the state of Pennsylvania by fall 1992.

Due to this sizable niche and the station's expansion in equipment, personnel, and programming, WIUP now has an estimated value of \$400,000. WIUP-TV's Program Director Doc Womack commented on his target audience. "I really don't think cable will be available on campus any time in the future," he said, "maybe a year or so. [The station] isn't really for students. Our programming is for Indiana County."

"We still have some shows which are interesting to college students," Womack said, "but they're really not our focus audience."

Womack expects his target audience to expand to an all-time high of 200,000 by this fall. Womack believes the addition of better programming will be responsible for such increases in viewership. Among these shows are "Newswatch", a 15 to 30 minute live news cast reporting on the Indiana area communities, as well as state, national, and international news. Why does WIUP tackle such programming?

"There is no local station in Indiana County," Womack said. "We are the only news source for them."

In addition, WIUP produces "Evenings", which focuses on feature-style stories on attractions, philanthropy, people, and business; "Sportslook", featuring sports news, game highlights, and athlete interviews; "Spotlight", a look at the IUP campus itself and all its activities; "Now It's The B-Turn", a satirical approach to presenting societal, political and racial issues; "ETV", or Experimental Television, which combines comedy and award-winning student productions; "PUSH", with music videos, artist interviews and student produced videos; and "A Closer Look", concentrating on IUP performances, speakers, concerts, dances and ensembles.

WIUP-TV sends selected programming to two cable systems serving part of Pittsburgh and CableVision in nearby Johnstown, increasing their audience even more.

The station describes its facilities as small but containing three off-line editing suites, one on-line suite, remote equipment, ENG decks

and Sonys, two studios, a control room and four offices. These seem adequate enough tools to help accomplish one of the station's main goals, which is to educate future broadcasters and provide them with some practical working experience.

WIUP-TV maintains a 100-plus volunteer staff, including five student staff managers in programming, news, marketing, creative services and human resources.

"The students make the decisions that affect the station and the shows," said former program director Robert Gillmer. "Our staff doesn't just get a taste of the industry, they get the whole meal."

Womack foresees some changes for the fall, as well as what to expect from the new staff. "They're looking forward to maintaining the station," he said, "[to] keep programming up and keep the station running."

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Drawing will take place at the Conference between the National College Radio and TV Awards ceremonies on Saturday, Nov. 21, 1992. Entrant MUST be present to win. All prizes provided by The Career Network Foundation, a non-profit educational foundation.

(For more reasons to attend this year's National Conference of College Broadcasters, see p. 31.)

Hangin' at the New Music Seminar

Hub City Spoke Repair goes to the New Music Seminar –Wackiness ensues.

by Sean Carolan

Every summer, swarms of Music Industry Professionals (MIP's) descend upon the Marriott Marquis Hotel on Times Square in New York City to attend the industry's leading showcase of unsigned and signed-but-unknown bands, the New Music Seminar. This year, for the 13th annual confab, their reasons were varied, but easily categorized into two groups: MIPs that wanted to become The Next Nirvana, and MIPs that wanted to in some way exploit The Next Nirvana. Being humble observers of the endless variety of human folly, we in Hub City Spoke Repair boldly jumped into the midst of the feeding frenzy, assuming that (a) the Lord protects the naive (us) from harm in the face of relentless promotion, and (b) we could get *Free Stuff*.

Ah, the *Free Stuff* flowed in many forms: from the magazines, cassettes and CDs stuffed in the registration sack; to the magazines, cassettes and CDs that were being handed out on the exhibit floor, to the magazines, cassettes and CDs handed out by MIPs who decided you were the kind of person they wanted to give magazines, cassettes and CDs to. (The magazines, at this writing, are still being read; assuming that this pile of magazines is some percentage of the total pool of verbiage proffered to the Industry at large in any given month, that's quite an ocean of words. Oh, and by the way—you're soaking in it.) This year, there were over 7,000 MIPs scurrying about the place acting out what appeared to be a highly subtle experiment in behavioral psychology, based on their ability to seek and devour the *Free Stuff*. (It really was a Pavlovian response; Hub City people were spotted grabbing *Free Stuff* that they could NEVER ACTUALLY USE. It was *Free Stuff*; that's all we needed to know.)

There was more to do than that, of course. The event is, after all, called a "Seminar." There were lots of panels to attend, which sparked an awful lot of insight into the inner grindings of the machinery of the industry. Ice-T, for instance, not only proved himself an eloquent speaker on the topic of censorship at his keynote address, but also emerged as a proponent of Total Quality Management at a seminar on record production by demanding that professional musicians act professional when they're in the studio (who'da thunk it?). Todd Rundgren explained his vision for a more interactive format for music creation and listening. (See p.13 for details—ed.) House of Pain were spotted in an elevator listening to their own new record (how better to verify your album's Walkman suitability?). In general, the artists on the panel were a well-behaved lot, with few of the hijinks witnessed

at seminars past. ("What are we going to do about it?" observed Marianne Faithfull on the topic of censorship a few Seminars ago, as she fell off her chair.)



The relentless promotion didn't stop, even when you locked yourself in your hotel room. The television constantly beamed videos from bands, which proclaimed, "Looking for a label."

"How about derivative?" came our reply.

Then there were the live showcases which were legion. Over 30 venues in New York City (and one, Maxwell's, in Hoboken) accepted the Seminar Badge in lieu of a cover charge for entrance into their varied halls. (Some, notably, the Ritz on 54th Street, stopped accepting the badge when they realized too many people were getting in for free. HADN'T THEY FORESEEN THIS? And wouldn't it have been nice if the bouncers, when they reached this unpublished limit, didn't immediately start treating Seminar guests like deadbeats? End of gripe.) We found ourselves going to the Academy (43rd Street) more often than not; it's an ex-Broadway theater whose seats have been ripped out to make moshing easier, and it's conveniently situated next to an Irish pub where the beer flows cheaply. *Note: we realize that many who are reading this magazine may be under legal drinking age, and may not be able to take advantage of the above-mentioned Irish pub or, indeed, any Irish pub. If you are, go back and un-read that last phrase. Thank you.*

The itinerant members of Hub City Spoke Repair, while trying to make the most of their presence at the Seminar, failed miserably in only one aspect: we only saw two bands perform during the whole seminar. Sometimes life plays little games like that with you, you know? The bands

that we DID see, *Live* and *Ride*, were quite nifty though. *Live* were energetic neo-prophets, and *Ride* were jangily melodic shoe-gazers. Notable among the shows we missed was *Psycho Night*, featuring four Japanese bands including *Shonen Knife*—especially since we got the *Psycho Night* sampler tape among our *Free Stuff*, and we liked it. (Japanese funk-pop has a mighty powerful allure.) Strangely enough, we were most impressed with a band that we saw outside the Seminar proper: the *Niagras*, who were a blazing ball of blues with a lead singer vocally reminiscent of nascent coffee achiever Robert Smith. Trust us.

Late nights were spent with our backs to the floors of the glass elevators, staring upward through our respective domes at the approaching/receding hotel ceiling and taking bets on who'd hit the roof first. It was there that hotel security found us basking in the overload. They were quite understanding.

Some folks that made our life worthwhile at the seminar:

- Those wacky guys at the Norwegian booth. We couldn't understand a word they said, but we smiled and nodded a lot.

- The very complete representation of the nations of Canada and Ireland. The Canadians were quite accommodating in their hospitality, and we had a nifty conversation with the leader of the band *Vail*, for whom we later left a message that we loved his tape. Both nations offered great compilation CDs (*Free Stuff!!!*) of their best and brightest (as did Holland), but a small note to the Irish: we're sure we've heard of this "U2" band before.

- The folks at *Cake* magazine, a real good rag out of Minneapolis who scraped together the cash for a booth (NOT cheap!). We ate their food, we read their magazine, and we borrowed one of their writers for our very own. In return, they got a five-line joke from us (for once, WE were a source of *Free Stuff!*) Their latest issue features said joke and a cover illustration by Chris Mars of the Replacements. Get yours today! (plug, plug.)

And so, having spent a couple of weeks rebounding from severe sleep deprivation, we're looking forward to doing it ALL OVER AGAIN at the Fifth Annual Conference of College Broadcasters this November 19-22!!! Oh yes we are!!! You beatcha!!!

Sean Carolan is executive producer of Hub City Spoke Repair, a radio comedy program syndicated on college stations nationwide, and a fun, wacky guy.

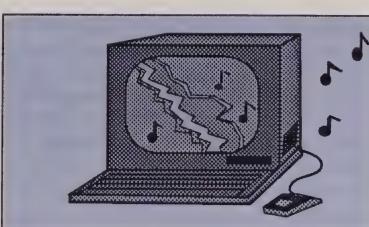
Interactive Music With Todd Rundgren

by Sean Carolan

When Todd Rundgren took the podium at this summer's New Music Seminar, expectations were high. He was surrounded by computer equipment and video monitors, which raised the promise of more than an average lecture. The advertised topic of the presentation, "Virtual Reality and Other Myths," was quickly brushed aside in favor of other, more startling issues. That would wait, he said, since it was Saturday morning. He suggested we start with a cartoon.

The "cartoon" was in fact a music video made by Rundgren to accompany "Change Me," a song from his most recent album on Warner Bros., *2nd Wind*. The video, aside from live shots of Rundgren's performance, was entirely generated using a Video Toaster linked to ten PCs. The depth of quality of the graphics was outstanding, especially considering he did it all himself. It took him a full month, but he achieved the kind of total control over all aspects of the video process that few artists actually achieve. It proved to be more than a suitable warmup for the concepts that followed.

Music, Rundgren explained, is generally perceived as a static, linear art form: once it's completed, it doesn't change; and it can only be appreciated in a straightforward fashion, from beginning to end. Rundgren's proposal was to change that perception to a dynamic, interactive form that would cause the music to conform to the listener's state of mind as well as the artist's.



Using CD-I, an interactive CD format that is currently available, Rundgren would allow the listener to reshape the music according to his whim: perhaps by changing the chorus-verse

structure, or making it more or less rhythmic or melodic. Eventually, when personal computing finally reaches the point where it is the main focus of both business and entertainment, an artist could continue to reshape music that's already been released. (This raises the possibility of having Version 2.0 of an album, or getting an upgrade of your current version.)

By way of demonstration, Rundgren played a few different versions of music from his next album, all of which was stored on a 1,200 megabyte hard drive on the Macintosh he had with him.

Rundgren's presentation, instead of being a diatribe on possible futures, actually brought the goods to the table. The potential for interactivity as proposed was made to be much more than just a pipe dream. Reality may provide some roadblocks: cost may be a factor, as will convenience—the alarming number of VCRs that continue to blink "12:00" will attest to this. In addition, the end user may not even want to deal with music that conforms to their state of mind.

