

College BROADCASTER

Fall 1993

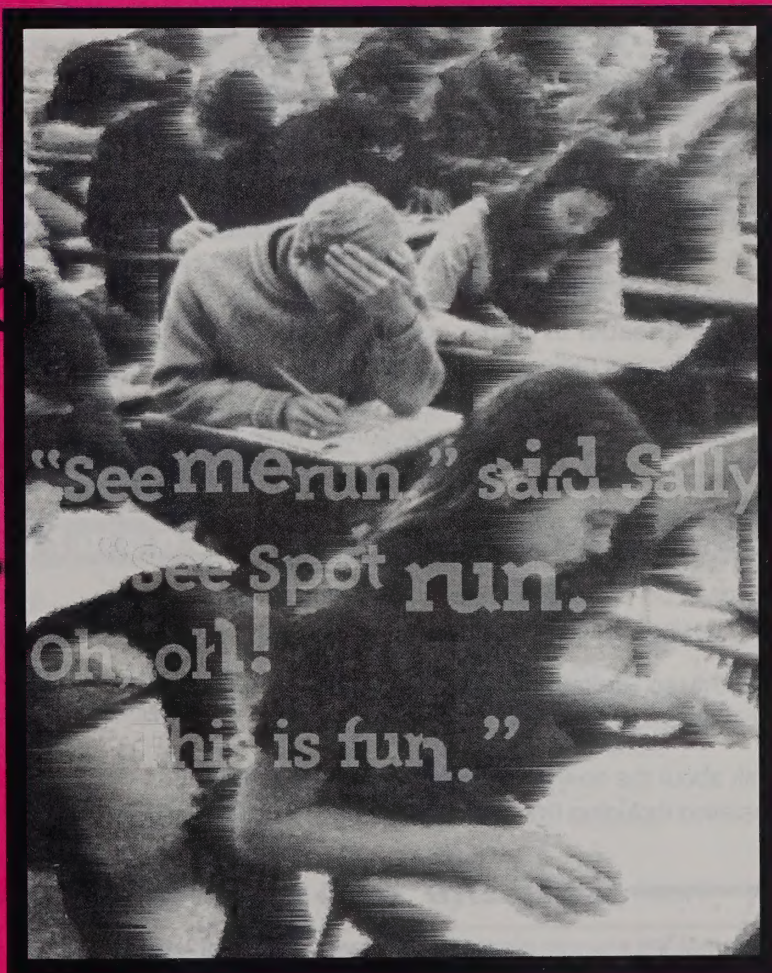
The Magazine of the National Association of College Broadcasters

Our **Big** Back to School Issue.

THIS ISSUE:

Radio & TV

Station Training



☐ Audience Surveys

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College BROADCASTER

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

Fall 1993
Vol. 6, No. 1

Features

4 Station Training

Get two college station veterans' perspectives—one radio, one TV—on how to improve your student training program. Some of their creative ideas will surprise you!

14 Surveying Your Audience

Here are the results of two college stations' surveying methods, for two different purposes. The data results can tell you a lot.

18 New Music Seminar

NACB sent its wacky band of reporters to the world's largest new music industry convention. Here's some of what they found out.



(l. to r.) NMS Executive Director Mark Josephson, Boy George and former French Minister of Cultural Affairs, Jack Lang.

NOTE: Entry deadline for the 3rd Annual National College Radio and TV Awards is Oct. 8, 1993. A record \$10,000.00+ in cash prizes will be awarded to students! Call NACB at 401/863-2225 if you did not receive the poster and entry rules sheet sent to stations in early September!

Departments

9	ABoard!	30	Final Thoughts
29	Advertiser Index	12	Legal
20	Broadcast News	29	Music Reviews
26	College Classifieds	8	NACB News
17	Conferences & Events	23	Product Showcase
24	Corrections	25	Sound Off!
10	Don't Touch That Dial	21	Sounds & Visions
17	Faculty Advisor	24	Station News
7	Feedback	19	Where Are They Now?

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College Station Training:

RADIO

Motivating and Training a Volunteer Staff

by Warren Kozireski, General Manager,
WBSU-FM, SUNY-Brockport

Virtually all college and high school radio stations operate with a volunteer student staff. This article won't try to address all the problems associated with the integration of community members with the student staff. Instead, I'll give a few ideas as to how you as a manager can motivate your only precious resource—students—first to get involved and then to take on leadership positions in the future.

HOW DO I GET THEM INTO THE STATION?

This applies to every station no matter the size because with more people with different skills, you can accomplish more as a station. The Fall semester is the key recruitment period with new students not having any prior commitments (other than classes). If you can get to them before the other organizations, your rate of return will increase. Does your college distribute an orientation packet to all new students? Is your program schedule and the time/place of your first recruitment meeting in it? Better yet, is your logo on the actual folder? Does your school send out housing letters to the new students over the summer?

Get in the mailing: it doesn't cost you postage, just the copies.

Other ways to get word out early are to place a reminder in faculty mailboxes to announce the first meeting in their classes. This is especially important for Communications, Business, Marketing, Public Relations, Theater, Political Science and Physical Education professors to recruit from these other relevant skill areas to round out your staff.

If your Student Government president addresses the new students at a convocation the first week, get him or her to mention at least the station and dial position. New students to the area aren't familiar with radio and yours can be among the ones programmed into their stereos!

Flyers around campus tend to get lost, so one easy (and free) trick is to have your returning staff put the call letters and meeting time and place in an upper corner of each classroom blackboard within a box and write "Please Save". It'll be erased eventually but you can get a few students as they're looking around the room before class the first week.

Your best recruitment tool is your on-air presentation. If your station sounds tight, students will tend to gravitate to it because people always want to be involved with a top-notch organization.

OKAY, THEY'RE HERE, WHAT NOW?

After each new member is given a copy of the station handbook, maybe a mentor system is best. Assign returning members (make sure you pick good ones) one or more new people to show around.

We have an AM carrier current station that we use as training ground for the FM. Each new member is required to work in one or more of our seven departments. Failure to do so results in loss of on-air privileges. Air time is the reward for working at the station.



Otherwise, only a few people will be doing all the grunt work. If you don't have this in place and want to start, expect about two years to get it fully up and running. You'll have problems with some veterans rebelling but keep working with the younger members and it will succeed. Promotion to FM is tied to department work, meeting attendance, ability to fill out a log correctly and air quality.

The key we've found to keeping your student staff motivated is to tangibly show their progress. Keep their first aircheck on file to dig out when they are frustrated. Another


Two Perspectives.

TELEVISION

College Television's Challenge: Training an Everchanging Staff

by Tony Silvia, Ph.D., Assistant Professor of Journalism
University of Rhode Island

Professional broadcasters enjoy a luxury that college broadcasters can only envy: large, consistent, and well-trained staffs. Any commercial station GM can pretty much go to work in the morning and expect to see the same faces, doing their jobs to some consistent level of understanding and expertise. Not so for college television managers.



Ask anyone who runs a college TV operation and you'll get something resembling this scenario: "We get new kids joining all the time. Some stay for awhile, one semester or one year, and sometimes they give up in frustration because we don't have time to train them in how we do things. They just kind of get thrown in and have to muddle their way through. Worst of all, just when people get really good at their

jobs, they graduate and none of what they learned is passed on to the kids coming up."

Sound familiar? That's the way it was at the University of Rhode Island's on-campus television station, URI-TV. Now four years old, the station has had to face its first round of losing its best staff to graduation and the "real world". Also, because URI-TV produces three vastly different original programs—"Campus Beat," a weekly news broadcast; "Take One," a lively bimonthly talk show; and "The Low Budget Zone," a bimonthly comedy show—it has also had to cope with staffing shortages related to students' personal preferences to work on one show and not another. Though some careful planning—and technical ingenuity—URI-TV has managed to come up with innovative solutions to each problem.

DOUBLE-USE PROGRAMMING

The staffing shortage has been successfully addressed by creatively using segments from each show in each of the other shows. This is not as awkward as you might at first suspect. How does one, for instance, use segments of a

comedy show in a news broadcast? Easy. Instead of commercial breaks, skits from "The Low Budget Zone" are inserted to give the student newscasters a breather. This also results in an additional benefit when "Campus Beat" airs on its secondary outlet, Rhode Island's statewide cable television interconnect channel. Because the breaks have been "filled," the cable company doesn't have the headache of mechanically inserting its own promos or PSAs, saving them the work of an additional staffer.

Similarly, news segments from "Campus Beat" get double duty by serving as catalysts for discussion on the talk show "Take One." For example, an investigative story on campus police brutality initially produced for "Campus Beat" ended up on "Take One" where it sparked some lively and informed discussion among the host, guests, and a live studio audience. There have even been instances where some of the lighter news stories from "Campus Beat" were combined with anchor "outtakes" to form the raw material for comedy sketches on "The Low Budget Zone." With a little imagination, you can easily maximize the staff you have while significantly increasing the potential for each student's work.

VIDEO TRAINING

By far the tougher problem URI-TV has had to overcome is the rotation of staff, as younger, less experienced students take the slots of graduating seniors. Again, imagination and creativity in using the readily available technology has made the difference.

In the past, students would observe a show like "Campus Beat" while it was being broadcast live, trying to combine what they could remember from a preproduction meeting with what they could see in both the studio and control room as the program was in progress: a lot to do at the same time! It's also not the

Imagination and creativity in using the readily available technology has made the difference.

Radio Training

◀ Page 4

idea is a phase system made up of various steps up to, and through, graduation. If set up properly, this can become a friendly competition to see which of the new people can progress the fastest. Awards can also be given out as incentives. Communicate with members what they need to do to be promoted to stem frustration. This involves your Program Director keeping accurate records of missed shifts, etc. In our case, it sometimes take members two semesters of good work on the AM station before there is room to promote them to the FM staff. Keeping them motivated that long isn't easy but it shows us who is really interested.

Get your new members involved in committee work. It's easy to just pick the people you know, but the extra effort to get a few new people into the system early will pay off later after you've graduated.

Sell the benefits of working at the station and getting experience by bringing in professional DJs as guest speakers at jock meetings. Most will be glad to come as long as the meeting is held at a reasonable hour. Post a graduate board with photos and/or names of people that have successfully completed the program and the call letters of the station they're now working at professionally.

Most of the students that work at your station should be serious about it and their career. With the FCC leveling fines now at college stations, you need to find the serious students and feed them all you can to insure the future of your organization.

Your directors must be good "people" persons or they will alienate many of the new recruits you worked so hard to get. Since they are students also and have limited availability, written communication in the form of memos and project lists need to be readily available for those

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in the department who come in at times other than the director's hours. Face to face contact should not be necessary to elicit productivity. This will help reduce the frustration factor among new members and help them feel more involved.

Freshmen should be your focus in recruitment and training. They will potentially return productivity to the station for at least three years after they've been integrated into the system as compared to 1-1/2 years for most transfers. Find the most attentive radio rats and make it yours and your staff's priority to help these people the most.

Another important area is accountability. Some members need a bigger kick in the rear than others, but don't capitulate to them. If the student is not self-motivated, s/he will likely not be successful in the business. I'm not encouraging you to give up on all these people, but your time is better spent on the members you feel will give you the better payoff because you also are a student, and your time is limited and valuable.

There are many other ideas that would work if you could just find out about them. One easy way is to plan on attending NACB's National Conference in November and talking with fellow student managers about what works at their stations and why. There is a solution out there that will work for your situation—you just have to find it and try it.

Television Training

◀ Page 5

best time to ask questions of the show's director, technical director, or producer. The result? Many students felt overwhelmed by the scene before them and some ran for the exits never to return.

Traditional training methods in the specifics of a particular program's production are all time-consuming (especially for student staffers who, after all, have classes and other responsibilities) and were mostly ineffective even when time and circumstances permitted. Instead, after surveying his control room, senior Jeff Long, URI-TV's president, decided on a strategy that would "show" new staffers

how things are done rather than using long verbal explanations or producing a technical "how to" manual. The best part? Everything he needed to accomplish his training goal was right at hand. With a minimum of modification he could use the same technical tools he used to produce and direct a program to simultaneously produce a taped "record" of the production process.

URI-TV produced graphics for its programs using a link between a Commodore Amiga 2000 computer and NewTek's Video Toaster 2.0. First, Jeff created a C.G. window using the toaster and positioned it in the upper right hand corner of the video screen. He then wall-mounted a camera in the control room and programmed its output into the C.G. window. While the rest of the video screen carries the image of the in-studio program, the inset shows the step-by-step process of putting the show "on the air" as it unfolds in the control room: no lectures, just the "real thing." This allows students to observe the process directly and then have a tape to review later for the purpose of asking questions or clarifying uncertainties.

The insert itself doesn't interfere with any final taped version of the program, since this "version" of the show is patched into a separate deck for taping. Normally, URI-TV runs three dubs of each program in any case: a standard 1/2" master for on-campus-broadcast, a "Super-VHS" dub for the cable company, and a 3/4" dub for archiving purposes. The "insert" appears only on the archive dub, making it an additional resource as a "training" tape. Prospective staffers each fall and spring have the opportunity to review the process both before and after participating in it. Another advantage is that the particular producing or directing style of any individual student is preserved and cross-referenced for future students to learn from long after that student has graduated. The tapes provide a kind of history of the station's technical progress and preserves the methodology of especially proficient students for future generations of URI-TV.

Best of all, Jeff Long says student staffers just learn better when they can absorb the process at their own pace. "Whenever I explained to someone how to do a live show, they didn't seem to get it," he says. "With the tape, it's like 'wow, now I know what you mean'." Such a reaction is evidence of how to maximize each student staff members' potential, while increasing his or her use and effectiveness to the station as a whole. That, after all, is part of the business of broadcasting, and college television should be no exception.

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production are all time-consuming and were mostly ineffective.

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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./Box 1824

Providence, RI 02912-1824

Starting from Scratch

Dear NACB,

There has been much talk at my school about starting a radio station. Perhaps you could help.

I have already written to the FCC and received Form 340, application for Construction Permit for Noncommercial Educational Broadcast Station. But...I need to know all the equipment we'll need, along with where to obtain it, its cost, how to get it installed, and the cost to install it. I need to know who to go to to fill out the engineering data on Form 340. I also need information on just about everything concerned with a radio station. I want to have a complete proposal together when I go to the Administration.

Even if everything goes smoothly, I don't know if the station will be approved by the FCC before I graduate in 1994. But I've heard there is a non-broadcast type station that "broadcasts" through electrical wiring. If this is an option, I would like information. Hopefully it could serve as a station in the interim.

Regulations and common sense dictate that station managers be trained. I would like some information on the regulations. I know that I am asking for a lot, but if there is anything that I have forgotten and will need to begin a station and coordinate a proposal, please forward the information to me. Thank you, I look forward to hearing from you.

Stuart Newman
SUNY Cobleskill
Cobleskill, NY

We have sent all the information (including the alternative types of stations you mentioned—carrier current and cable radio) you should need. Good luck with your proposal! If any other stations have any additional help they can offer to SUNY Cobleskill, please write Stuart at PO Box 105, Cobleskill, NY 12043.

Thank You NACB

Dear NACB,

Jeff and I wanted to thank NACB, BMI and the Museum of Television & Radio for sponsoring the "Big Apple Radio Contest" and taking time out of your busy schedule to meet with us. We thought the broadcast went very well and the entire visit was very exciting.

Hopefully, next year we will be able to attend the annual NACB Conference. We saw the ad on the back page of the [summer '93] *College Broadcaster* magazine; thanks for the recognition.

Once again, thanks for sponsoring the contest. We definitely feel that it is a worthwhile venture and we hope you intend to continue it in the future.

William Marion, Station Manager
Jeff Montgomery, Operations Manager
WPLS 96.5 FM
Furman U.
Greenville, SC

The contest got a great response for its debut year, and BMI has expressed interest in doing it again for '93-94, so it looks like a go! Every college radio station is eligible to enter. Look for the promotional contest mailing this December!

Legal Handbooks

Dear NACB,

It's a few days after the Western Regional Conference hosted by KSJS and now that I have slept, I wanted to let everyone involved know that it was a great experience for me and I have never been more proud of my staff. It was the first time KSJS as a whole, was involved with putting together a conference and I hope it won't be the last.

The reason I am writing was that many people were interested in a legal handbook that I have found very useful at KSJS. Here is the information on the book used at the "Fundraising for Dollars" panel. *The Public Radio Legal Handbook...A Guide to FCC Rules and Regulations* by Thomas J. Thomas and Theresa R. Clifford is one of a series of information manuals for non-commercial stations published by The National Federation of Community Broadcasters. NFCB's is at 1314 14th Street NW, Washington, DC 20005.

Phone: (202) 797-8911. I hope this helps you as much as it helped me! If you missed the conference this year start planning for the NACB National Conference in November, it's a lot of fun and a great way to network!

Jeannine Parshall, Program Director
KSJS-FM
San Jose State U.
San Jose, CA

Largest Student-Run Station?

Dear NACB,

In your spring [1993] issue on page 10, you have an article on WWSP at Stevens Point, WI. In that article you list WWSP as the largest non-commercial student-run station in the Midwest. I beg to differ.

KSRQ radio licensed to the Northwest Technical College is a college-run, student-staffed station, operated as the backbone for the school's Broadcast Department. It has a power of 24,000 watts, with a range of over 65 miles in most directions from the tower. The station programs a three-part format with Country, A/C and an evening Rock show.

The Broadcast Program is 54 credits with starts in the Fall, Winter and Spring Quarters.

The station is a very active member of the Minnesota Broadcasters Association Associates, the North Dakota Broadcasters Association Associates and the South Dakota Broadcasters Association Associates. In addition, KSRQ is a member of AMPERS (Association of Minnesota Public Educational Radio Stations). If interested in more information, please contact me.

Donald H. Jorstad, Station Mgr.
KSRQ-FM
Thief River Falls Technical College
Thief River Falls, MN

You might argue we're splitting hairs, but NACB distinguishes between student-staffed and student-run. We acknowledge your station is the largest student-staffed one in the Midwest, but because your main management (GM and SM) are non-students, we don't consider you to be student-run, though we're sure some of your students receive managerial responsibilities. Your type of station structure is becoming increasingly common among college stations. We do appreciate your pointing this out, however, and are keeping your info pak on file.

National Conference & Awards Coming

Ever thought about how much you'd learn if you just escape the day-to-day isolation at your own station and spend a few days with college station veterans and other media professionals from across the nation? Or have you been to some conferences where it was all just music and nothing about the other aspects of your station, let alone insights on possible media careers? Or was it all equipment exhibits and technoid sessions that went over your head? Well, this is the time you can find what you need.

NACB's National Conference is the highlight of the college broadcasting year. The sixth annual confab will occur November 11-14, 1993, at the Omni Biltmore Hotel in Providence, R.I. Over 80 sessions on every aspect of college radio and TV operations, careers in media, and more! A trade show with the equipment you need (or should have), the ASCAP Music Showcase, the Media Job Fair with top hiring companies, thousands of

dollars in door prizes and free giveaways, plus the glitzy National College Radio and TV Awards ceremonies emceed by national "Sniglets" comedian Rich Hall!

With hundreds of students and faculty from over 35 states and foreign countries attending, it's the one conference that your student government or comm department should be willing to send you to. (But if they can't realize that, come yourselves anyway—the fundraising ideas alone should make the trip worth it!)

Speaking of the Awards ceremonies, for the third year in a row, NACB will give thousands (a record \$10,000.00+ this year) in cash prizes from America's top media companies to the best student programming and station activities for TV and radio in the Interep Radio Store National College Radio Awards, the National College TV Programming Awards, and the U Festival Student Film and Video competition. Send us your best stuff (no entry fee for NACB members/stations), be noticed nationally and WIN—but

follow the entry procedures on the form enclosed with the two big color posters that arrived at stations in early September about the conference and awards. If you didn't get them, or if you did and you want to register for the conference, receive extra entry sheets, or still have questions, call NACB at 401/863-2225 A.S.A.P.

U Network Re-launched

Our satellite network is back! U Network® features the best in student-produced programs from colleges nationwide. Virtually all shows aired are national award winners (NACB National College TV Programming Awards, U Festival of Student Film & Video, or the Academy of Television Arts & Sciences'

College TV Awards—the "student Emmys"). Call NACB at 401/863-2225 to get the transmission coordinates.

Can't take satellite or want even more programming? Free and low-cost TV and radio shows to fill your schedules is available in the U Network Program Exchange Service (U/X) Directory. It contains listings of thousands of hours of student- and independently-produced programs for campus stations from across the country and abroad. It's a section of the 200-plus-page, spiral-bound 1993 NACB Station Handbook sent in February to all NACB member stations (gray cover for radio, blue for TV). Extra handbooks are available at cost through NACB. And if you or your station has produced programs you want included in the Exchange, you can still get it in the '94 edition by calling NACB at 401/863-2225 as soon as possible.



College Radio Cooperative

Student stations are making money from underwriting/promotion buys placed by national sponsors through the National College Radio Sponsorship Cooperative, run with NACB by The Interep Radio Store, the nation's largest radio rep firm. If your station does not check in with NACB's Gordon Kent at 401/863-2225 on your assigned day, you may be missing out. For those who do, please be patient. Buys do not happen every day, nor in every market. Not every client we're pitching that we call you about ends up buying. But as we accumulate more success stories among satisfied clients, it will make it that much easier to bring on new sponsors. Call if you have questions or check your status.

On-Line NACB

If you haven't checked out the NACB Computer Listserve Network recently, you should! Communication between stations is at an all-time high. It's easy to get instantaneous access to college broadcasting information and get solutions to problems from your peers. Or put in your playlists, describe new shows you've produced available for exchange/re-broad-

NACB NEWS

Page 20 ►

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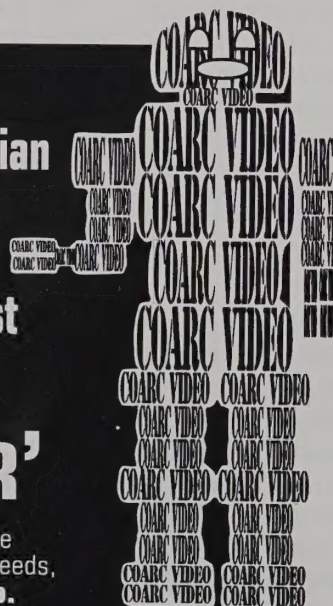
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Doing justice to your tape needs.



by Liz Peterson

Oedipus, veteran Program Director at one of Boston's top stations, WBCN-FM, began his notable radio career in 1975. At that time he was DJing in Cambridge, Mass., at 10-watt WTBS-FM (now WMBR) at the Massachusetts Institute of Technology, located next to Boston, while working part-time in a dental clinic.

Two years later, Oedipus entered the WBCN studios and approached morning show director Charles Lacquidara with a challenge: "My name is Oedi, and you can't spell it." This unorthodox introduction helped give him a foot in the door at WBCN as an unpaid morning show assistant and writer.

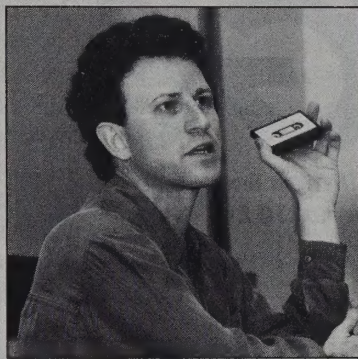
He continued to advance, soon becoming a part-time DJ at the station. The cutting edge of New Wave music he had introduced at MIT was now heard throughout the Boston market. The sound caught on and soon he advanced to a full-time, on-air personality.

"The future is now...Change or stagnate...Safe rock 'n' roll is an oxymoron...You must destroy to create...Did you threaten the status quo today?," said the rising-star DJ at Boston's #1 station in 1980. The next year, WBCN tapped him for program director, a post he has held ever since, while Lacquidara continues to serve as morning man. And Oedipus' syndicated "Nocturnal Emissions" show, started in 1977, remains the longest-running new music program on radio.