The conflict between reality and virtual reality continues. ▶

Opinion

Commentary on The New Music Seminar

by Rob McCulloch

Reality rarely seems to meet expectation. Unfortunately, this was my experience at the 13th Annual New Music Seminar in New York City, an extravaganza featuring four days of seminars and six nights of music from 350 bands, including the likes of Body Count, Ride, Disposable Heroes of Hiphoprisy, L7, Live, Me Phi Me, etc.

While not all of the bands performing were terribly new (the Dead Milkmen?) or terribly interesting (the Dead Milkmen?), the music was certainly the highlight of the seminar, despite the fact that the larger shows required showing up early (since large numbers of tickets were sold by the venues to the general public).

As for the seminars, which ranged from "Reinventing Alternative" to "Hip Hop in the Media" to "Marketing Success Stories," they tended to be more annoying than interesting, allowing panelists the opportunity to pat themselves on the back without really saying anything substantial. In an industry where competition is fierce and people make money by promoting and selling a "product" created by someone else, few panelists are going to be saying everything they are really thinking (what good promoter would?).

If you are familiar with the industry, the seminars are boring. If you are unfamiliar with the

industry, buy a book and save some money. Regardless of whether you gain anything from the seminars or not, the one thing that the New Music Seminar serves as a reminder of is that the music business is, of course, a business. People come because they have some product or service to sell,

"If you are familiar with the industry, the seminars are boring. If you are unfamiliar with the industry, buy a book and save some money."

or because they want to learn *how* to sell their product or service. The "new music" in the seminar bag is there because a lot of bands and labels paid to get it there.

The New Music Seminar itself is a tremendous money machine, with huge expenses and huge costs. It does not seem surprising then that the focus of the Seminar has shifted from fostering and developing markets for music outside of the mainstream, to discovering and promoting the new music which can be incorporated *into* the mainstream. And there is nothing wrong with this: it is

what the vast majority of the New Music Seminar attendees are looking for. Not a lot of people want to sell 7"s out of their basements for the rest of their lives. Not a lot of bands would refuse a lucrative record deal. And not a lot of commercial radio stations want to invite bankruptcy with creative programming.

Noncommercial (and commercial, to an extent) college radio is one of the few media outlets for the many forms of music which will never be on the Billboard Hot 100 (or make the CMJ Top 150, for that matter). Granted, any college radio station must have structured programming and give consideration to its positioning in the market. But if programming your station like a successful commercial station is your goal, then musical diversity is not your primary concern. As panelist Roberta Moore of KCOU mentioned, "If we were trying to target towards building a listenership, we'd be playing 'Shiny Happy People' out the butt." So if you don't think of "new music" as simply the next Nirvana, try to reflect it in your programming. Be an idealist in college. It might be your last chance.

Rob McCulloch, a musician in New York City, is looking for a label to distribute his recently produced debut EP. He is a former Promotion Director for NACB. ▶

Swaying Public Opinion

Q: Although noncommercial stations cannot endorse political candidates, can the station mount an on-air campaign to sway public opinion on a particular state legislative proposal? Are there any restrictions as to what the station may do off-air to sway public opinion about the proposed bill?

A: In 1984, the U.S. Supreme Court's decision in *FCC v. League of Women Voters of California* held that noncommercial broadcasters were entitled to editorialize as part of their basic First Amendment freedoms. At that time, the Court noted that the public's interest in preventing public broadcasting stations from becoming forums for lopsided presentations of narrow partisan positions was already secured by a variety of other regulations, such as the Fairness Doctrine. Since the FCC repealed the Fairness Doctrine in 1988, the issue of editorializing by noncommercial broadcasting has not been revisited. Thus, out of an abundance of caution, we recommend that any editorializing on a particular matter be followed up with a reasonable amount of on-air debate so that the station could later defend itself against accusations of lopsidedness or narrow partisan program-

ming. As for off-air activity to sway public opinion, the FCC does not concern itself with such activity. However, keep such off-air activity free of slander or dirty mudslinging. If you don't "keep it clean," the on-air debate could prove embarrassing to the station if certain things are mentioned on-air by the debaters about the station's off-air activities.

Starting A Station

Q: It is my understanding that years ago anyone who sought an educational frequency was required to list specific percentages of broadcast time that would be devoted to educational public service, news and informational programming, which the FCC would hold the station to. Does this requirement still exist for new applicants? Are stations which specified certain percentages when their licenses were granted still being held to those promises?

A: The FCC never required noncommercial applicants or licensees to specify exact percentages of broadcast time that would be devoted to any particular kind of programming. Years ago, applicants for a new station or for a renewal of their license were required to be knowledgeable about their community of license and its environment. They were required to ascertain (by any reasonable method) the problems, interests and needs of their service area. The process was to be documented by an annually prepared narrative report and problems/program list. The narrative report detailed the sources consulted and the methods followed in conducting the ascertainment. It also summarized the principal needs and interests discovered. In addition, each year every licensee was required to prepare a list of 10 problems ascertained in the past 12 months, together with examples of programs that were broadcast to address those problems. Applicants for new stations were similarly required to submit

a narrative report and problems list pertaining to ascertained problems that would be addressed should the applicant become a licensee.

Today the FCC requirements are slightly less stringent. Existing noncommercial licensees no longer have to employ formal community ascertainment. However, every licensee is required to prepare a quarterly issues/programs list that (1) sets forth a variety (at least five or six) issues of local concern and (2) a list of programs that were broadcast in response to such issues. Applicants for a new noncommercial station must (1) provide a general narrative regarding their proposed programming policy, (2) be prepared to demonstrate how the management of the proposed station will coincide with the educational and cultural objectives of the applicant, and (3) demonstrate the manner in which the proposed operation of the station will meet the needs of the community to be served.

On-Air Religion

Q: What restrictions are there regarding the airing of religious-oriented programming? We have had requests in the past to air a Contemporary Christian Rock show, as well as a program spotlighting Gospel music. Are we on safe ground if we choose to air these shows?

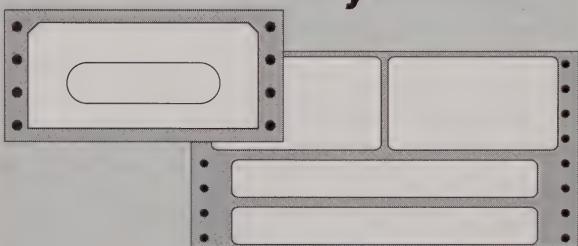
A: With the exception of the requirement that every station must broadcast some regular programs that are responsive to the needs, interests and problems of the station's service area, the FCC does not pass judgment on the particular type of religious or entertainment programs a station might choose to air. If Contemporary Christian or Gospel music contradicts the educational and cultural objectives of the licensee, your station might face local resistance or criticism—but not federal regulatory sanctions. Notwithstanding the foregoing, make sure that the music does not contain any indecent, obscene or slanderous lyrics. Always remember that a broadcaster's First Amendment rights are slightly restricted by certain community moral standards.

Cary Tepper is a communications attorney for the firm of Publrese, Hunsaker & Ruddy (McLean, VA). As NACB's legal counsel, Mr. Tepper will respond in this column to selected questions submitted to him in writing to NACB. Even questions we cannot print in the column will be answered. Mail questions to: NACB Legal Column, 71 George St., Providence, RI 02912-1824.

Of course, not every legal situation is the same. 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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Increasing Minority Involvement In Student Radio/TV

by Jerry Donnelly

Attracting more minorities to work at the campus radio station is a goal that is usually easy to set but often difficult to accomplish. One approach that might work for your station is to organize the effort through a program similar to the one that the FCC requires for stations which hire five or more full-time employees. Without creating a lot of extra paperwork, it is possible to adapt the Commission's equal employment opportunity (EOE) policy to a campus setting and help the student station find more minority volunteers. There are five basic steps needed to accomplish this:

1) FORMULATE AN EQUAL OPPORTUNITY POLICY

Your college's Affirmative Action officer can help you put a policy in writing by suggesting the appropriate language and providing an example of the school's hiring policy. Once you have a policy it is important to make everyone in the station aware of it. The student manager should let the staff know that recruiting minority workers is a priority. Encourage the staff to refer qualified people. Most important, be sure that the environment at the station is positive and encouraging for minorities who become involved. Ultimately, whether or not minorities feel welcome at your station will depend on the sincerity and good will of your staff in their everyday interactions.

2) RECRUITMENT

It is crucial to actively recruit minorities to get involved in the campus media. Simply having an "open door" policy is not enough because it still leaves the burden on those who are underrepresented at the station to take the first step. A letter to groups such as the Black Student Union at the start of each semester could help. It would be a chance to tell them about opportunities at the radio and TV station and also to seek their input about coverage of issues which concern them. Also, if you advertise your recruitment drives each year, utilize minority-oriented media.

3) TRAINING

One thing which causes campus stations to lose many of their recruits is the apparent difficulty of operating basic broadcast equipment. None of the equipment is really that hard to master, but all those buttons and switches on a console, patch bay or switcher can be intimidating to someone who is looking at them for the first time. Hold training sessions for new members, advanced and refresher courses for current staff, and publicize any academic classes which would supply the needed skills.

4) PROMOTIONS

When your station succeeds at attracting minorities, don't let them stay in the same jobs forever. Encourage them to develop their skills further by applying for management positions. Remember that the objective is not to fill a "quota" but rather to make your radio or TV station as much in touch with the diverse audience that you are trying to serve as possible. To achieve this, all levels of the organization should reflect the ethnic diversity of the community as a whole.

5) HAVE SOMEONE IN CHARGE OF THE PROGRAM

The strategy will only be effective if it is reviewed and evaluated periodically—preferably on an annual basis. You should know the percentages of minorities at the college and in the area of service so that you have a realistic view about your recruitment goals. Make changes in the program as needed from time to time to improve its effectiveness. Perhaps an annual report to the station's board of directors would also help establish the affirmative action program as an integral, ongoing priority.

There is no doubt that formalizing such a recruitment effort will take some time and effort. The results, however, should well be worth it. The daily operations of a radio or TV station are so demanding that unless the management has a formal apparatus for accomplishing the goal of minority recruitment it is likely that the goal will remain an elusive one. Most everyone agrees on the desirability of having an ethnically diverse staff; it both enriches the learning experience for college students and brings about a better pro-

gram service for the station's audience. Putting together a program such as the one described above just might help your station make these goals a reality.

Jerry Donnelly is Station Manager of WUMS-FM and Assistant Professor of Mass Communication at the University of Mississippi, and former advisor to WRSU-FM/Rutgers University. ◀

Faculty—don't forget to submit your abstracts of articles on the media industry, research or college station operations for the 5th Annual National Conference of College Broadcasters paper presentation session! Selected papers will be published. Deadline for abstracts is October 13, 1992. Contact NACB at 401/863-2225 for details.