Under Oedipus' PD tenure, WBCN received the *Billboard* award for Station of the Year in 1988. In that same year, Oedipus won Program Director of the Year. And recently, WBCN acquired the notoriously successful Howard Stern via syndication. WBCN's owner, Infinity Broadcasting, worked with Oedipus to fit Stern's morning show, fed from the broadcast group's flagship station, WXRK-FM in New York, into the evening slot in Boston.

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Oedipus

By keeping Laquidara's successful morning show with its local feel, Oedipus has achieved the best of both worlds: offering top national and hometown on-air personalities with a constantly updated progressive/classic rock music format.

Oedipus describes his programming philosophy in one sentence: "Never look back." The world of the program director is dictated by the future, and looking back will inevitably push you behind. The golden rule of programming, according to Oedipus, is to "Play tomorrow's music today." For a progressive rock station with a heavy dose of classics, that's a real challenge. But holding to this philosophy for the past 12 years as Program Director has paid off by making WBCN a leading station in the radio industry.

Much of what Oedipus is today, he attributes to his start in college radio, but he wonders if that experience is the same for today's students. He describes his time at MIT radio as a basic learning experience. Preparation, research and techniques at the mic, board and phone were some of the fundamentals he mastered, and they helped him to advance in radio. Although he feels these skills are important to a broadcasting career, they must be coupled with persistent enthusi-

asm. This combination can make anyone a good candidate for professional radio, he says.

Looking back at his experience at WMBR and comparing it to college radio now, Oedipus describes today's students as less enthusiastic and less interested about entering the radio field. More students today seem to pursue records or television after the college radio experience, leaving less good talent for professional stations to choose from.

**Oedipus describes
his programming
philosophy in one
sentence: "Never
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As program director, Oedipus is responsible for WBCN's overall sound, including reviewing talent and airchecks sent to the station. At the NACB National Conference he will again present an evaluation of airchecks and resumes. He condensed the hour-long seminar into a few words of advice for all students entering radio broadcasting: airchecks should be "professional and enchanting" and engage the listener within the first few minutes of the tape. He advises students to keep

airchecks tight, start with an engaging break, and don't just do the weather.

For those looking for radio jobs with a longer average life span and salary than DJing, Oedipus notes that promotions director is one of the most highly competitive positions. He recommends an internship in promotions as a stepping stone to the directorship. As "something you can do for life," Oedipus points to radio sales, because every station always needs another salesperson. Sales has the additional advantage of keeping you in touch with the listeners, more so than an on-air DJ can over the course of time.

Because the radio industry and the job market in general is tight, Oedipus emphasizes the importance of enthusiasm when hitting the career path to deal with initial rejection. Also stay informed and on top of industry happenings. As part of the NACB Advisory Board, Oedipus is quite impressed with NACB's efforts in the college broadcasting market. Oedipus points out that "NACB has effectively brought people from all walks of broadcasting together." "Solid and professional," according to Oedipus, NACB is a great organization for both students and professionals in the industry. He recommends the association as a means to network and to learn about media fields of interest.

Going from college DJ to top-10 market program director in six years and staying there for more than a decade now proves that Oedipus is a highly talented man with an extensive history in professional radio. But he hasn't lost the youthful spirit of college radio. "We have fun, and it's not phoney fun," said Oedipus. "We really do like what we play."

Readers interested in meeting Oedipus are welcome to attend his seminar at the 6th Annual NACB National Conference. ◀



FORGE FM
Sheffield U.
Sheffield, UK

by Tim Johnson, Patrick Courtney
and Gavin Wheeler

Radio in the UK is dominated by the public and private radio sectors, operated by the British Broadcasting Corporation (BBC) and Independent Local and National Radio groups (ILR/INR) respectively. Together, they provide seven national networks and on average one local station per city or region. While this pales in comparison with the U.S., things are changing: the licensing authorities have recently begun to promote additional stations.

Forge FM was created in October 1991 when several students and staff at the U. of Sheffield began to informally explore radio and TV opportunities. We soon decided that small-scale radio offered the most attainable benefits of providing media access to a wider range of people than the conventional methods. So in May, 1992, we began working full-time to prepare for a trial broadcast that October. We used a 28-day restricted service license (RSL)—the only legal option available to get on the air in Sheffield.

The broadcast was a remarkable success and proved that there was certainly a demand for our kind of radio: plenty of independent music featuring sessions with unsigned local bands, a wide range of specialty music shows in the evening, some local current affairs and arts reporting, as well as some speech programming by media studies students from a local college—all promoted to the 120,000 young people in Sheffield via coverage on TV and the local press.

Although always working on a shoestring budget, Forge has since developed into a

sizable group with five full-time workers and numerous part-time volunteers. Forge is currently negotiating to provide training and work experience for both students and local residents. We are now preparing for a further 28-day RSL broadcast in November, 1993, adding community and ethnic programming and radio drama to our output, contributing to another local radio group in the nearby Deane Valley, and sharing shows with ICE FM, a similar station based in Newcastle.

At the same time, we are developing Forge into a group that will be capable of bidding against commercial stations for a full-time license for Sheffield in 1995 or 1996. This will be done by building links with universities (few of whom, unlike their U.S. counterparts, offer degrees in communi-

cations) who will be eager to support initiatives that provide alternative and popular curricular and extracurricular methods of teaching transferable skills. In a way, the training aspects of Forge take prominence: the volunteers are more important than the audience, allowing us to provide innovating and often commercially risky programming.

Student radio in the UK is restricted to AM loop systems (carrier current stations) on the 20 or so campus universities and seems content to stay that way. Since the two Sheffield

Forge FM is developing an alternative British new music show for U.S. college radio and wants your input.

Universities are spread across the city rather than on campuses, however, this is not an option for Forge. The city authorities are also keen to support Forge as they see media and the cultural industries as the route to regeneration following the collapse of the British steel industry in the 1970s and '80s.

Meanwhile, Forge members have used the group as an umbrella organization to develop their own interests: In addition to providing a base for the second RSL and long-term development, the office now boasts a film group and several syndication production teams, a record label, even a band!

One of the syndication teams is currently developing a new British music program—The Empire Strikes Back—aimed specifically at U.S. college stations. The planned content of the 28-minute weekly show is sessions, live tracks, interviews and information from bands—many unheard as yet in the U.S.—selected from Britain's plentiful collection of independent record labels. The show may also include special features such as profiles of particular U.K. cities and current music/arts/culture scenes. If Forge's negotiations succeed, it will come to resemble U.S. college stations while retaining a strong sense of independence: At once the largest community stations, the largest college stations, and one of the largest non-profit media organizations in the U.K.

Forge FM has benefitted from contact with NACB and welcomes further cooperation with our member stations to best develop "The Empire Strikes Back" radio show for the

FORGE FM
Page 11 ►

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WTOP-TV State U. of New York Oswego, NY

by Sarah Ruble

Now in its 16th year of broadcasting, WTOP at SUNY-Oswego is proud to be a television studio that is managed, created, and produced entirely by students. Some 130 students keep WTOP running smoothly, doing everything from on-air reporting and entertaining to back-stage camera work and engineering.

The station began as an effort to break away from the direction of faculty and censorship rules. Tim Ferlito, program director of WTOP, explained that the TV station was under the direction of the Program Policy Board, but the students "didn't like how they [the board] were controlling us. The goal was to have a media influence that was produced by the students, for the students."

WTOP receives a portion of the required SUNY Student Association student fee. However, for special events, such as live hockey games, advertisers also support the programming. WTOP's advertising expanded with the recent edition of four hours of airtime on local public access. Ferlito said that WTOP programming on access has received "an incredible amount of feedback from the city public," increasing advertising opportunities and awareness among the community. WTOP also maintains excellent relations with station alumni. Students who graduate and land jobs at media companies provide WTOP with used equipment and insights on job opportunities and internships.

But how does WTOP relate with the most important people of all—the viewers? Joseph Lawlor, WTOP's general manager, explains that WTOP's biggest attraction is the 40 first-run movies that air in the evenings. The station uses these movies "to force people to watch the student productions," he laughed.

For example, a live half hour of student-produced news will run in the middle of a double feature. The station also often shoots newscasts outside the student union, so students walking by will tune in to see themselves on TV that night.

Lawlor described two new programs scheduled to air this fall that are expected to interest a larger student audience. "Ask the President" will feature SUNY's president responding to students' questions previously taped on cam-



"When classes begin in the fall, WTOP informs students about the station by doing 'a media blitz.' The station's large advertising campaign gets students informed, involved, and tuned in.."

pus. WTOP will also broadcast all student senate meetings for the "Live Senate" program.

WTOP's programming is extremely diverse, appealing to a broad audience already. "Penalty Box" airs highlights from the SUNY Lakers' hockey games. Since SUNY has no football team, hockey is the biggest sports draw on campus. "Crossroads" is Christian

TV that "preaches God's word in entertaining fashion," describes Lawlor. The show's slogan is "The bread of life in easily digestible bits" and includes Christian music videos and fake commercials promoting the Bible and worship. For example, "Life is short: Pray hard." There's also the "Heavy Metal Video Show" that attracts a select segment of the audience, skits such as "Psychic Wino," and both noon and nightly news updates.

WTOP uses unique and entertaining promos to hype the station during regular programming. One spot Ferlito admired involved two men eating donuts as fast as they could, concluded by the narrator saying, "WTOP: The height of good taste." Ferlito noted that WTOP tries "to stay original" rather than sincere, focusing on "entertain[ing] the audience." When classes begin in the fall, WTOP informs students about the station by doing what Ferlito calls "a media blitz." The station's large advertising campaign gets students informed, involved, and tuned in.

Lawlor explains that WTOP provides an "open environment" that gives students ample opportunities to get involved and learn about broadcasting. In the fall, the station holds a general meeting followed by a station orientation. Once a student has attended the orientation they're considered an official member of the station. The orientation trains newcomers how to use both the equipment and the studio.

WTOP is a "hands on experience. It's not like a classroom," explains Lawlor. "WTOP is an opportunity students will never have again. You're handed a station to do what you want with" in ways not available at a professional station. Lawlor emphasizes that "the only limit is determination and the time you want to put in." Ferlito agreed, advising students "Do not take your organization lightly. [There's an] incredible amount of freedom—take advantage of it."

FORGE FM
◀ Page 10

U.S. Whether or not your station would carry the show, they would appreciate any feedback, and specifically answers to these questions: 1) Suggested length of show: 28 min., 56 min., other (specify); 2) Suggested frequency: weekly, monthly, other (specify); 3) Preferred music styles: alt. rock, dance, metal, mainstream/pop, other (specify); 4) Preferred

features: sessions, live tracks, interviews, city profiles, cultural info, other (specify); 5) Airplay: yes, maybe, no, other stations I know that might (specify).

Please send responses with your name, station calls, address, phone and fax to: Forge FM, SUSU, Western Bank, Sheffield S10 2TG, U.K., or call 011-44-742-724076 ext. 253, or fax 011-44-742-752506, or send the same information to NACB ("attention: Forge FM") and we will forward all responses to them. ▶

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Who Controls It?

QUESTION: Our college radio station is fighting with the school's administration over the content of our broadcasts. The administrators say they have ultimate control over our broadcasts, and that they can censor us. We disagree. Who is correct?

ANSWER: According to FCC Rules and Regulations, the licensee of the radio station is ultimately responsible for the programming broadcast over its facility, and should take whatever steps are necessary to ensure that the programming content complies with all appropriate rules and regulations, including indecency or obscenity regulations. As a precaution, a licensee may

also institute special programming rules and regulations of its own in response to specific community concerns or demographics, which may be more strict than that required by law.

A recent example of licensee responsibility for its own broadcasts is WSUC-FM at the State University of New York at Cortland. Although an afternoon DJ was the one that played indecent rap music, the FCC fined the State University of New York, which was the actual licensee.

Helpful Hint: I recommend that all radio stations adopt written programming rules, regulations and standards, and that all DJs and programming personnel are provided a copy of them on a regular basis. If these steps are taken, should a certain DJ make indecent or obscene comments

over the air, or broadcast questionable music, the station would be able to prove to the FCC, if necessary, that it had taken preventative affirmative action in this area. If a rules violation subsequently occurs, the FCC is likely to be more lenient with the station if such preventative measures had been taken.

Translator Rules Changes

Q: We understand that the FCC recently revised its FM translator rules. What is the current state of local program origination authority for NCE-FM translators?

A: All translators, commercial and NCE-FM alike, are prohibited from originating programs, with the exception of acknowledgments or solicitations of financial support, as well as emergency warnings of danger.

Q: What are the new rules regarding fundraising by translators?

A: The new fundraising rules permit FM translators to air one or more fundraising announcements or advertisements per hour totalling 30 seconds in length. The solicitation or announcements may be split during the hour—the FCC does not care how a translator operator actually allocates their 30 seconds of announcements within an hour.

Syndicating Local Shows

Q: Our school's students are currently producing a local public interest radio show at a local station. We are thinking of syndicating the show. What steps

should we take to protect our programming idea and the rights to the program?

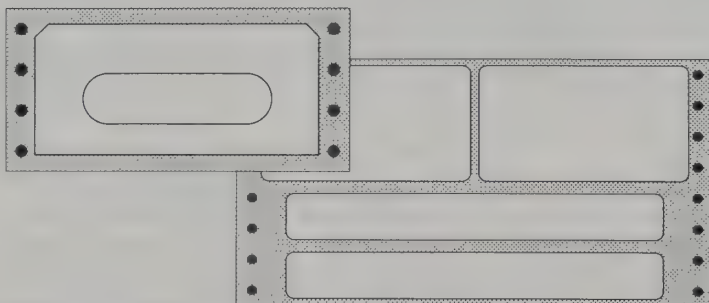
A: If the general topic of the program is novel, and if the name of the program is unique, I would recommend that a copyright application be filed for the programming idea, and that a trademark application be filed to register the name of the show. Also, you should enter into some written understanding with the local radio station regarding the school's ownership of the radio show, despite the fact that it being produced at their station. Finally, once the show is syndicated, there will be a need for a written contract with each station that will broadcast the show. This is a brief summary of what is recommended. A more thorough review of your show and programming plans would be required before a complete legal analysis could be completed.

Cary Tepper is a communications attorney with the firm of Meyer, Faller, Weisman & Rosenberg in Washington, D.C. As NACB's legal counsel, Mr. Tepper will respond in this column to selected questions submitted to him in writing to: NACB Legal Column, 71 George St./Box 1824, Providence, RI 02912-1824. Even questions we cannot print in the column will be answered. If you feel that you may need to contract the services of a communications attorney, Mr. Tepper can be reached at 202/362-1100.

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

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TWO VIEWS ON SURVEYING CAMPUS STATION AUDIENCES

Audience Surveys: A Diverse Management and Creative Production Tool

By Peter D. Conover
Director of Cable Television
U. of Wisconsin-Whitewater

FOR COLLEGE TV AND RADIO STATIONS, A DESCRIPTIVE SURVEY CAN BE A VALUABLE RESEARCH AND CREATIVE PRODUCTION TOOL. IN AN ENVIRONMENT WHERE COMMUNICATING WITH INVISIBLE AND ILLUSIVE AUDIENCES PRESENTS SPECIAL CHALLENGES, THE AUDIENCE SURVEY PROVIDES A BRIDGE TO AUDIENCES THAT ALLOWS STAFF TO BASE PROGRAMMING DECISIONS ON MEANINGFUL DATA RATHER THAN INTUITION AND SPECULATION ALONE. FOR A COLLEGE STATION, THE SURVEY CAN BE PARTICULARLY ATTRACTIVE BECAUSE OF ITS LOW COST, THE EASE OF ADMINISTERING IT & THE QUALITY OF INFORMATION IT CAN PROVIDE.

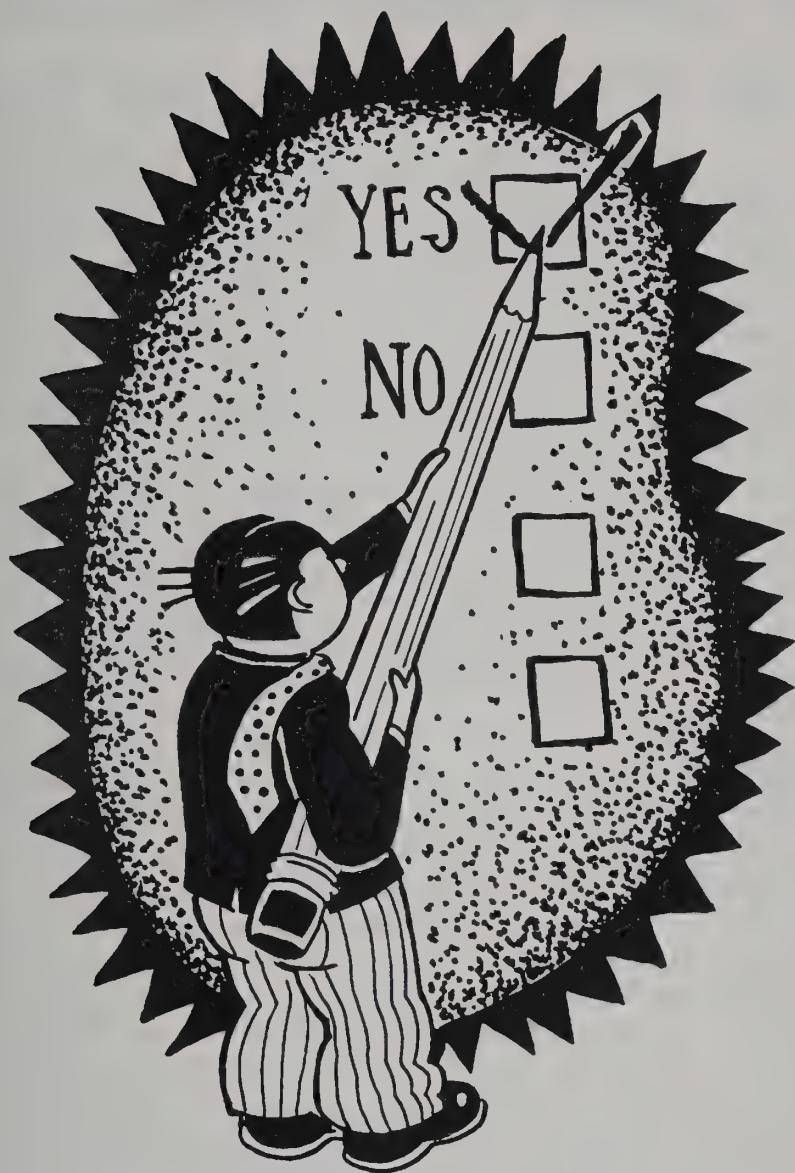
At the U. of Wisconsin-Whitewater, the campus TV station, Cable 6, is part of the Residence Life program and the Communications Department. That tie to Residence Life makes knowing the attitudes and opinions of students living on campus very important.

Students working at Cable 6 are trained to conduct surveys as part of their management and production responsibilities. Student staff conduct telephone surveys during program playback and hours when equipment check out is low. Since on-campus calls are free and staff are already working as part of their station responsibilities, this is a very low cost process that yields valuable insights regarding signal reception, viewing patterns and program preference. Student staff are encouraged to use this audience survey data to justify budget requests, scheduling strategies and program proposals.

Over the years, Cable 6 students have expanded the use of survey data to add valuable dimensions to creation and content. Students design programs that test the

*In the future, it will be
interesting to use audience
surveys to determine if
programs like these actually
increase the knowledge of
students over time.*

Continued on page 16



MSU Phone Survey Delivers Results

by Kathy Latzoni

MICHIGAN STATE UNIVERSITY STUDENTS ARE LUCKY. LIKE A GROWING NUMBER OF COLLEGES, MSU DORMS ARE NOW HOOKED UP TO CABLE, ALLOWING STUDENTS TO HONE THEIR PROCRASTINATION SKILLS ON MTV OR "REN AND STIMPY." BUT, WHAT ARE THEY REALLY WATCHING? AND WHAT EFFECT DOES IT HAVE?

Since Nielsen TV ratings only report on television sets in family homes—not dorm rooms, student lounges, or bars—college viewing and consumption patterns can be hard to track. In an attempt to fill this gap, MSU's "Media Research I" class put together a

campus-wide telephone survey. Their object: to find out what students were watching and listening to, and how it affects their wallets. Here's what happened.

Media Research I is a graduate level course, offered jointly by the advertising and telecommunications departments. The students carried out the survey using their training in professional research methods. They also had professional equipment: a Computer Aided Telephone Interviewing system, the property of the communications department, was used to record and tabulate survey responses. The surveyers called 655 students living in MSU's cable-ready dorms; of these, 541 answered the survey, a response rate of 72 percent.

WHAT'S ON THE SCREEN?

According to the survey, cable use on campus has caught on at a breakneck pace. Of the respondents, 88% had a television set in their dorm rooms, and 90% of those sets were hooked up to cable. The remainder of the questions were asked only of those students who had cable television in their rooms.

Not only did the respondents enjoy the opportunity to watch cable, they took full advantage of it. When asked how important cable TV was to them, 30% responded "very important" and 53% "somewhat important," with only 16% "not important." In addition 94% of the respondents said that they watched the major cable channels (ESPN, CNN, MTV, TNT, and USA, among others) at least once a week, with 53% watching every day.

A significant number of students also took advantage of the programming offered on MSU's University Housing Channel. Of these programs, the most popular were the "Text Bulletins," which announced the cafeteria menus, exam deadlines, and upcoming events. 77 percent of the respondents had made use of these bulletins.

Compared to this number, the percentages of students who regularly watched other UHC programs was small—12% for MSU sporting events, 5% for the student sitcom "The Show," and 3% for the student-produced news magazine "On-line Lansing." However, almost half of the respondents said they had seen one or more of these programs at least once.

Continued on page 16

Audience Surveys: A Diverse Management and Creative Production Tool

knowledge and opinions of the student population on significant subjects, such as AIDS and Human Sexuality, and then compare student responses with national survey results.

A master list of students living in the residence halls provides the information for developing a random sample of on-campus students. Questions for these "test" programs are taken from questionnaires that have been developed by national research institutes. For instance, the Kinsey Institute on Sexual Knowledge designed an original survey instrument and surveyed 2,000 adults to obtain their results. Ten of those original survey questions became the basis of the Cable 6 program, "Sex Test." This program compared UW-W students' knowledge and opinions regarding human sexuality with the national sample.

The information obtained from these videotaped interviews are combined in a program with one or two on camera hosts. The host begins the program with the questions, which are also displayed graphically on the screen. One question, for instance, asked students, "Out of every 10 married men, how many have had an extra-marital affair?" Responses offered were a. 1-2, b. 3-4, or c. 5-6. Videotaped interviews with students who chose and explained their reasons for each of the possible answers were shown. The host then provides the correct answer and either offers an explanation himself (in the case of an expert in the field hosting the program) or shows a videotaped interview with an expert who explains the correct answer. The host then presents the national sample responses for comparison with the student sample. In this case, 25% of the national sample had the correct response (b.3-4), compared to 57% of the residence hall sample. In addition to offering an explanation of the correct answer, the host also presents some implications of the various responses, including the correct response. In the example given, the host cautioned that even if one believes that he or she is in an exclusive, monogamous relationship, statistics show that may not be the case, and, therefore, one should not dismiss the possibility of contracting AIDS.

In the future, it will be interesting to use audience surveys to determine if programs like these actually increase the knowledge of students over time and whether such knowledge helps students to shape attitudes and behavior and live healthier life styles.

Making an effort through surveys to know the audience heightens the opportunity for enhanced communication. How this valuable tool is used in the future is up to the creative imagination of young people entering the field. ◀

MSU Phone Survey Delivers Results

AND DO THEY REMEMBER?

The surveyers made use of another UHC offering—weekly movies—to see how well students were responding to the commercials they saw on cable. Respondents were asked if they remembered seeing commercials for Citibank credit cards, Duck Head sportswear, and various magazine subscriptions before and after the UHC movies. To counteract the effects of "suggested memory," respondents were also asked about commercials for RCA records and Nike sneakers, which had never actually aired on the channel. The percentages of the respondents who remembered the ads ranged from 15% for the "fake" RCA ad to 64% for the magazine subscriptions.