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Video: A Call To Arms

by James Mullen

In "Television is Hell: But It Can Also Be a Piece of Heaven" (*CB*, Nov./Dec. '91), John Cooper wrote about providing college videomakers with one very important piece of advice: Instead of sitting around, take the camera and point and shoot! However, for our future videographers this statement only scratches the surface. Creating quality, concise, timely video takes much more than turning the camera on. It requires the ability to see the world around us with a "camera's eye." It requires the elimination of excess baggage from our videotape, and, most importantly, it requires nurturing our abilities to the fullest.

The College Experience

At no other point in your career will you be provided with such universal access to equipment, ideas and a stimulating learning environment as in college. Whether you are sucked into the corporate TV monster, or you retain your independence as a videographer, experimentation will eventually become a costly endeavor. When the big \$\$\$ are attached to your project, you will find that falling back onto time-worn methods will be the most effective way to ensure success. So for these four years of your life, take full advantage of the opportunities provided to you. Considering the fierce competition in the job market, and the exorbitant price you are paying for an education, can you afford to let the resources available to you slip by?

This includes seeing as much tape as possible. Go to the festivals, access the archives, talk to the professionals. When we understand what came before us, we can better comprehend what will come in the future.

When shooting, do so with the intent to expand your understanding of the medium; this is the time to experiment with styles and techniques, because big \$\$\$ are *not* hinging on your project's success. Take your pieces a step further than anyone expects, and the results might surprise you. If the results are not what you expected, then learn your lesson and go on to the next project. That is the allowance that only the college experience can afford you: The ability to learn your lessons without paying too large a price. It won't be that way when you hit the real world, where you are expected to produce, or else.

Don't just look for the easiest answers, look for the best answers. Dare to question the established methods, and always ask yourself: can I do it better? Innovations in television do not just float along, someone has to conceive and execute them; why couldn't it be you? When you become satisfied with yourself as a producer is when you stop growing in knowledge and experience. So never be satisfied and, more importantly, never get lazy. Also keep in mind that not everything you shoot will be an Academy Award-winning endeavor, but it should be purposeful and expansive of your abilities and understandings of video.

Don't Point and Shoot: Shoot with a Point

To produce quality videos, you must shoot with a premise. It is sometimes hard to remember that video images are meant to convey a message. So you cannot count on collecting random images and force them to create a message for you. It is up to you as the producer to enter the video process with a specific intention in mind. If developing your own script and creating the entire video from the ground up will serve you better, then don't be afraid to do it. By developing your ideas before you shoot, and trying to envision the final product through the "Camera's Eye," you can make the images you collect *serve* your message. But without a preconceived and well-developed common thread, the images you produce will turn out to be mere correlated pictures. They will not have

"Did I take full advantage of the opportunities provided to me during the college years? If the answer is no, then you have a lot of catching up to do."

Creating quality, concise, timely video takes much more than turning the camera on."

the support and strong foundation that a well developed theme can provide. And although the "happy accident" does occur—that rare and magic event that can encapsulate an entire video—one cannot rely on it to happen. In the most basic language: Before it can look good on video, it has to look good on paper. That involves doing your homework, and not being overzealous in getting the camera rolling.

Special Effects Are Just That—Special

After you've made the final edits on your piece, ask yourself this: If I removed the special effects, would the piece still work? Would the message still be timely and concise? Do the special effects add to the message or do they just weigh it down? Did the special effects *enhance* the theme, or did they *replace* it? Too often, with the works we receive at *Unquote TV*, one must slice through all the special effects gumbo to find a solid theme. This is especially prevalent since the influx of low-end special effects systems like the Video Toaster. Special effects seem to be the cure-all for the video blues. But as with most things, overuse can kill a piece.

It is best to consider what special effects you will be using while you are planning your video. When used sparingly and concisely, special effects can enhance an image, intensify a message,

or create a cutting edge within your video. When overused, special effects can turn a profound theme into a pretentious exercise. Don't make the mistake of sitting down in the editing suite and playing potluck with the effects generator. Ask yourself, "What will this effect do for the piece?" and consider whether what you are trying to convey might best be said in some other way. Keep in mind that effects are meant to enhance reality, not replace it.

The Final Process

If a tree falls in a forest, and nobody is there to hear it, does it make a sound? In the same sense, if a student makes a video, and nobody has a chance to see it, does it really make a difference?

The final step in the videomaking process is to have the project realized, and the only way to accomplish that is by distributing it to the various outlets. Whether you send your video to a show that pays acquisition fees or to one with an exhibition-only format, such as *Unquote TV*, it is important that you get used to the distribution process. This encourages critical review of your work and accustoms you to the do's and don'ts of exhibiting your videos. Sending your work out will also familiarize you with an aspect of the endeavor that is ingrained in the videomaking process: rejection.

Don't expect your work to change the world. Don't expect a major studio to call you up and offer a directing deal. In other words, don't have heightened expectations about the effect your piece will have. The importance of sending your work out is that your voice can be heard, and your creative endeavors appreciated. This will help build your confidence for the next project, as well as give you a resume builder. And, as I mentioned before, any advantage that you have over the next person is a large one.

The Final Word

The one-time media monopoly held by the broadcast networks is slowly being unhinged. At the same time, colleges and universities are updating their facilities in leaps and bounds. The combination of these two elements creates enormous opportunities to the videomaker who is just starting out. So, when all is said and done, the student videomaker can only look back and ask him/herself, "Did I take full advantage of the opportunities provided to me during the college years?" If the answer is yes, then consider yourself well prepared for the life of a videomaker. If the answer is no, then you have a lot of catching up to do, because at every institution, there are students who will grab the opportunities that you passed up.

James Mullen coordinates Unquote TV, the regional program dedicated to student filmmakers and videographers, based at Drexel University's DUTV in Philadelphia.

Make Your Station A Winner

by Sue Zizza

Every year, hundreds of awards are given to radio and TV stations and programming by a variety of national and local organizations. But how many of you pay attention to these awards' application forms when they arrive in the mail? Many of us working in college/community-based radio and TV throw these applications away, believing that we can't possibly compete with the other, "more professional" stations that may also apply. This is just not true; in fact, your station may very well offer a community service or program that commercial radio doesn't.

This year, WRHU-FM/Hofstra University was the only educational radio station to be honored by the National Association of Broadcasters' "Crystal Awards"—given to stations for outstanding service to their community. Over the last few years, WRHU has also won one Silver Reel and one Honorable Mention from the National Federation of Community Broadcasters, and an Honorable Mention in the National Catholic Association for Broadcasters' Gabriel Awards.

How do we keep bringing in these awards? First, by being the best station we can be. That doesn't mean we plan our events or programming with an eye towards winning awards, but it does mean we always keep sight of our mission. For over 30 years, WRHU has tried to be an active part of the Long Island community. In addition, our programming strives to offer listeners alternatives to what can be heard on commercial stations.

But many of you also do the same at your own stations. So what's the "extra" needed to convert those unique programming efforts into prizes? Here are a few things WRHU does to help win awards that your station can do, too:

1. Keep track of everything your station does. Each award has its own annual time frame. The NAB, for example, wanted to know what our station had done beginning in April 1990 and ending in April 1991. By going through our books and program files, our Station Manager, Karen Jean, and Program Director, Renee DePuy, were quickly able to come up with a list of events that could be used to qualify us for the "Crystal Awards."

2. Find out what awards are out there to be won. College stations are not on every organization's mailing list. There may be awards your station qualifies for that you don't know about. Take the time to go to the library, read the awards notices in the back of this magazine, and call around to other local stations to find out if an event you're having or a program you're producing might fit a particular award's criteria. You won't know if your station could have won an award unless you first know that it exists. Remember, some awards have filing fees that range from \$10 to \$100. You need to figure out how many awards your budget can afford and then apply for

those you believe you have the best chance of winning. By doing your homework, you increase your station's chances of being a winner.

3. Ask questions. Once you've decided to enter a particular competition, have read through the application form, and made a list of your station's qualifications, call and find out if what you've included is the type of material the judges will accept. After we finished our list for the Crystal Awards, I called William Peak, the person in charge of organizing the "Crystals" at the NAB. I explained to him that we were a small college/community station and told him about some of the things we'd done. He said they were in line with the judging criteria for this award, and recommended that we apply.

4. Do a first draft. Make a few copies of the application form and use them to rough out your idea before you fill out the original form. And again, ask questions. It took Karen, Renee, and myself three days to rough out the NAB application because they wanted a ten-page booklet explaining: Why We Shine, Programming, Public Service Campaigns, Community Response, and Community Leadership. Once our first draft was complete I called Mr. Peak again and further explained what we intended to include in our application. By the end of that second conversation, I had a much clearer idea of what the NAB felt was necessary to win a "Crystal."

5. Be creative. Sometimes an application form will allow you the opportunity to do more than just type out paragraphs in "the space allowed." The NAB wanted three pages of evidence of community testimonials showing interaction with our audience. The rules said we could shrink materials down to include more than one item on each page. Renee spent a few hours in front of the photocopy machine, making sure all the things we wanted the NAB to see were included. By organizing them into groups and then using colored markers to make each group stand out, we were able to include about 30 items on three pages.

6. Do it their way. It's important to remember that although you want to be creative, you also want to present your station's material exactly the way the judges expect to see it. That means you always work within the space given. If they ask for three pages, don't give them three and a half; or, if you only have room for a paragraph of information, make sure to write succinctly. Judges do not respond well to applications not filled out "correctly."

7. Believe that your station is the best and that you ARE going to win. During the three days Karen, Renee, and I worked on the NAB applica-

tion, we kept encouraging each other by discussing how great it would be if the NAB, an organization traditionally associated with commercial radio and TV only, actually noticed the work WRHU had done. We kept calling each other winners, and believed that our application would stand out. And, in fact, it did. Out of 110 stations to apply nationally for the "Crystals," WRHU was the only station in the New York metro area to make it to the finals, and to win.

Winning awards can mean a lot to a station or program producer. It can bring you the national or local recognition you need to get further funding or help a producer continue to create a program. Many people working in college/community-based radio and TV are not paid for the work they do, and winning an award, although no substitute for a salary, can help to keep them motivated and working. So the next time an application for a station or programming award ends up in your mailbox, remember the words of Ed McMahon: "You too can be a winner." All you need to do is believe in what your station does and fill out the form.

Sue Zizza is the Assistant Director of Broadcast Services at Hofstra University. She has won several national awards for her work in directing and producing radio theater.

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compiled by Glenn Gutmacher

Station-to-Station Aid

San Jose (Calif.) State U.'s KSJS-FM ran some promo spots in the spring on its airwaves to promote an on-air fundraiser going on nearby Santa Clara U.'s KSCU-FM. The goodwill didn't stop there. KSJS even volunteered some personnel to handle the phones and do other tasks at KSCU while its DJs were on the air and busy elsewhere.