Even taking into account the percentage who "remembered" the nonexistent Nike ad—22%—the ads still had a fairly high percentage of recognition. When the figures were adjusted, 42% still remembered seeing the magazine ads, 33% the Citibank ads, and 26% the ads for Duck Head clothing. Based on these figures, college cable TV would seem to be an effective avenue for retailers seeking the youth market.

AND IN THE FUTURE...

Respondents were also told that the university was considering expanding its cable offerings, and were asked what channels they would most like to see. They were then asked to approximate how often they might watch those channels.

Of the channels mentioned by the surveyers, the most popular among respondents were The Comedy Channel, CNN Headline News, VH-1, and E! More than 50 percent of respondents said they would watch these channels at least once a week if they were added to their basic cable service. In addition, students had their own suggestions for channels they would like to watch, channels not suggested in the original survey question. These included HBO (21% of the respondents named it), Showtime (9%), Pro-Am Sports (7%), and The Disney Channel (7%). However, students did not share the same enthusiasm for other cable channels. 76 percent would "never" watch the Country Music Television channel if it were available; similarly, 58% gave thumbs-down to The Monitor Channel, the news channel sponsored by the Christian Science Monitor. Evidently, while students do a fair amount of "flipping" and "channel surfing," they have strong opinions of what they do and don't want to see.

A FINAL THOUGHT...

MSU's cable TV survey provided the beginnings of an investigation into the viewing habits of the growing college market. Students take their cable TV seriously—perhaps, in some instances, too seriously. If so many students are spending hours every day browsing through the cable wonderland, when do they find the time to go to class? The answer should be obvious: 21% of the survey respondents had taken at least one instructional video class, shown, of course, on MSU cable TV. ◀

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Reconciling Quality: Broadcast Education with Diminishing Institutional Support

Like many institutions of higher learning, Southern Arkansas U. is feeling a budget crunch. Faced with a small increase from the state legislature for the 1993-94 fiscal year, new methods of accounting were set in place. A modified zero-based budget was enacted; each department must now justify all proposed expenditures.

If we as faculty are creative in our approaches to educating students, most budget crises can be weathered.

My yearly individual allotment for broadcast supplies and services is approximately \$4,600. This figure has remained roughly the same in my six years as an SAU professor. In the face of scant institutional support, I am forced to be more creative to ensure my students are competitive in the job market. I view the financial situation as a challenge to make me a more innovative educator.

As the only full-time broadcast faculty member at my institution, I must be cognizant of all facets of production, writing, editing, equipment, maintenance, and budget. These responsibilities are extremely time consuming, as I often spend countless hours in front of a video editing console or computer screen. However, witnessing SAU broadcast graduates making it in the real world verifies the inexpensive, yet effective, instructional methods.

I have secured agreements with the local radio and television stations to broadcast student-produced projects. University news stories have been seen on KTVE-TV, the NBC affiliate in Monroe, Louisiana. Other reports air on AgNet, a national satellite network in Houston, Texas. A bi-weekly program, "SAU Maga-

zine," is distributed to numerous radio stations in Arkansas and Louisiana. Students edit résumé audio and videotapes of individual projects from these programs to use when applying for entry-level media positions.

Supplemental course reading materials enable students to gain real-world perspectives from professionals. Radio production and television production students subscribe to Broadcasting and Electronic Media, respectively. These publications are also used as resource material for three term papers assigned in each course during the semester.

Inexpensive means of instruction also include taking field trips to area radio stations, cable systems, and network television affiliates. Interaction with professionals who hold positions of prominence are necessary for students who desire similar posts in their careers. In addition, discussions held with sales and promotion staffers allow students to contemplate important off-air employment opportunities.

I am also a member of "C-SPAN in the Classroom." Its liberal copyright policy allows me to show any of its programs which are relevant for my courses. Subjects such as the BBC World Radio Service, broadcast regulation, and various journalist roundtables are regularly seen and critiqued by students. C-SPAN services are provided free of charge, and are useful in bring the real world into the classroom.

Many of these instructional activities have been recognized by professional organizations. Since 1989, I have been competitively selected for participation in the Academy of Television Arts and Sciences Faculty Seminar (Hollywood, CA), the International Radio and Television Society Faculty/Industry Seminar (New York, NY), and the C-SPAN in the Classroom Seminar for Professors (Washington, DC). I encourage all broadcast faculty to apply for participation in these and other events, asking for suggestions to ensure our courses and curricula conform with reality.

It is a challenge to reconcile quality broadcast education with diminishing institutional support. If we as faculty are creative in our approaches to educating students, most budget crises can be weathered. We only need to look at our professional peers to realize that fiscal responsibility is paramount to the long-term success of any media-related entity.

James Reppert is Assistant Professor of Mass Communication and Director of the Broadcast Journalism Sequence at Southern Arkansas University. ◀

Conferences & Events

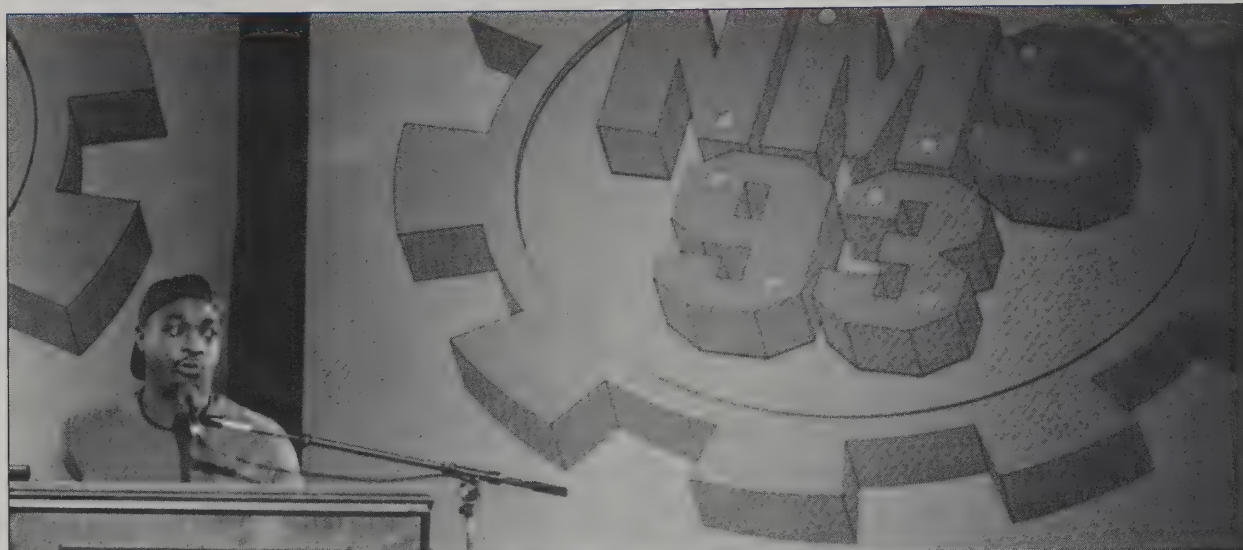
If your organization is planning a conference or convention, let our readers know about it! Call 401/863-2225. Notification must be received at least three months prior to the event. Events with dates underlined are particularly relevant to college broadcasters.

- | | |
|--|---|
| October | 12-17: National Black Media Coalition, Bethesda, MD. 202/387-8155 |
| Sept. 29-2: Radio-Television News Directors Association, Miami Beach, FL. 202/659-6510 | 14-16: National Religious Broadcasters, Eastern Regional, Northeast, MD. 703/330-7000 |
| Sept. 29-2: Society of Broadcast Engineers, Miami Beach, FL. 215/363-6888 | <u>30-Nov 2</u> : Society of Motion Picture & Television Engineers, Los Angeles, CA. (Oct. 30 is the Student Education Fair). 914/761-1100 |
| Sept. 30-3: Women in Communication, Chicago, IL. 703/528-4200 | November |
| 3-7: Video Expo: Image World, New York, NY. 800/800-5474 | <u>3-6</u> : CMJ Music Marathon. New York, NY. 516/466-6000 |
| 6-9: The Ninth JazzTimes Convention, New York, NY. 301/588-4114 | 10-14: National Association of Farm Broadcasters, St. Paul, MN. 310/404-6208 |
| 7-9: Nat'l. Broadcast Assn. for Cmty. Affairs, Chicago, IL. 704/552-9160 | 11-14: National Association of College Broadcasters 6th Annual National Conference & National College Radio/TV Awards, Providence, RI. 401/863-2225 |
| 7-10: Audio Engineering Society national, New York, NY. 212/661-8528 | 15-19: COMDEX/Fall '93, Las Vegas, NV. 617/449/6600 |
| 7-10: National Religious Broadcasters, Midwestern Regional, Chicago, IL. 703/330-7000 | December |
| 8-10: Country Music Association, Nashville, TN. 615/244-2840 | 3-5: Association for Education in Journalism and Mass Communication, Atlanta, GA. 803/777-2005 |
| 12-14: Int'l. Multimedia Users Conference, San Francisco, CA. 800/713-2001 | |

Another Year, Another Dollar, NMS Marches Indestructibly On

by Sean Carolan and James Denning; contributing reports by Mike Hummel, Gordon Kent, Jennifer Moore and Robin Pastorio-Newman

New Music Seminar



Chuck D, of rap group Public Enemy, making a keynote address at the 14th annual New Music Seminar. Besides the usual controversy his speeches create, he also refused to pose in photographs with another NMS keynoter, former Culture Club guru Boy George, because George is allegedly homosexual.

In a year of transition, the New Music Seminar offered up its fourteenth year of schmoozing, careerism, cranky panelists and, along the way, various types of "new" music to the 7,000 attendees at the New York Sheraton Towers this summer.

As usual, the bands ranged from "new-new" to "old-new" and the seminars varied between actual discussions and angry grandstanding. But for those intent on making connections and collecting freebie bags, the important thing was that there *was* a seminar this year when many thought there wouldn't.

NMS in Transition

Both sides that the seminar was designed to hook-up—the alternative music scene and the corporate world—felt alienated from the seminar last year, according to executive director Mark Josephson. In addition, NMS was losing money and saw one of its central partners, Tom Silverman, depart to run Tommy Boy Records full-time.

In response, Josephson started a series of changes that is still only 25% complete, according to an NMS spokesperson. Some of those alterations include reducing the "New Music Nights" festival from six nights to five, including more panels restricted to industry representatives and moving the convention from its old Times Square home, the Marriott Marquis hotel.

The new venue, described by Josephson as "more intimate," was described by some at-

*"If there were guns in here,
there'd be a whole lot of
dead people."*

*—Jimmy Gestapo of the band
Murphy's Law*

tendees as "cramped," and socializing that used to take place in the Marquis' enormous lobby ended up frequently spilling out onto Seventh Avenue outside the hotel.

Bands, Bands, Bands

Music-wise, the seminar offered some 350 bands, about the same as last year, ranging from "classic alternative" rock from the Buzzcocks, to children's music from World Patrol Kids. And like last year, the most heavily-hyped shows were nearly impossible to get into, badge or no badge. In the meantime, interesting (or at least fun) music could often be found playing to a dozen or so people at a club two blocks away.

Friday night on Houston Street, the Knitting Factory was crowded out the doors for southern rock bands, while several dance acts (all on major labels!) put lines around the block at the club S.O.B. Meanwhile, at Don Hill's on Greenwich Street, fewer people than

you have digits watched Psycho Johnny play their take on Cream-meets-Spinal-Tap and saw Flying Saucers emanate the kind of lush and dreamy vagueness that served a number of bands quite well last year.

Thursday night at the China Club, the Royal Bastards moved the nostalgia watch dangerously close to last week by successfully pulling off a late-'70s/early '80s punk revival for a medium-sized crowd that grew increasingly enthusiastic as the set progressed.