DJ No-No's

A late-night DJ on Buena Vista College's KBVC Radio did a call-in segment last spring soliciting information about the size of men's "endowments." Since the five-watt station's signal doesn't go past campus, it normally wouldn't have been a big problem. However, KBVC is also carried as background audio on the school's TV station, Innovation Video, which in turn is carried off-campus by the local cable system throughout its conservative Midwest community. TV audience complaints led to an apology by the DJ to Innovation Video, KBVC, and the school. As punishment, the mass communications department expelled the DJ from its program for one year.

On-Air College Broadcasting Forum

In May, KSJS Station Manager Pol Van Rhee visited nearby Foothills Community College in Los Altos Hills, CA, to participate in a special on-air forum on the host school's KFJC-FM discussing college broadcasting issues, such as the state of censorship, fundraising, etc.

Heap of Controversy

The U. of New Mexico's Board of Regents was expected in August to approve Provost Paul Risser's recommendations for hiring a new GM at KUNM-FM there. Other recommendations included reducing the size of its radio advisory board, limiting volunteer staffers' terms, reducing the student fee subsidy to KUNM, and focusing the station on the community rather than UNM students. Station reaction was strong and generally opposed to the changes.

More Radio Controversy

On March 9, under orders from its faculty advisor and comm department chair, Grossmont College's KGCR Radio changed its format from alternative to adult contemporary. The change was sparked by explicit lyrics uttered by a DJ over the carrier current station, which is not subject to the FCC's broadcast content regulations. According

to Communication Department chair Michele Nelson, "the f-word is not to be heard on the air, ever." The response from KGCR student GM Steve Rooney: "Our new format should open many new doors for college radio." Privately,

\$3.5 million. The student training ground responsibility now falls on the shoulders of the school's carrier current station, WDCR.

New College FM in Yugoslavia

Kominus University in Bratislava finally received its FM license in May, allowing it to upgrade its carrier current station—no small feat in a country with such bureaucracy that, despite Soviet Communism's downfall, commercial stations have yet to debut!

Pay the Bulgarian Student DJs?

The big uproar at Sofia University in Bulgaria is that the students at its carrier current radio station are demanding full salaries comparable to commercial station talent. That's not for managers, but for on-air DJs! According to Eugene Tantchev, a visiting professor at the University of Virginia originally from Sofia, the university is using the fact that college DJs in the U.S. receive no such compensation as precedent to avoid giving in to the students' demands.

If your radio or TV station has updates about recently-occurred or soon-to-occur promotions, projects or happenings (good or bad), send a news blurb or press release to: Station/Chapter News, College Broadcaster magazine, NACB, 71 George St., Providence, RI 02912-1824.



Students from WMHC/Mt. Holyoke College, WLFC/U. of Findlay and WVUA/U. of Alabama mug for the camera during a break at the 4th Annual National Conference of College Broadcasters

however, many students expressed resentment over the change, feeling that the trend towards professionalism would sacrifice DJ freedom to play "what you wanted and what the students requested," said former KGCR PD Mike Aitken.

Save-the-Station Auction

Legendary free-form station WFMU-FM at Upsala College in East Orange, NJ, auctioned off 300+ works in late spring by artists in various media to help fund its legal fight over its station signal reach. Items ranging from autographed instruments to paintings have been donated by such names as poet Allen Ginsberg, filmmaker Jim Jarmusch, Paul McCartney, Nirvana, Sonic Youth and Teenage Fanclub.

Dayton Sells Station

The U. of Dayton's commercial station, WVUD-FM, has long been a student training ground as well as a money-maker for the school, billing more than \$1.5 million annually under its professional staff management. However, the university sold the station this summer to Liggett Broadcast Group for

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Join Hundreds of College Broadcasters and Register Now for the NACB National Conference: Call 401/863-2225.

by June Yang

For radio stations looking to generate volume revenue in spite of dwindling funds and support for the medium, The Interep Radio Store may be just what the doctor ordered. As the nation's largest full-service sales and marketing company for radio advertising, Interep has devised innovative marketing strategies to attract advertisers who have otherwise avoided the medium as a viable way to promote their goods and services. The man behind the vision is Ralph Guild, Chairman and CEO of Interep.

From Sales Rep to Interep

Guild began selling radio time in 1948. Since that time, he has been actively involved in all facets of the radio industry, compiling a record of accomplishment as both a station representative and owner. Currently a trustee of the Museum of Television and Radio, the University of the Pacific and the Armstrong Memorial Research Foundation, he also finds time to serve on Voice of America's board of advisors. "Getting first hand experience with the media is important no matter what career people choose," Guild says. "Knowing how to communicate through mass media is extremely important. Most major decisions in the world are being made based on perceptions being made in the media—everything from wars to simple business decisions."

Guild's first radio job was record librarian at KLX in his hometown of Oakland, CA, while a high school senior. He later attended the University of the Pacific in Stockton, majoring in radio and speech. Guild joined KXOB/Stockton (now KJOY) as a local radio salesman in 1948, moved to KXOA/Sacramento in 1950, and in 1955 was appointed general manager of KROY/Sacramento.

Then in 1957 he made the move that shaped his life, leaving station sales to join the West Coast rep firm McGavren-Quinn. Later that year, Guild relocated to New York to open the company's first office in the East. During the early 1960s, the firm was renamed McGavren Guild Radio, and Guild was named President and Chief Operating Officer in 1973. In 1981, Guild formed Interep, a rep company that has grown from \$60,000,000 to \$525,000,000 in sales in the last ten years.

ABoard!

Without the sponsorship of individuals dedicated to furthering media education, NACB could not exist. Each issue, 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.



Ralph Guild

Radio 2000

From first-hand experience, Guild knows that radio remains a largely untapped resource for advertising and station income. In his speech about "Radio 2000," the Interep marketing program which seeks to remind advertisers and agency decision makers of radio's status as "an integral part of the advertising media mix," he cites figures showing radio accounts for only 7% of total advertising dollars, but 36% of consumer media time. In contrast, TV accounts for 22% of the advertising dollars and 49% of consumer media time, while print accounts for 31% of total dollars and 15% of consumer time. The discrepancy is obvious: if consumers are indeed spending over one-third of their media time listening to radio, why doesn't radio command more consideration from advertisers?

At the heart of the Radio 2000 philosophy is the understanding that competition between radio stations is divisive and ineffectual; instead, all industry members should unite to solicit a greater share of the advertising dollar by dispelling notions of radio as a less prestigious or more difficult medium than television and print. With tactics such as creating format networks to match heavy listeners by format with heavy users of products and services, Radio 2000 is projecting a 9% share of advertising funds by the year 2000. This translates into a real shot in the arm for radio—and one worth billions of dollars. "Radio 2000 creates opportunities for people who are interested in marketing more than broadcasting," says Guild. "The future of

the business is going to be predicated on marketers bringing new advertisers to radio. It's more a marketing job than a broadcasting job. It's going to take people with that [kind of] expertise."

College Cooperative

The special needs of college stations are also being met by Interep with the

first national college radio sponsorship cooperative. In conjunction with NACB, Interep provides advertisers with access to 18-24 year olds through underwriting spots, and college stations with the opportunity to generate substantial cash from sponsors. Other benefits include promotional product giveaways, tie-ins to high-profile events, enhanced station credibility and additional revenue from local merchants. The station receives \$100-\$500 per sponsor for every week of running on-air announcements and distributing sponsor handouts. More than 400 college stations have signed up to date.

"We are confident that Interep will be able to create quite a bit of new revenue for the college radio stations," said Guild. "[Interep's Caroline Riley] has committed a good part of her time to see that that happens." If the Radio 2000 proposal is any indication, the future of both commercial and non-commercial radio looks pretty bright from here.

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by Linda Anderson

MAJOR LABEL:

Robert Cray, *I Was Warned*
Mercury Records: 212/333-8000

Pick a cloudy day when you can't quite wake up fully, and are feeling mellow and content, and put on the new Robert Cray album. It will lure you in with its tight guitar work and warm vocals. *I Was Warned* is Cray's first album in two years, and reflects his early influences of blues and soul. The heartfelt, soulful vocals make it obvious that Ray Charles was one of Cray's favorites early on, and the blues roots of his guitar style are equally clear throughout the album. Contradicting its title, "Just A Loser" is an upbeat tune with an infectious groove. The guitar work is incredibly fast and equally as precise. That Robert Cray has been making records since 1978 and playing music even longer is apparent in his smooth and polished sound, which seems at first to have little to do with the dirty rawness we have come to associate with the rural blues. However, like blues masters Howlin' Wolf and Muddy Waters, Cray sings about baleful and melancholy topics such as the loss of a woman. "A Whole Lotta Pride" is a mournful lament of love gone bad in which a

sparse skeletal framework of guitar and drums is fleshed in by the occasional wailing of horns. It's a good thing Cray has pride to hold onto, for he does not seem to be getting a whole lotta love. "The Price I Pay" is yet another song about women problems, punctuated with twangy guitar.

Rather than being invasive, attention-grabbing music, *I Was Warned* has a skillful and smoothly mellow feel to it. The brilliant guitar work for which Cray has come to be known is prevalent, yet not overbearing. It is the type of music that is perfect to listen to while hanging out in a coffee shop or a smoky bar, and will appeal to a variety of people ranging from hippies to yuppies and beyond.

INDIE:

Rein Sanction, *Mariposa*
Sub Pop Records: 206/441-8441

The twisted psyche-grunge, feedback-ridden clamoring of "This Town" which opens the new release from Rein Sanction evokes images of a dark, sweaty club packed with thrashing bodies.

Produced by Jack Endino, the many-layered music of Rein Sanction makes comparisons to Dinosaur Jr. inevitable. Sub Pop fans will expect the languorous, gritty noise to continue; they will be surprised. *Mariposa* does have what makes label-mates like The Fluid and Mudhoney so exceptional: an underlying groove which draws you in and gives you something to hold onto as guitars and vocals meander around in a pleasurable chaos. The overall effect makes it seem as though the Florida-based trio has somehow managed to infuse their music with Fog Fluid (that stuff they use to make fake smoke at clubs).

As the music plays, the smoke is slowly released so that it envelops the listener in textures of rolling guitar and hollow echoing vocals which are hard to understand, and seem to contribute a layer of

sound rather than meaning. However, the album is never overwhelming or monotonous. The hypnosis is broken by strange and wonderful departures from pure grunge. "Loaded Decision" and "Ain't No Telling" are in-your-face tunes with frantic, persistent guitar work and rapid-fire vocals that are actually somewhat decipherable. In marked contrast are a couple of acoustic-sounding songs, "B-F#" and "Hell Day," which feature strummed guitars and quirky bass like that of Japan bassist Mick Karn. The juxtaposition of these almost "nice" tunes with the cacophony of the rest of the album is perfect. Then again, any band that writes a song called "Offal" must be ok.