Convention Sessions

Enthusiastic was not the word for most of the more popular panels. Hectoring or apathetic is more like it. "The Gun Goes Pop!" was meant to be a debate about the uses of pistols as rap and, increasingly, pop video fashion accessories and status symbols. Unfortunately, the level of discussion quickly degenerated into taunts about genital size, sloganeering about who was responsible for black-on-black violence in ghetto neighborhoods and a general chorus of "don't blame the artist" from most of the panelists. In a brief moment of sanity, Jimmy Gestapo of Murphy's Law pointed out that, "if there were guns in here, there'd be a whole lot of dead people."

Sunie Fletcher, MTV Europe's manager of talent relations, was one of the few panelists who seemed to approach the seminar with an

by Nancy Kaplan

This column profiles media figures or affiliated industry leaders who started in college broadcasting to give our readers ideas of some of the various possible paths to a successful career.

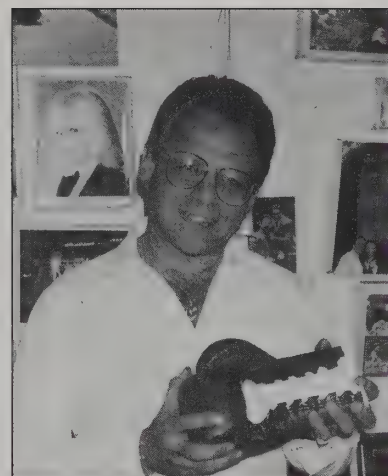
Sports Broadcasting: One Man's Path

The sign read "New York State Athletic Commission- Randy Gordon-Chairman." Waiting for him to come out of his office, I remembered a man with an infectious smile and an incredible drive

that seemed to emanate from deep inside his soul. I hadn't seen him in about 20 years, since he has worked overnights at WGBB radio on Long Island. Now he was working for the state, having been appointed by the governor. As he walked into the waiting room to greet me, I could see that the age of 44 years had been good to him and that he was still a man who knew who he was and what he wanted.

His office was almost shrine-like, with photographs and sports memorabilia covering just about

every inch of space on the walls and the shelves. There were autographed pictures of fighters such as Joe Frazier, Riddick Bowe, Mike Tyson, Larry Holmes, Kevin Kelly and Sugar Ray Leonard. Candid shots of a smiling Gordon with broadcasters like Howard Cosell, Sam Rosen, Bruce Beck, Marv Alpert and Al Alpert. Celebrity photos with Bo Derek, Ann Jillian, Lou Gossett and Tony Danza. And of course, shots with Governor Cuomo and



RANDY GORDON

Bob Gutkowski, president of Madison Square Garden Corporation. And there were dozens of plaques, awarded to Gordon for participation in charitable organizations and public school events. And a special glass-enclosed display of autographed baseballs and programs from Sandy Koufax, Gordon's #1 sports idol.

All you had to do was to look at him to know that this is a man who loves what he does. And he was more than happy to talk about his life's choices and where they had led him. He began by telling a story that he believed changed his life forever. At the age of ten, he had been severely burned and almost lost the use of his legs. But through sheer persistence of will, he not only began to walk, but started an exercise program that enabled him to eventually participate in sports

in school. As he tells it, "I learned that I could do anything if I put my mind to it."

He loved baseball and decided that was what he wanted as a career. But he quickly realized that he would never make the majors: "I was too short and slight." Yet he knew he wanted to work in sports, so he decided to become a sports announcer. He began announcing school sporting events. "I announced everything. It didn't matter where I was. Wiffle ball games, people playing Frisbee. I even announced the trays dropping on the school lunch room floor!"

At long Island U. in Brooklyn, he studied journalism and broadcast communications. Recalling his first course in broadcasting, he told of the professor who began by stating, "Change your major. Of all the students in this room, you'll be lucky if one of you makes it in broadcasting." Says Gordon, "I went up to this professor after class and told him, 'I'm the one who is going to make it.'"

He also worked at the college radio station, WLIU, honing those skills that he was certain to use one day. And he started boxing, working out every day, and studying boxing statistics and trivia. "I would constantly read the *Sports Encyclopedia*, in the bathroom, at the beach, everywhere. I have a

RANDY GORDON
Page 22 ►

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Indecency Off Cable TV

Last April, the FCC issued a ruling giving cable systems the authority to prohibit "any programming which contains obscene material, indecent material...or material soliciting or promoting unlawful conduct" from airing on public, educational or governmental access [PEG] channels. This ruling is one of many resulting from the new Cable Act, implemented by the FCC this past spring, having a far-reaching impact on the cable TV industry.

Under the new rules, cable operators may also require any PEG user "to certify that its programming does not contain any of the [program] materials described above and that reasonable efforts will be used to ensure that live programming does not contain such material." The FCC leaves it to individual cable systems to determine if and how they will certify program providers, such as in the form of a contract

with the access manager or administrator.

These rules will probably impact many college TV stations distributed on local access which air music videos including explicit lyrics as well as other types of programming with explicit dialogue. Such stations should negotiate with their local cable systems as soon as possible in order to establish an equitable arrangement from the start, rather than suffer an excessively restricted, censorship-driven programming agreement later.

Radio Indecency Court-Bound
As mentioned in this column (Summer 1993 issue), NACB's participation on the two petitions successfully challenging the FCC's shorter "indecent safe harbor" period for explicit radio programming has put the case into federal appeals court this September. A decision is expected later this fall. Until then,

the FCC will only pursue indecent broadcasts accompanied by a listener's tape or transcript outside the safe harbor of 8pm to 6am. (Partial source: Haley, Bader & Potts)

Curbing TV Violence

In the face of possible federal regulation, the broadcast networks have voluntarily agreed to air disclaimers before programs containing significant violence, warning of explicit content. However, several Congressmen feel the industry's actions don't go far enough and have introduced bills. Sen. Ernest Hollings' (D-S.C.) proposal is the toughest, limiting violent TV shows to late hours, with exemptions for cable premium and pay-per-view, and would revoke station licenses for repeated violations. FCC Commissioner Jim Quello agrees there's too much TV violence and supports Hollings' bill, although, he added, "it gives me First Amendment concerns." (Source: *Electronic Media*)

Spectrum Fees

President Clinton's controversial budget/tax bill that squeaked through Congress in August includes \$81 million of

revenue annually to come from TV spectrum fees. Stations will pay \$4,000 to \$18,000 a year depending on market size and station type. Cable TV operators will pay \$370 annually for every 1,000 subscribers. Radio and non-commercial TV will not pay fees, however. The FCC welcomed the fees as a way to help pay for its increased work in dealing with the new cable TV regulations. Broadcasters and cablecasters were generally against the creation of these new fees. (Source: *Electronic Media*)

Underwriting Guide

The FCC's Enforcement Division now offers a compilation of underwriting information, including policies, declaratory rulings and actual enforcement actions that should be particularly useful to college station underwriting directors confused about the laws in this area. Call 202/632-3922 and request the "packet of materials for noncommercial broadcasting stations." (Source: *Community Radio News*)

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NACB NEWS

◀ Page 8

cast at other stations, successful promotions that other stations could try, a big news story happening in your area that other stations could call you to get recorded audio about, or just to share ideas.

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

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NACB NEWS

Page 23 ▶

Sounds & Visions

compiled by Liz Peterson

KGRG-Green River Community College
Auburn, WA (206) 833-9111
Week of 8/2/93 (Songs)

1. Volume 6, **Various**, Volume
2. KMFDM, **Sucks**, Wax Trax
3. Verve, **Slide Away**, VC
4. Def FX, **Something Inside**, RCA
5. Xymox, **Dream On**, Mogull
6. New Model Army, **Here Comes the War**, Epic
7. Thumper, **Empty**, Shiver
8. Bjork, **Human Behaviour**, Elektra
9. Unrest, **Isabel**, 4AD
10. Insane Jane, **Daisy**, Sky
11. Manifesto, **Cut & Dry**, EastWest
12. Black Market Flowers, **Hurry Home**, Relativity
13. Front 242, **Skin**, Epic

Radio Energy-Denmark Technical U.
Copenhagen/Lyngby, DK: 011-42-884404
Week of 8/2/93 (Songs)

1. 4 non blondes, **What's up**, Warner Bros.
2. Billy Idol, **Shock to the System**, EMI/Medley
3. Spin Doctors, **Two Princes**, Sony
4. U2, **Numb**, BMG/Genlyd
5. The Hooters & Cyndi Lauper, **Boys Will Be Boys**, BMG/Genlyd
6. Bjork, **Human Behaviour**, Polygram
7. Dan Reed Network, **Get to You**, Polygram
8. Robert Plant, **I Believe**, Polygram
9. Bon Jovi, **I'll Sleep When I'm Dead**, Polygram
10. Gumball, **Here It Comes Again**, Sony
11. Manic Street Preachers, **From Despair to Where**, Sony
12. Boghandle, **Worth Dying For**, Sony
13. Aerosmith, **Eat the Rich**, BMG/Genlyd

WAMF-Florida A&M U.
Tallahassee, FL: 904/599-3083
Month of 7/93 (Albums)

1. Joe Sample, **Invitation**, Warner Bros.
2. Milt Jackson, **Reverence & Compassion**, Qwest
3. Roy Hargrove, **Of Kindred Souls-Live**, Novus
4. Lee Ritenour, **Wes Bound**, GRP
5. Michael Franks, **Dragonfly Summer**, Reprise
6. Sade, **Love Deluxe**, Epic
7. Guru, **Jazzmatazz**, Chrysalis
8. Mark Whitfield, **Mark Whitfield**, Warner Bros.
9. Bradford Marsalis, **Bloomington**, Columbia
10. Phillip Bent, **The Pressure**, GRP/RCA
11. Natalie, **Take A Look**, Elektra
12. Dianne Schurr, **Love Songs**, GRP
13. Pat Metheny, **Secret Story**, Geffen

WLFC-U. of Findlay
Findlay, OH: 419/424-4747
Week of 8/7/93 (Songs)

1. Soul Asylum, **Runaway Train**,
2. George Thorogood, **Get A Haircut**,
3. U2, **Zooropa**,
4. Steve Miller Band, **Wide River**,
5. AC/DC, **Big Gun**,
6. Queensryche, **Real World**,
7. Robert Plant, **29 Palms**,
8. Aerosmith, **Eat the Rich**,
9. Alice in Chains, **What the Hell Have I**,
10. Bon Jovi, **I'll Sleep When I'm Dead**,
11. Def Leppard, **Two Steps Behind**,
12. Vince Neil, **Can't Have Your Cake**,
13. Coverdale/Page, **Take Me For A Little While**,

WLWU-Loyola U.
Chicago, IL: 312/915-6558
Week of 8/10/93 (Songs)

1. 2 Unlimited, **Tribal Dance**, Import
2. Interactive, **Amok**, ZYX
3. Ace of Base, **All That She Wants**, Import
4. New Order, **Regret**, Quest/Warner Bros.
5. Bizarre Inc., **Took My Love**, Columbia
6. Boy Krazy, **Good Times with Bad Boys**, Next Plateau
7. Plus Staples, **We Got 2 Be**, ZYX
8. Hustlers Convention, **Uptown**, Stress
9. Stereo MC's, **Step It Up**, 4th & B'way
10. Captain Hollywood Project, **Only with You**, Coconut
11. AB Logic, **AB Logic**, Interscope
12. Hustlers Convention, **Hustlers Dance**, Stress
13. George Michael, **Killer/Papa Was a Rolling...**, Hollywood



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photographic memory when I want to, and it really comes in handy in my field."

In his senior year he had to write a paper about an on-air personality. He interviewed Frank McGee, who was then with NBC's *Today* show. McGee took a liking to Gordon and eventually offered him a job with an NBC station in Shawnee, Okla., for \$75 a week. But he turned it down. "I was young and foolish...and a little bit scared." It would take him another eight years before he would have another opportunity to work on TV.

To earn money, he worked for several department stores and as a personal chauffeur until he landed a part-time job filling in for the overnight DJ at WGBB radio. While there he also became assistant editor for *World Boxing Magazine*. (His good memory for statistics and his persistence in wanting to work in sports were starting to pay off.) Five years later, in 1979, the internationally distributed *RING Magazine* called him to become their editor. At the same time, he started working as an unpaid consultant for Home Box Office.