UNSIGNED:

Judy Gorman, *Judy Gorman*
One Sky Music/Relentless Management: 496-1813

JUDY GORMAN

Although best classified as folk, the music of Judy Gorman sounds as though it draws on a range of influences, including that of rock and blues. Her eponymous four-song EP reflects these diverse influences with its catchy but meaning-laden tunes. Judy Gorman's strong and versatile voice rings out on "Love Knew It All Along," a contagious melody which will have listeners singing along by the second or third time through. This song is made even stronger by the delicate, almost Celtic sounds of the Synclavier, courtesy of Roger Greenawalt, who also contributes instruments ranging from bass, guitar and milkcrate to the EP. This varied collection of instruments is complemented by the more traditional line-up of piano and drums, played by Paul Heckert and Michael Israel, respectively. Throughout the EP the drums set the course for the other instruments, and the piano neatly fills in, tying everything together. The result is a smooth blend of the instruments with the rich, full voice of Judy Gorman.

While the music of Gorman and her band is not quite as gutsy or humorous as that of artists like Michelle Shocked, it deals with similar issues, such as poverty and women's roles. "One World" is a melancholy but idealistic tune about the devaluation of human beings, and especially of women, who work in factory settings for long hours and little pay. Gorman mourns this devaluation, but seems to have hope for the future. This hope is conveyed by the almost childish simplicity of the melody as Gorman sings, "We all share this one world; people more precious than gold."

The EP concludes with the song "Firedancer," a fairly straightforward rock 'n' roll tune that seems to be, much like the whole EP, a pure celebration of music.

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compiled by Russell F. Desjarlais

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Week of 6/25/92 (Singles)

1. We Hate It When Our Friends Become Successful, **Morrissey**, Reprise
2. Far Gone..., **The Jesus And Mary Chain**, Def American
3. Step Outside, **The 360s**, Link
4. Friday I'm In Love, **The Cure**, Elektra
5. Black Metallic, **Catherine Wheel**, Fontana
6. The Ballad of Peter Pumpkinhead, **XTC**, Geffen
7. Pretend We're Dead, **L7**, Slash
8. Let It Be Me, **Indigo Girls**, Epic
9. You're So Close, **Peter Murphy**, Beggar's Banquet-RCA
10. Twisterella, **Ride**, Sire-Reprise
11. Sunshine And Ecstasy, **Tom Tom Club**, Sire-Reprise
12. Would?, **Alice In Chains**, Columbia
13. Face To Face, **Siouxie And The Banshees**, Geffen

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Week of 6/30/92 (Singles)

1. Ping Pong, **Endangered Species**, Strictly Rhythm
2. Save Your Love, **Bad Boys Blue**, Coconut
3. The Twilight Zone, **2 Unlimited**, Radikal
4. Deeply Dippy, **Right Said Fred**, Charisma
5. Please Don't Go, **Double You**, ZYX
6. Who Is Elvis, **Interactive**, ZYX
7. Baby Got Back, **Sir Mix-A-Lot**, Def American
8. Keep On Walkin', **Ce Ce Peniston**, A&M
9. Another Minute, **Cause-N-Effect**, Zoo
10. Take On Higher, **Jennifer Lucas**, ZYX
11. High, **The Cure**, Elektra
12. Last Train To Transcentral, **The KLF**, Arista
13. That Way Again, **Seven Red Seven**, Speed

KFSR-FM • California State University at Fresno
Fresno, CA • 209-278-2598
Week of 7/10/92 (Albums)

1. Holy Smoke, **Peter Murphy**, Beggar's Banquet-RCA
2. Check Your Head, **Beastie Boys**, Capitol
3. Bricks Are Heavy, **L7**, Slash
4. No Soul No Strain, **Wire Train**, MCA
5. Somewhere Between Heaven And Hell, **Social Distortion**, Epic
6. Ferment, **Catherine Wheel**, Fontana-Mercury
7. Levelling The Land, **Levelers**, China-Elektra
8. Destination Universe, **Material Issue**, Mercury
9. The End Of Silence, **Rollins Band**, Imago
10. Infinity Within, **Deee-Lite**, Elektra
11. Unexplained, **EMF**, EMI-ERG
12. Meantime, **Helmet**, Interscope-Atlantic
13. That Was Not, **PIL**, Virgin

WEGL-FM • Auburn University
Auburn, AL • 205-844-4057
Week of 7/10/92 (Albums)

1. It's A Shame About Ray, **Lemonheads**, Atlantic
2. Wish, **The Cure**, Elektra
3. 3 Years, 5 Months, &..., **Arrested Development**, Chrysalis
4. Nonsuch, **XTC**, Geffen
5. In Ribbons, **Pale Saints**, 4AD-Reprise
6. Destinations Universe, **Material Issue**, Mercury
7. Hotwired, **Soup Dragons**, Mercury
8. Hey Babe, **Juliana Hatfield**, Mammoth
9. Matters of the Heart, **Tracy Chapman**, Elektra
10. Levelling The Land, **Levelers**, China-Elektra
11. The First Of Too Many, **Senseless Things**, Epic
12. Tactical Neural Implant, **Front Line Assembly**, Third Mind-Roadrunner
13. Face, **Big Chief**, Sub Pop

WRIU-FM • University of Rhode Island
Kingston, RI • 401-789-4949
Week of 7/10/92 (Albums)

1. Iris, **Miranda Sex Garden**, Mute-Elektra
2. Spice, **EON**, Vinyl Solution (UK)
3. Meantime, **Helmet**, Interscope-Atlantic
4. Angel Food For Thought, **Meryn Cadell**, Sire-Reprise
5. Your Bag, **Lida Husik**, Shimmy-Disc
6. Grace Darling, **Grace Darling**, C'est La Mort
7. Slanted And Enchanted, **Pavement**, Matador
8. Queer, **Wolfgang Press**, 4AD-Warner Bros.
9. Stimulation Festival, **Pain Teens**, Trance Syndicate
10. Hey Babe, **Juliana Hatfield**, Mammoth
11. Kapital, **Laibach**, Mute-Elektra
12. Penetration, **Controlled Bleeding**, Third Mind-Roadrunner
13. Here Comes Geezer, **Drumming On Glass**, Aurora



Program Exchange Service

compiled by Russell F. Desjarlais

Program Exchange Service is a new column for *College Broadcaster* magazine in which we will list radio and television programs available to college stations for little or no cost. Prices are listed where known. However, some programs are market-exclusive or have other restrictions so you may not be able to air them. Contact the program supplier for details.

For a more complete list of these programs, check the upcoming 1993 *NACB Station Handbook*, sent to all member stations in January, or the NACB Computer Bulletin Board in the meantime. Any producers, networks, stations, suppliers, distributors, etc. are encouraged to send program descriptions (in the format shown below) for use in this column. Send descriptions to:

U Network Program Exchange Service
NACB-71 George St., Providence, RI 02912-1824

RADIO

The following program sources are aired on college/school stations.

Angela Y. Davis: War, Race & Gender, La Bande Magnetique Inc., 3575 St. Laurent, #534, Montreal, Quebec, Canada H2X 2T7; 514-849-1392. Produced by CFRU 93.3 FM, University of Guelph, Ontario, Canada. (Angela Davis speaks on the Gulf War and the rights of women and people of color from a Toronto benefit for The People of the Pines. Cost: \$7.00)

BBC Science Magazine, Longhorn Radio Network/KUT-FM, University of Texas-Austin, 26th & Guadalupe/Comm. Bldg. B, Austin, TX 78712; 512-471-1631. (New discoveries and

developments in the world of science and technology. Cost: \$52/quarter; Format: Cassette)

Coffee House Sessions, Track Marketing Associates, 111 West 57th St., suite 1120, New York, NY 10019; 800-541-4131 or 212-541-5111, Joy Levine. (An alternative music show with an acoustic format; recorded live in NYC, includes information about the bands performing. Cost: Free./Format: CD)

Comedy Zone, The, 3 Aberlady Road, Toronto, Ontario, Canada M8Z 2J2; 416-503-3141, Dave Somers (College-oriented comedy shows and bits.)

Common Ground, Stanley Foundation, 216 Sycamore St. Suite 500, Muscatine, IA 52761-3831; 800-767-1929 or 319-264-1500, Mary Gray. (Program which deals with international affairs and global concerns. Cost: Free.)

TV

The following shows for college TV, though not as available as radio programs, are available to college/school stations. The program format is videotape unless stated otherwise (e.g., satellite-delivered).

All News Channel, 401 N. Michigan Ave., Suite 1600, Chicago, IL 60611; 312-645-1122, Carl Schulz (Continuous national news service by satellite, can insert local newscasts or record parts of feed for editing into full local newscast. Cost: Ask for educational rates.)

Campus Clips, Diamond Time, Ltd., 270 Lafayette St., Suite 903, New York, NY 10012; 212-274-1006, Carolyne Allen (Compilations of new music videos)

Conquest of Space, Behr Entertainment, 252 Parkside Dr., Suffern, NY 10501; 914-368-1281, Walter Behr (Series regarding growth of space exploration.)

Desert Island Films, 25 Almy Street, Newport, RI 02840; 800-766-8550, fax: 401-846-0919, Mark Berlin (Numerous public domain films)

Also check the Music Video Suppliers section of the current *NACB Station Handbook* for free sources of the latest music videos.

Fines from the Field

The FCC has authorized its local field offices to issue fines up to \$20,000 on stations where violations are found. Up to now, field offices could only conduct inspections and report violations to FCC headquarters, who in turn could levy fines. However, broadcasters may continue to appeal any fines issued through the FCC's FOB Enforcement Division in Washington. (Source: NAB *TV Today*)

Duopoly Rules

In response to the radio industry's financial problems causing many stations to lose money and/or shut down, the FCC freed up radio station ownership rules on August 5, allowing owners to buy more than one AM or

FM station in a market and raising the total number of stations a single owner can hold to 18 AM and 18 FM from the current 12-12 limit, going to 20-20 in 1994. FCC Commissioner Andrew Barrett abstained from the original vote in March that allowed for even higher station ownership counts, remarking that the new rules would limit opportunities for minorities, women and small groups. However, the August revisions—largely inspired by petitions from industry groups—included minority incentive protections that allayed his objections.

The new rules also officially approve local market agreements (LMAs). This allows stations owned by different groups whose audiences are comprised of complementary

demographics to jointly sell advertising time (and jointly partially program) their stations. Under the rules, non-commercial college stations may also band together to sell underwriting time in a LMA, or team up with commercial stations.

Based on the generally positive response to the radio rule changes, the FCC is now asking for comments on similarly freeing up ownership of TV stations. (Partial sources: *Allen, Moline & Harold* and *Radio Business Report*)

commercial educational radio or TV station applicant over another. (About 20 student stations already operate under time-shares; commercial stations have never been subject to time-sharing.) The FCC itself admitted in April that the current criteria for evaluating competitors are so "vague as to make rational choices among noncommercial applicants difficult if not impossible." (Partial source: *Current*)

Covering Campus Crime

The Student Press Law Center recently published the second edition of *Access to Campus Crime Reports*. The 22-page booklet carefully guides reporters through the process of getting campus crime statistics through various legal means. Copies are available for \$2 by calling 202/466-5242. (Source: *Trends in College Media*)

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.

OCTOBER

1-3: Foundations Forum. New York, NY. Hard rock/heavy metal music conference. 212/645-1360.

1-4: Audio Engineering Society (AES) Convention, San Francisco, CA. 212/661-8528; fax 212/682-0477.

1-4: Women in Communications (WIC) annual national conference. Chicago, IL. 703/528-4200.

7-11: National Broadcast Assn. for Comm. Affairs (NBACA) Annual Meeting, Washington, DC. 202/364-7870.

14-17: Radio-Television News Directors Assn. (RTNDA) int'l. conference & expo. San Antonio, TX. 202/659-6510.

14-17: Society of Broadcast Engineers, Inc. (SBE) National Convention. San Jose, CA. 317/842-0836.

15: International Radio & TV Society, Inc. Newsmaker Luncheon, New York, NY. 212/867-6650.

15-16: Howard University School of Communications' annual communications conference. Howard U., Washington, DC. 202/636-7690.

27-29: LPTV Annual Conference &

Exposition. Las Vegas, NV. Info: Eddie Barker & Associates: 800/225-8183.

28-31: CMJ Music Marathon. New York, NY. 516/466-6000.

29-Nov 1: Associated Collegiate Press/College Media Advisers National Convention. Chicago, IL. ACP: 612/625-8335.

NOVEMBER

10-14: Society of Motion Picture & TV Engineers (SMPTE) annual conference/expo. Toronto, ON, Canada. 914/761-1100.

11-13: International Broadcast Equipment Exhibit (Inter Bee) '92. Japan. Fax: 011-81-3-284-0165.

13-15: Loyola Radio Conference. Chicago, IL. 708/915-6558.

19: International Radio & TV Society, Inc. Newsmaker Luncheon, New York, NY. 212/867-6650.

19-21: American Assn. of State Colleges & Universities Annual Conference. San Francisco, CA. Rosemary Lauth: 202/293-7070.

19-22: National Assn. of College Broadcasters Annual Conference. Providence, RI. 401/863-2225.

Broadcast Networks and Telcos Can Own Cable

In separate proceedings this past summer, the FCC has authorized new competition for the cable industry in hopes of spurring technological improvements, reducing costs and improving services for subscribers. Telephone companies, under the "Video Dial Tone" concept, are permitted to offer television service over local phone lines, and broadcast networks are now permitted to own cable systems, both with some restrictions. Experts generally regard the telco decision as the more significant. One concern for existing and to-be college cable stations is that the decision as written does not require that these new telco cable systems carry access channels. However, groups such as NACB are working to insure that access channels will enjoy the same benefits on these new systems as they do on traditional local cable (Partial source: *Haley, Bader & Potts*)

Get Rid of Time-Sharing?

The two competing applicants for Austin, TX's last vacant FM frequency were dissatisfied by an FCC judge's ruling this summer that they should broadcast on 91.7 MHz on alternate days. Both the U. of Texas Student Publications Board, which currently operates cable station KTSB, and the community group Austin Co-op Radio, would prefer to split the time by daypart rather than day of the week, although they had yet to agree on terms by press time.

According to Austin Co-op Radio's attorney John Crigler, this may be the last time-share arrangement because the FCC is now considering a rulemaking which would make it easier to choose one non-

Get out the Vote

The non-profit Vote America Foundation is working with campus organizations to reverse the downward trend of participation by the nation's youngest voters. They are eager to work with college stations for this fall's elections. The 1992 college program theme is "Think about it. Talk about it. Vote about it." For their free, comprehensive, college promotion pak, as well as free radio and/or TV PSAs, call 1-800-424-VOTE. Along these lines, the Clinton/Gore campaign is offering free soundbites/actualities suitable for inclusion in news broadcasts. If calling on a touch-tone phone, a special line is available on their toll-free number specifically oriented to college stations: 1-800-621-1822. (Partial source: *Vote America Foundation*)

Pirate's Pirate Busted

Andrew Yoder, author of *Pirate Radio Stations: Tuning into Underground Broadcasts*, the most noted book on the topic, was himself fined \$17,500 in June by the FCC for willful and repeated operation of an unlicensed station. The FCC termed Yoder, operating as DJ "Mr. Blue Sky" and identifying his station as "Radio USA," as "one of the most

This is the debut of *College Broadcaster* magazine's "Sound Off!" column where we poll college stations across the country for their opinions on important topics. In this issue, "Sound Off!" asks what stations think is the biggest problem they're currently facing. Surprisingly, the answers were quite varied. We predicted that due to the current state of the nation's economy that the most common answer would be financial problems, but this was not the case for all. *College Broadcaster* hopes that the following stations, as well as all college stations, find solutions to these obstacles and we wish them continuing success.

Q: What Is The Biggest Problem At Your College Station Today?

TV

TSTV

U. of Texas at Austin
Austin, Texas

The biggest problem facing TSTV is getting enough producers, according to Randy Tillery, the station's technical director.

"We rely on students to come in and produce programming for us," Tillery said, "It's hard to coerce them to do so." Tillery said equipment is another big problem at TSTV.

Channel 27
U. of Colorado
Boulder, Colorado

Kate Albers, program director for Channel 27, said that the biggest problem at her station was a lack of funding. "We don't have all the money to do what we want," she said. She said that one area affected by this lack of money is programming. According to Albers, this financial situation makes originating programming difficult.

Cable 6
Indiana U. / Purdue U.
Fort Wayne, Indiana

According to Programming Director, Gregg Schmitz, Cable 6's biggest problem is financing. The State of Indiana has reduced funding to its

colleges and Purdue is feeling it at its college TV station. Schmitz said the school is one of the top five in enrollment in the state but they "never seem to get comparable money."

"There's just not enough money to go around sometimes," Schmitz said. "I think that any time a state cuts money from education on any level is a shame."

Channel 55
Temple U.

Philadelphia, Pennsylvania

Channel 55's biggest problem is finding new programming that is cost effective, according to Stan Lucas, program manager. Lucas said the station looks for free programming first and will pay under certain circumstances.

"It is very expensive to run a college station," Lucas said.

Cable Channel 2
Central Washington U.

Ellensburg, Washington

"Obtaining necessary funding and support to carry on professional broadcasting and programming," is Cable Channel 2's biggest problem right now, according to Bill Craig. Craig is the Director of the Instructional Media Center, located on Central Washington University's campus. The Center broadcasts to the university and its surrounding community.

RADIO

WJPZ-FM

Syracuse U.

Syracuse, New York

Jim Purther, chief announcer at WJPZ, said that communications is a problem at his station. He said that communication between the large number of people involved with the station could be better.

"It's tough to keep everyone up to date and informed about what's going on," Purther said.

WUMS-FM

U. of Mississippi

University, Mississippi

According to Scott Masters, music director, the major problem at WUMS is finding dedicated DJ's who will be professional for little or no money.

"We can't pay most of our air talent," Masters explained. "We can't pay people what they deserve."

John Michael, morning announcer and assistant music director said that he believes WUMS's biggest problem is, "not enough power."

"It's not bad," Michael said, "but it's not plenty." WUMS-FM operates at 6,000 watts.

KSDB-FM

Kansas State U.

Manhattan, Kansas

A big problem for KSDB is keeping volunteer DJ's, according to Mike Scheck, assistant station manager. Scheck said that it is difficult to make sure that DJs show up on time and are reliable.

KUSF-FM

U. of San Francisco

San Francisco, California

Assistant Music Director at KUSF-FM, Christopher Schwarz, said that his station's biggest problem is, "the incredible bulk of music and staying on top of it all."

Schwarz explained that with the emergence of many independent labels and the expansion of the major labels, "there's so much to listen to and so much to play."

WWSP-FM

U. of Wisconsin at Stevens Point
Stevens Point, Wisconsin

WWSP must deal with the very serious problem of music theft. According to Bryan Cornwell, program director, music theft is something that most stations have not come up with sure-fire policies on yet.

"It's easy when volunteers are left unsupervised," Cornwell said.

If you have a question for Sound Off! or want to make your viewpoint known, call us at 401/863-2225! ▶

The First Step to the Easiest \$\$ Money \$\$ Your Station Will Ever Make—and it's FCC legal!

Join The National College Radio Sponsorship Cooperative

- Earn hundreds or thousands of dollars just for running FCC-permissible underwriting spots and distributing product samples on campus!
- A great resource to boost station promotions and audience awareness, too!

The last buy paid an average of \$375.00 per station!

"It wasn't anything I had to work at... I'm anxious to get more of these deals."

—Scott Taylor, Underwriting Mgr.,
WJPZ-FM/Syracuse U.

No cost to NACB member stations.
Fall buys already taking place!
Call 401/863-2225 for info or to sign up!

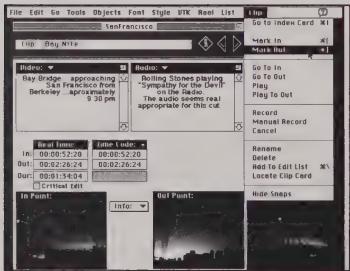
Teleprompting at Your Fingertips

Designed to be both accessible and powerful, the Autoprompter PC from Beacon Software, Inc., is a teleprompter program anyone can use. A simple main menu and standard keyboard commands allow easy control of all program features. Requiring only an IBM PC-compatible with a minimum of 26K of RAM, a graphics board and an MS-DOS 2.0 or later operating system, the Autoprompter PC reads and writes standard text files and has no copy protection. The package includes a full-featured, built-in word processor, context-sensitive help screens, a 4- to 6-line and 20-character teleprompter display, two font sizes, and a font editor for special symbols or foreign language characters. Also worth noting are the variable speed bi-directional smooth scrolling, mirror reverse for camera mounted teleprompters, and automatic line numbering on monitor display and printouts.

Shipped with 5-1/4" and 3-1/2" diskettes, the Autoprompter PC comes with a 30-day, full-refund policy and free upgrades for up to one year from the date of purchase. The program costs \$375; a remote hand controller is also available for \$150. For additional information, call Beacon Software, Inc. at 414/355-4460.

Free Satellite Guide

Due to strong demand at its booth at the NAB Convention last spring, U.S. satellite capacity leasing company Keystone Communications has reprinted its North American Satellite Guide wall poster, which is being offered free to college and commercial broadcasters. Interested stations should mail their business card with the number of posters desired to Keystone Communications, Marketing Dept., POSTER, 303 E. South Temple, Salt Lake City, UT 84111-1226, or fax the request to 801-531-7375, ATTN: Marketing.