People were starting to take notice, and Gordon was good at self-promotion. At any opportunity he would make sure people knew who he was and what he could do. Being such



As State Boxing Commissioner, Gordon has even earned his own sports trading card!

a likable guy, it was inevitable he would receive a call in 1980 to work for ESPN as an announcer and sports talk show host. Now he was on a roll.

But things would soon come crashing down around him. A man with a strong sense of morality, Gordon suddenly found himself in the middle of controversy. It was a boxing match. One of the fighters was under medical suspension for 45 days and technically was not supposed to be back in the ring yet. Gordon knew the

truth and decided to report it. "I told it like it was, on the air. Unfortunately, the truth made the promoters look bad, and they weren't too happy about that." Although he worked for ESPN and not the promoters, Gordon got fired for his honesty and learned a hard lesson.

Fortunately, he was still editor of *RING*, but what he really wanted was to be on the air. As luck would have it, only a few months passed before the executive director of USA Network called and asked if he'd like to be the color commentator with Al Alpert. He jumped at the chance.

From then on things only got better. He not only worked with Al Alpert, but also his brother Marv at NBC. He also started announcing for Sportschannel and the Madison Square Garden Network.

Then in 1988, he received a call from Governor Mario Cuomo asking him to become the state's boxing commissioner. "How could I turn down the Governor?" Now he's in charge of the sport he used to announce. In his current position, he has rewritten the New York State rule book for boxing and is one of the strongest advocates and supporters of a Federal Commission.

For those who have a dream of going into sports broadcasting, Gordon has a few words of advice: First- Read, read, read everything you can get your hands on about sports. Then play memory games so that all that information becomes second nature. Second- Study the styles of various broadcasters and then start to develop your own. And practice all the time. Third- Get a well-rounded education. It will help build confidence and serve you well in the future. And finally- Say that you're the best and then go out and do it.

(As we go to press, Gordon is spearheading a major investigation along with the Manhattan district attorney and the state police involving allegations that during a heavyweight boxing match at Madison Square Garden on February 6th, fighter Ray Mercer offered fighter Jessie Ferguson \$100,000 to throw their fight. Ferguson won the fight.)

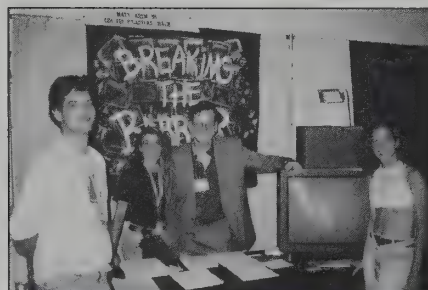
Nancy Kaplan is advisor to HTV and Women in Communications chapter as well as a professor at Hofstra U. in Hempstead, NY. ◀

NMS

◀ Page 18

open mind. At the panel "World Music: Whose World, Whose Music?" she and the other panelists asked the audience if MTV's worldwide reach would celebrate local cultures or simply pave them over. "It's great if everyone takes from our culture and puts their elements into it, but is any of that coming back here?" The answer, according to one audience member was "no," but that soon enough, local artists would more strongly embrace their own cultures in the wake of MTV's onslaught.

New artists Green Jelly gleefully accepted the slagging they received at the hands of the veteran-dominated "Artists Panel" for having a joke hit about "The Three Little Pigs." While producer Doug Swimbush complained that "I haven't heard an original song in 20 years," the Jellies (whose names we didn't



Family affair: (l. to r.) Byron Mansylla, AVMS president and producer of the live music performance show "Breaking the Barrier" for U Network, his sister-in-law Heather Houch, NACB Executive Director Glenn Gutmacher and Byron's wife Shelley staff the AVMS/NACB booth at NMS'93.

catch) replied that they were happy to take the money.

Like most artist panels, this one rambled all over the place, from Kool Kim's encouragement to "be true to yourself," to Dave Kendall's observation that "all you really need

to succeed in this business is self-realization and a good lawyer."

The panel was divided over the most controversial event of NMS: whether Public Enemy's Chuck D was right to refuse to pose for photos with Boy George, reportedly because the latter is gay. Neither was contacted for this article. However, in a post-convention interview, NMS head Josephson called the action "reprehensible."

"I think he's a racist, a homophobe and an anti-semitic, but I think that's a reaction to flaws in our society. I don't think that his responses are just, but we have to respond to what he is responding to," said Josephson. "But he will be invited back next year; that's what freedom of speech is all about."

Regarding next year's Seminar, Josephson denied rumors reported in "the New York Press" that this year's NMS was the last for the foreseeable future. "Having succeeded in pulling this one off, there will absolutely be a next one." ◀

by Gordon Kent

SuperCard 1.6 Aldus Corporation. For Radio, TV, and Interactive Multimedia.

More stations lately have called NACB looking to create their own custom music or video cataloging system. For those with access to a Macintosh computer, the natural choice for those willing to take the plunge into making their own customizable catalog is HyperCard. HyperCard and the full-featured program SuperCard are authoring programs that allow regular people—not programmers—to create interactive, custom documents.

Both systems are based on a card metaphor, so they work like an endless stack of digital index cards that you search, print, change or flip through quicker and easier than a real stack. You can add buttons to automatically search for something, and have fields containing text about what's on your tape or CD. HyperCard, perhaps one of the easiest authoring (not programming) applications comes free with your Mac. So if you also want to keep costs down, this is still an excellent choice.

The next best program for those who want to customize the look and feel of their catalog, but don't want to start writing in Pascal is SuperCard. SuperCard uses the same card metaphor, scripting language and approach to interactive elements as HyperCard, and it can import and can run your old HyperCard stacks. With SuperCard, full color comes standard

(while HyperCard 2.1, the latest version, comes stock in black and white). You can also have multiple open windows (like traditional Mac programs) and one other amazing feature: making your stack (or window) into a stand-alone. Stand-alones compile all your scripts into a neat little Mac program. You don't need SuperCard to run these stand-alones. Give it to your music director, copy it, etc.—it's just like you created your own Macintosh application.

SuperCard easily imports virtually any type of graphic. For TV stations, simply take a frame of video, dump it onto your Mac, and copy it into your catalogue. Assign a tape number, description, print up some labels from within SuperCard and presto—a video catalogue system. Remember, you'll need some type of video digitizer to get graphics from the VTR to the Mac. Look for our review of ComputerEyes RT in the next issue of *College Broadcaster* for an inexpensive frame and video digitizer. Amiga users: various file formats will import into the Mac using special software. Give NACB a call for help with this.

Radio stations will find making a CD library system easier than they expected. Since SuperCard works on the card metaphor (like HyperCard), it's an easy step from your card box or bin to the world of digital cards and bins. You can flip through

cards, search for keywords and even use your old card box or CD labels in the studio, and easily print out from SuperCard whenever you need new ones or to make changes. You'll be able to search for an artist in a flash. You can even digitize a clip of music for reference (or, if you have the memory in your computer, the entire song). The hardest part is entering all the info into the computer.

Through its very easy yet powerful scripting language, Supercard can also be used to control other programs (through Apple Events). You can also use SuperCard as a front end for your database programs, or for training and multimedia applications.

If you're looking for a custom catalog or music scheduling system for your radio or TV station, contact Gordon Kent, NACB Development Director, for some names and companies to contact for further information.

SuperCard 1.6 is available from Aldus Corp. at 800/333-2538 or 206/622-5300. Minimum System configuration: A Mac Plus, SE or Classic with 1MB of RAM for black-and-white operation, or a Mac-II-family computer with 2MB of RAM for color operation. It's fully compatible with System 7. ◀

NACB NEWS

◀ Page 20

fessional ratings can help you dramatically increase underwriting revenue and let you determine what programming is pulling audience. 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 \$175. There's no charge or obligation to see if your station is rated. Please call NACB's JoAnn Forgit at 401/863-2225.

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compiled by Liz Peterson

U Texas Settles Time Share

After years of wrangling, U. Texas-Austin and the Austin Radio Co-Op, a community group, have agreed on a time share of the city's last open non-commercial frequency. The students of the former cable FM station, KTSB, got the late shift: broadcasting from 7pm to 9am weekdays, and 10pm-9am on weekends. The community station, to be known as KOOP-FM, will do the day hours. They join approximately 20 other time share frequencies in the country, which is generally only permitted for new non-commercial stations with competing license applicants of equal merit. (Sources: KTSB, *Community Radio News*)

Station of the Year Nominees

Since professional commercial stations typically enter the National Association of Broadcasters' Marconi Awards, it's rare that a college station ever ranks. But in the Jazz/New Age Station of the Year category for 1993, the University of Evansville (IN)'s WUEV-FM joins commercial stations in Portland, San Diego; Detroit, MI and New York City as a finalist.

The 23 MARCONI category finalists were selected from open nominations by NAB's radio members. GM's and PD's from NAB stations will vote for the winners, which will be announced at a gala dinner and awards show September 11, hosted by radio personality Rick Dees of "Rick Dees Weekly Top 40 Countdown." (Sources: NAB, WUEV)

3 TV's at Boston U.

BUTV, Boston University's student campus closed circuit station, now has some company. This past summer, the university purchased two over-the-air independent commercial TV stations, Ch. 68 in Boston and Ch. 58 on Cape Cod, the latter having gone dark in 1991. Only five colleges own an FCC-licensed commercial TV station, and BU is the only school with two. BU president Dr. John

Silber said in a statement that the stations will offer "a diverse menu of intellectually stimulating entertainment and substantive educational programming" in the spirit of its nationally-recognized NPR radio station, WBUR-FM (home of "Car Talk"). Silber said "increased opportunities for internships" will be available to BU communication students as well. (Sources: *Boston Globe*, Boston University)

KRUA Language Debate

The U. of Alaska-Anchorage campus radio station has become embroiled in a debate with their student listeners and the administration over the offensive language used on air. KRUA has come under departmental scrutiny because of programming "that includes sexually explicit and profanity-laced songs." When station manager Suzi Pearson was confronted

with the charge, she responded, "KRUA was only following a long tradition of alternative college radio. If it weren't for the college station playing new kinds of music in the past, you wouldn't have the classic rock of today." (Source: *FMedia!*)

WPSC in Print

At the fifth annual NACB conference in

November 1992, WPSC-FM was a finalist in the categories of Community Service, Creative Production and Best DJ/On-Air Personality categories, the only station in the state to receive such honors. So WPSC got their host school, William Paterson College in Wayne, NJ, to put the station on the cover of the college's summer course schedule as their

"award-winning campus radio station." That's a nifty promotional idea for a station seeking to boost its volunteer recruitment among students. (Source: WPSC)

U. Texas-Austin's cable radio station KTSB finally gets an over-the-air FM frequency...sort of

State Awards for KJHK, WICB

The Kansas Association of Broadcasters announced the winners of their 1993 Student Awards, giving the U. of Kansas' KJHK-FM 11 awards. The station was recognized in all but one category, giving them more awards than any other Kansas college station. The awards were given in categories ranging from sports to PSAs, and news coverage to public affairs. The New York State Broadcasters Association recognized Ithaca College's WICB-FM in its annual awards in July for winning First Place for Outstanding Promotional Announcement. The spot, featuring a "secretly taped" conversation with the GM with the "expletives" cleverly deleted, also earned Grenier National Finalist honors in the Silver Microphone Awards. (Source: KJHK, WICB)

WONU listed in Top 40

The Spring 1993 AccuRatings survey of the Chicago Metro area made Olivet Nazarene U. happy: Its WONU-FM was the only student-operated college station to make the top 40 (tied at 37). The ranking is especially gratifying as WONU is the only station listed that is based outside the immediate Chicago suburbs. "This says a lot about our staff and the Christian Music format" that WONU programs, said Operations Manager Bill DeWees. Ratings were compiled by Strategic Radio Research in Chicago, consisting of phone calls to 9,500 households. (Source: WONU, *Chicago Sun Times*)

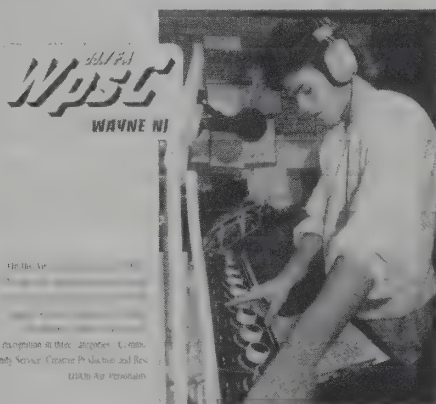
If your radio or TV station has updates about promotions, projects or happenings (good or bad), send a news blurb or press release to: Station News, NACB, 71 George St./Box 1824, Providence, RI 02912-1824. ◀

Corrections

In the summer 1993 issue's "Station News" column, KZSC-FM was misaffiliated as Stanford U.'s station. It is licensed to the U. of CA-Santa Cruz. ◀

MASTER SCHEDULE

SUMMER I & II



Session I: June 1 - June 30, 1993
Session II: July 6 - August 16, 1993

WPSC William Paterson College, Wayne, New Jersey

Station honors earned William Paterson College's WPSC-FM the cover of the school's summer 1993 course guide.