On-screen window for the Video Toolkit

Video Tools for your Mac

Abbate Video has introduced a videotape control package for the Macintosh that will have numerous uses for professionals, educators, and consumers alike. The *VideoToolkit* combines your PC and VCR (or camcorder) to log, edit, and assemble videotapes easily. Custom cables are provided to connect your Mac with Sony's Con-

trol L/S/P or Panasonic's control M. The hardware consists of custom cables which can connect to selected Sony units—Video8, Hi8, VHS, S-VHS, Canon, Nikon, and Ricoh Video8 and Hi8 and the NEC PC-VCR. The system requirements are a Macintosh Plus, SE, SE/30, PowerBook or Mac II family of computers; one megabyte of memory (two megs is recommended); one 3.5", 800K Floppy Disk Drive (hard disk recommended); System 6.0 or greater (System 7-compatible); HyperCard 2.0 (or greater); and an available modem or printer port. *VideoToolkit* helps to develop multimedia applications, low level machine control, the creation of a video database, the assembly of new videotapes, and the creation of a desktop

edit room. The AV-500-S is for Sony and Control L/S/P equipment. It includes one AC-105-S cable. The AV-510-P is for Panasonic and Control M equipment and includes two AC-110-P cables. Both the AV-500-S and the AV-510-P sell for \$279. For more information, contact: Abbate Video, 83 Main St., Norfolk, MA 02056-1416. To order the *VideoToolkit*, call (800) 283-5553.

Low Cost Character Generation

Dynatech Cable Products Group has introduced the DynaGen 400 Series Character and

PRODUCTS
Page 29 ►

TRUE BLUE FOR THE MORNING ZOO.



Drive time is your busiest time, so make sure your spots, liners and music are on the cart more stations count on.

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Lend Us a Hand . . . & Win a Fist-Full of Prizes!

NACB Member-Get-A-Member Contest

More than \$1,000 in prizes!

By helping NACB grow, you help support and improve college broadcasting nationwide. NACB has developed this Get-A-Member contest which rewards you for your efforts. It's easy to win!

Prizes

- Get one station or two individuals to join NACB and receive a limited edition NACB 100% cotton beefy T-shirt. (\$8 value)
- 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!

Everyone Will Want These Member Benefits!

Station Membership benefits:

- Two subscriptions to *College Broadcaster*
- Affiliation with U Network, NACB's programming network
- Reduced registration rates at National and Regional Conferences
- Comprehensive NACB Station Handbook manual
- Underwriting dollars from the National College Radio Cooperative
- On-Line Access to NACB computer bulletin board
- National College Radio and TV Awards with \$10,000 in prizes
- NACB Station Support Network, including free expert legal and engineering advice, support letters to administrators, etc.
- Publications and other selected services from the NAB at the member rate without additional dues
- 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.

KFAX-AM 1100: Periodically in need of staff for: office/clerical, copy writing, on-air personnel, sales and technical. Qualified persons should send resume to: Katherine Boggess, Admin. Personnel, KFAX-AM, 3106 Diablo Ave., Hayward, CA 94545.

Network Director: The National Association of College Broadcasters, Providence, R.I., is seeking a full-time manager for a 2-3 year position to start Nov. 1992. Ambitious college graduate with college radio and TV experience, especially in video and audio production. Coordinate U Network Program Exchange Service, National College TV and Radio Awards, and help publish National College Station Directory. Network programming duties will include: affiliate relations, screening, post-production and promotion. Application deadline: Oct. 16, 1992. Glenn Gutmacher: 401/863-2225.

Music Industry Program (Coral Gables, FL): Tenure-track position for director of this department at the U. of Miami, covering all areas of music business. For details, contact: William Hipp, Dean, School of Music, U. of Miami, PO Box 248165, Coral Gables, FL 33124-7610.

Station Manager: The University of Evansville invites applicants for the position of WUEV-FM Station Manager who oversees all day-to-day operations of the university's educational station. Responsibilities include budget, training and supervising student staff; insuring FCC compliance; and teaching one course per semester. Minimum 3 years R/TV experience, 1 year management, and Masters degree (mass media or broadcasting preferred). To apply, send letter, resume and 3 references to: Dr. Dean Thomlison, Dept. of Comm., 1800 Lincoln Ave., Evansville, IN 47722.

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.

The NACB Computer Bulletin Board is a more comprehensive listing of jobs, internships, awards and all kinds of information of interest to college broadcasters, updated regularly. It is free to NACB members. Info: 401/863-2225.

INTERNSHIPS

American Film Institute: They offer three Daniel Mandell Editing Internships to aspiring film and TV editors, working "at the elbow" of a professional editor. 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 (St. Louis, MO): Multiple internships are offered by the News Department of NBC affiliate KSDK-TV. 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 Television and Radio (New York, NY): 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: 3-4 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 and stipend paid. Applications accepted on an ongoing basis. Glenn Gutmacher: 401/863-2225.

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

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

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

List your upcoming jobs and internship openings, products or services in College Classifieds for as little as 25 cents per word. Call 401/863-2225 for details.

AWARDS

10/11/92: Iris Awards presented by NATPE International recognize outstanding locally produced TV programs in nine categories. Phil Corvo, President, NATPE, 10100 Santa Monica Blvd., #300, Los Angeles, CA 90067. ; (213) 282-8801

10/15/92: AmigaWorld Animation Contest calls for 2-D or 3-D animations up to 3 min. long produced on any Amiga computer. Over \$20,000 in equipment and software prizes. Winning works will be produced on videotape and distributed worldwide through TechMedia Video next year. Tim Walsh: 603/924-0100.

10/30/92: The Ohio State Awards recognize excellence in educational, infor-

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mational, and public affairs broadcasting. Programs that educate rather than entertain, broadcast between 7/91 and 6/92 only. Phyllis Madry, Ohio State Awards Manager, 2400 Olentangy River Rd., Columbus, OH 43210-1027 • 614/292-0185.

10/30/92: New International Latin-American Film Festival (Dec. 1-11 in Havana) offers Coral Prizes to film/video works enriching Latin-American and Caribbean cultural identity. Festival includes film market that promotes international distribution of such works. Info: MECLA, Distribuidora Internacional de Películas ICAIC, Calle 23 No. 1155, Vedado, Havana, CUBA.

11/02/92: National Endowment for the Arts (NEA) Grants in Film/Video Production to support projects concerning radio, including one-time productions, facilities and research. NEA Media Arts Film/Radio Program: 202/682-5452.

12/1/92: NATPE Educational Foundation PSA contest for college students to produce the best video PSA on the subject "Combating Racism and Religious Intolerance." Entries must be :10, :20, :30 or :60 in length. First prize is \$2,500 cash and matching donation to winner's school. Winning PSA shown at Nat'l. Assn. of TV Program Executives national conference. Send PSAs to: Phil Corvo, NATPE Educational Foundation, 2425 W. Olympic Blvd., Suite 550E, Santa Monica, CA 90404.

12/1/92: National Educational Film & Video Festival, the key festival for educational media (May 18-23, 1993), accepts works in all genres. Student entry fee: \$30 and up. Over \$1,000 in student prizes. Forms/info: 510/465-6885.

12/10/92: National Endowment for the Arts (NEA) Grants in Radio/Audio Production and Services to support projects concerning radio, including one-time productions, facilities and research. NEA Media Arts Film/Radio Program: 202/682-5452.

12/15/92: Frank O'Connor Memorial College Television Awards sponsored annually by the Academy of Television Arts and Sciences reward college students for excellence in TV production. Several award divisions within "Entertainment" and "Informational" categories. Submit

productions created to fulfill academic course requirements since last December 1st only, 60 min. max. length. 818/953-7568.

12/15/92: Society of Satellite Professionals International (SSPI) awards a \$1,000 and \$500 scholarship to encourage students to pursue a career related to satellite technology, broadcasting included. Application forms and rules c/o SSPI: 703/204-4537.

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Television Production for the 90's

by Samuel Ebersole

Television production courses have always been a challenge for educational institutions. Capital-intensive yet requiring limited enrollment, courses with names like "Introduction to Television Production" or "Basic Studio Operations" have often promised more than they have been able to deliver. In the past, it seems, no sooner would a school make a substantial investment in hardware than the inevitable technological progress parade would render it obsolete. Or worse, without funds necessary to buy current technology, schools have relied on donations from "private industry"—radio and TV stations that welcomed the tax writeoff and a chance to clear out equipment that had already served its useful life.

To be sure, all academic programs suffer the same problems to varying degrees. The television broadcast industry, though, has more than its share of change and obsolescence. Videotape formats are perhaps only the most obvious indicator. While the broadcast industry was standardized on two-inch Quad for nearly 20 years and then one-inch type C for another ten, the past years have seen the introduction of no less than six professional analog and digital formats. (And that doesn't even count the half-inch digital component formats on the horizon.)

The '90s have been called the era of niche formats by the manufacturers. But this era has been called much less friendly things by broadcast managers who are confronted with very difficult decisions. And if the professional industry is confused about the new technological changes, what are educational institutions to do? This may explain why many colleges' answer to the problem is to avoid the issue altogether. By focusing on non-technical skills such as writing, research, and management, they have managed to graduate students versed in the history and theory of mass communications, but with little practical hands-on experience. Certainly there is validity to this approach; however, its critics can and do argue that an important part of the students' education is missing entirely.

But changes in hardware are not the only problem. The late '80s saw a trend in downsizing at broadcast television facilities that is unlikely to reverse even with economic recovery. Stations that dropped from 100-plus employees to less than 75 will not rush to rehire if and when advertising revenue rebounds. Robotic cameras and videotape library and playback systems have replaced humans, or at least reduced the number of personnel required. Even the area of talent is being squeezed. News reporters who do not have videography skills will either learn top shoot and edit or be out of work in all but the largest markets. Management has been held accountable as well; consolidation

of management positions has contributed to the reduction of payrolls around the country. Traditional broadcast television stations and the jobs associated with them are on the decline. Mass communications/television majors would be well advised to consider the alternatives.

Likewise, educational institutions that have banked on the local and network broadcast facilities to provide employment opportunities for graduates should take note of changes in the wind. A review of the publishing industry in the '80s may



A Tool of the Trade

be a good place to start. The growth of desktop publishing, using a personal computer and a laser printer to proof and print everything from flyers to newsletters to posters and even entire magazines, has rippled through the traditional printing industry. The growth of digital audio workstations and MIDI technology has similarly changed the music recording business. Likewise, the growth of desktop video will have a profound impact on traditional television broadcasting, cable and video production.

How quickly these changes will take place is anyone's guess, but it could happen much more quickly than many of us suspect. In each case, the combination of more powerful (and affordable) workstations and software has allowed the user to take control of the process, from creation to completion. No longer do the holders of million-dollar hardware shops call the shots. An individual with the ideas and the motivation can now produce remarkably similar product in the comfort of his or her own home.

An example from my own career will illustrate how much TV production has changed in the last ten years. In 1984, I was given the responsibility of

designing and specifying the equipment and the facilities to be used to teach audio and video production at the college level. With a nearly \$100,000 budget, we were able to equip a fairly modest studio with three tube cameras and to build a simple editing suite using the three-quarter-inch U-matic format. We installed the requisite audio and video monitoring equipment and the requisite auxiliary equipment. We also equipped a small audio production area with four-track recording capability. Location production was made possible using single-tube cameras and recording in the VHS and three-quarter-inch U-matic formats. The number of students enrolled in production courses in any one year was approximately 100, with laboratory sessions limited to 16 students each.

Eight years later, I would love to have \$100,000 to spend on production facilities at the university where I am now teaching. But I can assure you that the money would go a lot further, and would be spent a lot differently than in 1984. For one thing, the cost of comparable equipment has dropped dramatically. But probably more importantly, the job market for our graduates has also changed. Fewer of our students will be employed in traditional broadcast facilities, and fewer of them will be using equipment familiar to anyone who worked in television in the '80s. More and more of the audio and video production process will be performed using computers, and much of it will be produced for corporate users and industry as they continue to discover the possibilities of video.

The audio and video production business is changing. If HDTV becomes a reality in the 1990's, the market will become even more diverse than it is now. HDTV will likely cause a great rift, with high-end producers working with incredibly expensive equipment and the rest of the business working with incredibly affordable equipment. Meanwhile, cable television networks will continue to erode the Big Three's viewer base and new distribution systems will make even greater numbers of channels available in the home. The decentralization of power will continue, and audio and video production will be available to everyone with basic computer skills and a minimal investment in hardware. As communications departments across the country adapt to these trends, video production in the '90s will both test their resources and inspire them to meet these challenges with creativity.

Samuel Ebersole is an assistant professor at the University of Southern Colorado in Pueblo, Co. He is also a producer/director for KTSC-TV, the PBS affiliate for Southern Colorado. Mr. Ebersole is the author of Broadcast Technology Worktext, published in 1992 by Focal Press. He received two Emmy awards for his work on the 1988 Summer Olympic Games, telecast on NBC Sports. ■

active illegal stations which operated during 1990 and 1991." To avoid detection, Yoder maintained no set schedule, operated sporadically, and moved his station to sites in at least seven states. The FCC long-range direction-finding network eventually traced Yoder's signal to his parents home.

New Non-Commercial Construction Form

FCC Form 340 (Application for Construction Permit for Noncommercial Educational Broadcast Station) was revised this past May. Those applying to build a new station must use the new form, available by calling 202-632-FORM.

FCC Authorizations

New Broadcast Stations

88.1 FM, The Wheeler School, Providence, RI
 88.9 FM, Northwest Missouri State U., Chillicothe, MO
 89.3 FM, Sangamon State U., Pittsfield, IL
 90.7 FM, N. Carolina Central U., Durham, NC
 90.9 FM, U. of Rio Grande, Rio Grande, OH
 K20DG-TV, Baker High School, Baker, MT
 K65FF-TV, Flathead Valley Cnty. College, Kalispell/
 Whitefish, MT
 KEPF-FM, Pikes Peak Crnty. Coll., Colorado Spgs, CO
 KMBC-FM, Eastern Montana College, Bozeman, MT
 KRUU-FM, U. of Alaska, Anchorage, AK
 WOHP-FM, Cedarville College, Portsmouth, OH
 WRSK-FM, Slippery Rock U., Slippery Rock, PA
 WRTY-FM, Temple U., Jackson Township, PA
 WRVJ-FM, State U. of NY, Watertown, NY
 WVMM-FM, Messiah College, Grantham, PA
 WXLU-FM, St. Lawrence U., Peru, NY

New Call Letters

KBSU-AM, Boise State U., Boise, ID
 KMSK-FM, Mankato State U., Austin, MN
 KNWY-FM, Washington State U., Yakima, WA
 KRSC-TV, Rogers State College, Claremore, OK
 WEHC-FM, Emory & Henry College, Emory, VA
 WGTVU-AM, Grand Rapids State U., Kentwood, MI
 WKJF-FM, Kent State U., New Philadelphia, PA
 WRCM-FM, Columbia Bible College, Wingate, NC
 WSLJ-FM, St. Lawrence U., Watertown, NY
 WZMC-AM, Milligan College, Colonial Heights, TN

New Satellite Earth Stations

Clark County Sch. Dist./KLVX-TV, Las Vegas, NV
 Southern Utah U., Cedar City, UT
 U. of New Mexico/Albuquerque Public Schls., Albuquerque/Bernalillo, NM

Broadcast Station Totals as of 7/31/92

FM Educational-1,557	• Other FM-4,707
AM Radio-4,969	
UHF Educ'l. TV-236	• VHF Educ'l. TV-124
UHF Commer. TV-583	• VHF Commer. TV-557
UHF LPTV-818	• VHF LPTV-466
FM Translators & Boosters-1,901	
UHF Translators-2,406	• VHF Translators-2,512

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

PRODUCTS

► Page 24

Graphics Generator. It is composed of circuit board sets which fit into a standard IBM PC/AT compatible computer to produce up to four independent channels of text, graphics and machine control. Two channels are for genlock, titling, and machine controls. Two are for standalone character generators and one can be used as an edit

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College Radio: A Solution to the Entry-Level Job Hunt

Guest Editorial
by Donna Halper

I recently attended the Radio and Records convention in Los Angeles, and at nearly every session, I heard a recurring theme—the bad economy in so many parts of the country is having a dramatic impact on entry-level radio jobs. No longer can an aspiring DJ or Music Director expect to go to a small town in Kansas or Maine and get that valuable on-air experience he or she needs. Chances are the owners of those small stations have put it on satellite to save money, or perhaps they are simulcasting with another radio station. While there are still good small market radio stations with live, local programming, the high cost of running a station in slow economic times has made finding that first professional job even more of a challenge. So what's a poor DJ to do? For me, the solution is obvious, and although this may offend a lot of you, it may also lead to a dramatic improvement in the way we train people for broadcasting careers. The Solution is: College Radio!

Now, I know what some of you are thinking: Hey, wait a minute, I am not in trade school. I'm in college, and I don't want my station to be some rigid place with a lot of rules. I want to have fun and play the music that professional stations don't play. Granted, not all the members of the typical college station are planning radio careers. Some are in fact there to have a good time playing their favorite new CDs by groups no one has ever heard of. Many see their college station as the last, or perhaps only, bastion of artistic and creative freedom. I am not suggesting that college radio suddenly lose that creative edge, nor am I advocating a playlist of ten dinosaur-era rock groups.

Too often, when the discussion about the role and purpose of college radio comes up, it brings out the extremists on both sides: Those who want college radio to be free of any and all restrictions (a station of, by, and for musicians and their friends), and those who feel that students need a taste of the "real world" (a station that imitates the number-one Top 40 or AOR in the market). I don't think either extreme is useful, but now more than ever, college radio has a great opportunity to carve out a niche, and I'd hate to see that opportunity lost amid the rhetoric.

You may say, college radio has a niche already—we introduce new music. I have no problem with that. I'm one of those consultants who has always believed in playing both the familiar, for the passive listener, and the cutting edge, for the actives. There is nothing more exciting than breaking a new band. When I discovered *Rush* back in the early '70s, I remember how gratified I felt to hear their music on other stations, knowing that it was I who played them first in the U.S. So, yes, if your station plays a lot of new music that other stations don't, that's certainly valid.

However, having an ear for new music isn't enough to get you a job in professional radio today. Like it or not, professional radio is a business. It can still be fun, it can still be creative, believe it or don't, but it is a business. If it is your plan to be in professional radio, then you need to become an expert at the way professional radio is done today.

I don't see a lot of college MD's who do music research. For example, most base their decisions solely on gut feeling or their relationship with a given record company or on calls from active listeners. In and of themselves, these are not bad ways to pick the music, but other methods are important, too, especially methods that involve

"Many see their college station as the last, or perhaps only, bastion of artistic and creative freedom."

finding out what passives want to hear—and passives seldom call a radio station. Similarly, I see few college PD's or advisors regularly going over DJ airchecks. Not all studios even have a skimmer, a machine that airchecks you automatically whenever you open the mike; not all college stations have an advisor with any radio experience, either. Thus, even those advisors who might want to improve their airstaff are sometimes reticent because they have less professional experience than the students do. As a result, some college radio sounds totally undisciplined, not creative, just unprepared and overly talky. While some stations have built an audience and a reputation that is the equal of the professional stations in their market, all too many seem content to let the students do it any way they want to—are we not a "student activity"?

May I suggest that college radio stations have two types of programming: shows for those who don't plan a radio career and just want to have some fun, and shows for those who want to learn the business and the skills of the broadcasting industry. Teach students how to use a computer to program the music. Like it or not, most professional stations use them, and if you can use them too, it's one more thing in your favor when job hunting. By the way, several companies, my own among them, offer reasonably-priced software that will enable a station to put its library on computer.

Encourage staff to read a variety of trade publications, not just those that are about music. Learn about the audience—read *American Demographics* magazine, for example. Much as you

may love speed metal or world beat, in a tough economy, it's in your best interest to have passing familiarity with ALL types of audiences and know what each age-group enjoys: You may have to program them someday. Decide what your station's orientation is going to be: Are you all there to have fun and play the latest alternative rock? If so, that fine. But, if any of you plan to use college radio as a stepping stone to the big leagues, keep in mind that the small market option may no longer be available to you, so make the most out of your college station to refine your talents. Listen to as many stations as you can, and not just those that play your favorite songs.

Become a student of announcing: Who does well, and who doesn't? Who is interesting, and who sounds self-indulgent? Find people you respect to critique your tapes, and yes, tape yourself often. It is NOT expensive to put a skimmer in the studio, and listening back to your tapes will help you to be more concise and less wordy. What cliches and verbal crutches do you use? Do you say "and uh" a lot, or introduce each song the same way: "Now here's one from Springsteen...Now here's one from The Men." Or, another phrase I hear far too often: "Music from," as in "Now here's some music from Ice-T...We have music from Melissa Etheridge next." Listen carefully to see if you keep repeating yourself.

Also, listen for call letters: do you tell people what station they are listening to? Don't assume they know. You pay attention to that stuff because you're in radio, but the average passive is just scanning the dial looking for a good song, and they may have no idea which station they just found: So let them know on a regular basis, even if you think that's a silly thing to do.

Think professionalism: Strive to be somebody the audience can relate to, a real friend of theirs, not just a walking encyclopedia of facts about every group. I realize that many college stations are on tight budgets, but sounding professional need not cost a lot of money. Professionalism is an attitude: It's taking pride in your station and giving the audience your best. Those college stations that work to develop a professional image will find that those students who graduate from such stations will stand a much better chance of breaking into the broadcast industry. Radio needs some new talent: So why can't college radio be the place that enables this talent to emerge?

Donna Halper consults both college and professional stations. She is also the author of two texts about radio, and is on the faculty of Emerson College in Boston. She can be reached at (617) 786-0666.

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