Q: What back-to-school promotions do you have planned?

RADIO

WLFT-FMca
Michigan State U.
East Lansing, MI

Hold a 'sock hop'. That's right, a '60s-style sock hop where pajamas are welcome. Play the music from the station, get local businesses or the university involved in some way to promote themselves and expose who you are.

WMSS
Middletown High School
Middletown, PA

WMSS will be 15 years old in September, and the station will celebrate by inviting station alumni back to school. Many of our graduates are in the radio industry today, and students at the high school will have a chance to ask questions and mingle with these professionals. The station will also announce a new programming format, instead of a little of everything, WMSS will turn toward a progressive alternative format, the only one of its type in the area.

WONB-FM
Ohio Northern U.
Ada, OH

An idea that's been floating around the station is a "Community Clips" interview. It would be a half-hour interview with community members informing parents on how to help their children deal with the transitions from elementary school to junior high, all the way to college from high school.

WUEV-FM
U. of Evansville
Evansville, IN

Airing this Fall will be a community and campus educational program titled "Intro to Radio." This show will feature a mix of jazz, urban, soft rock, blues and other music on special hourly programs. Listeners will be asked to send in postcards to receive a certificate in radio listening by the station. The station also will sponsor its annual "Welcome Back!" dance

held a "Naked Remote" last summer, and our sponsors loved the idea.

TV

Channel 29
California U of Pennsylvania
California, PA

"Channel 29 will be re-broadcasting many of the special summer programs most students were not

will also be introducing our new line-up of aerobic and coaches shows. Most of the special back-to-school programming is done by The Learning Channel, who we are affiliated with. Flyers will be hung to get our name out into the campus.

College Cable Access
Indiana U.-Purdue U. at Fort
Wayne
Fort Wayne, IN

We are planning on big promotions for new shows at that time. We are trying to establish ourselves as a viable cable channel to avoid overcharging by the local cable company for local viewing. Promotions in the weekly campus paper and orientation letters will help us to get our name to the new students and refresh the returning students' memories.

FVSC-Channel 31
Fort Valley State College
Fort Valley, GA

This September we hope to start out with a bang, introducing an exciting new season of FVSC-Channel 31, and great first season at our new radio station. The first few episodes of each TV show will feature issues focusing on the college and college life. ◀



to acquaint students with where we are.

WXII-FM
Eastern Kentucky U.
Richmond, KY

This fall semester we'll hold a "Naked Remote" in the center of campus. The idea is that two male DJs go without shirts or shoes, and wear very small shorts. Adding a banner for them to stand behind completes the illusion. We

around to see, such as the Flag Day Festival and Concerts. During the football season, Channel 29 will broadcast games live. We

"Sound Off!" polls college stations across the country for their opinions on important topics. If you have a question for Sound Off! or want to make your viewpoint known, call us at 401/863-2225!

FINAL THOUGHTS

◀ Page 30

a union: we can bargain to make things happen for us rather than let them happen against us.

Starting the Alliance
What I'm talking about is starting

an "Progressive Student Media Alliance," for lack of a better name. While it would require much station participation to run it in the long term, NACB would be happy to help initially organize—if you want it—a branch of the association that is geared towards constructive changes in-

side and outside stations to achieve non-mainstream goals. If you want to start this, let us hear from you this fall (NACB's address, phone and fax are at the bottom of p.3) and discuss it on the NACB e-mail computer listserv. We'll collect the ideas of what people want to see happen and maybe something

will be born at the National Conference this November.

Have a strong viewpoint on a topic? Send it to: College Broadcaster Final Thoughts, NACB, 71 George St./Box 1824, Providence, RI 02912-1824. ◀

College Classifieds

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

JOBS

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

Asst. Professors: 4 faculty posts opening Aug. '94 for: advertising, PR and promotion; electronic journalism and media writing; visual communication; and po-

litical communication. Also seek Assoc. Dir. for graduate media studies/research. Application review begins 10/1/93. Submit letter, current vita and three references to: Dr. Jack Hamilton, Dir., Manship School of Mass Comm., Louisiana State U., Baton Rouge, LA 70803-7202.

Cable TV Sales: Door-to-door salespeople needed in eastern Oklahoma/small town-rural market. Excellent pay. Todd Town: 806-652-3328.

Network Director: Nat'l. Assn. of College Broadcasters, Providence, R.I., seeks part-time manager for a 1-year position. Ambitious student or recent graduate with college TV experience, especially video and audio prod. Create promos, gather material for, edit and assemble satellite program feeds for U Network® TV networks, editing awards ceremonies audio and video for National College Radio and TV Awards competitions, and other program production projects. Other duties include: affiliate relations, screening, post-production and promotion for U Network. Start fall, 1993. Glenn Gutmacher: 401/863-2225.

Ted Canova, News Dir., WJAR-TV, 23 Kenny Dr., Cranston, RI 02920. Also need innovative producer at station in Oklahoma City. Tapes/resumes to: Melissa Klinzing, 444 E. Britton Rd., Oklahoma City, OK 73114. Both stations: EOE/No calls.

TV Rep Firm: Admin. Asst./Programming Analyst at Seltel. Excellent WP, math, English and phone skills. Enthusiastic self-starter, detail-oriented, well-organized who watches lots of TV. Knowledge of Nielsen and Arbitron TV ratings services is helpful but not required. Resume and great cover to: Janeen Bjork, Seltel Inc., 575 Fifth Ave., New York, NY 10017. EOE.

TV Reporter: Gen. assignment reporter with 1-2 years experience, taking creative approach, great live work. Tapes/resumes to: Melissa Klinzing, 444 E. Britton Rd., Oklahoma City, OK 73114. Both stations: EOE/No calls.

TV Reporter/Anchor: Computerized newsroom, state-of-the-art production, profit sharing in tropical isle. Team player, solid judgment, excellent writing skills. Non-returnable tapes, refs./resumes by priority mail to: News Director, Guam Cable TV, 530 W. O'Brien Dr., Agaña, Guam 96910. EOE.

Other Listings/Phone Lines

American Women in Radio and Television's Careerline, a member service, provides new job listings each week to our 47 chapters nationwide. Call AWRT at 202/429-5102 for info.

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.

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

INTERNSHIPS

ASCAP, the American Society of Composers, Authors and Publishers, has semester-long internship positions for college students. Course credit available. Marcy Drexler: 212/621-6230.

The Assistant Directors Training Program is now accepting applications for

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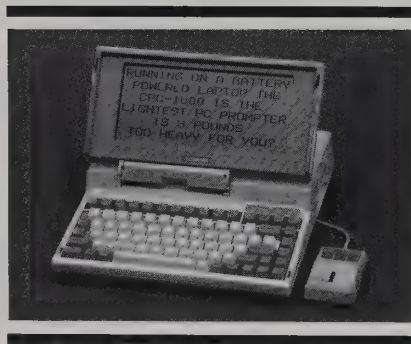
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1993. Participants receive 400 days of paid on-the-job training as 2nd Asst Directors with major film and TV prod. companies. Projects which previous trainees worked on included "Beverly Hills 90210," "Bram Stoker's Dracula," "Hoffa," "L.A. Law," "Quantum Leap," "Star Trek: The Next Generation," and "Wayne's World." Upon completion, trainees are placed on L.A. County Qualification List as 2nd Asst Directors and become eligible for DGA membership. Program applicants must be 21 or older, have legal right to work in U.S., and hold a Bachelor's or Associate Degree by 6/30/93. Call 818/995-3600.

Associated Press/TV Division: Volunteer intern needed to help broadcast breaking news to international subscribers. College juniors, seniors, or grad students, especially those fluent in a foreign language with broadcasting experience. Cheryl Pientka, AP, Suite 710, 1825 K Street NW, Washington DC 20006. 202/736-1121.

Betac Corp., near Washington, D.C., computer-based, multimedia training company, offers stipended or course credit internships to: 1) computer graphic artist/animation specialist, relevant skills on PC multimedia support systems required; and 2) video production/editing, journalistic video and editing expertise required. Resumé to: Terry Comeil, Bus. & Tech. Dev., Betac Corp., 2001 N. Beauregard St., Alexandria, VA 22311 or fax 703/824-0333.

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

Fox News Service seeks interns to participate in daily news gathering operations. Interns have wide variety of responsibilities, including logging video feeds, isolating and transcribing sound bites, and participating in edit preparation. EOE. Course credit only. Philip Brady: 202/728-7303.

F/X Video offers internship posts as assoc. video editors; required to work on Video Toasters and edit; will train, no experience necessary. College sophomores or juniors only who are very willing to learn. After training, pay-per-job is available; course credit also available. Resumé to: Bruce Testa/Janice Anderson, F/X Video, 14 Morning View Drive, Cromwell, CT 06416, or call 203/632-9595.

Globalvision: International TV prod. company, specializing in global infor-

mation and entertainment programming, seeks administrative and production interns. Macintosh and production skills helpful but not required. Responsible, organized, intelligent interns should mail resumé/cover to: Anne Hemenway, Globalvision, 1600 Broadway, #700, New York, NY 10019.

Jones Intercable, Fort Lauderdale, FL, offers internship to student interested in all aspects of TV prod. Company produces commercials and local programming, community news and live cablecast of events and public meetings. Interns must be willing to work varied times of the day and some weekends and want an opportunity to learn all you can be taught. Course credit available. Resumé to: Frank Bianco, 6565 Nova Dr., Ft. Lauderdale, FL 33317, or call 305/731-9227 or fax resume to 305/452-4411.

K-BIG 104.3 FM/Los Angeles: Seasonal internships run as follows: Summer: mid-Jun. through mid-Aug., Fall: mid-Oct. through mid-Dec., Winter: late Jan. through late March. 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, Oct. 1 for fall, Jan. 18 for winter. Also year-long Radio Sales and Engineering internship training programs. Sales: requires candidates be 21 years old, reliable, dependable, and have own car. Engineering: Communications or engineering degree or related work experience preferred. Possibility of full-time employment upon successful completion of either program. Linda Whaley: 213/874-7700. Updates on all KBIG jobs and internships are available by calling 800-800-5800.

KESS Radio, Spanish language station, and KLTY Radio, contemporary Christian music format, both seek interns for Sales, Promotion and Special Events work. Resumé to: Tina Anderson, KESS/KLTY, 909 E. Las Colinas Blvd., Irving, TX 75039; fax 214/869-3031.

KSDK-TV News: Multiple internships offered by News Dept. of NBC affiliate in St. Louis, MO. Students have very real newsroom responsibilities in Special Projects, Sports, Weather, assignment desk, videotape library, and "Five On Your Side" office. Applicants should be dedicated, have good interpersonal skills, work well under pressure, provide own transportation, and have flexible schedule. Applications accepted for any of the annual internship cycles, which run Jan.-June, June-Aug. and Aug.-Dec. 30-hour workweek; internships unpaid. Student must arrange academic credit, who must be enrolled in a degree program. Ava Ehrlich: 314/444-5132 or -5120.

Museum of Broadcast Communications (Chicago): Gain knowledge of broadcasting's past, present and future while earning valuable experience in the field of communications and museum administration. Semester or summer internships available to juniors and seniors in Public Relations, Programming & Production, Accounting, Archives, Finance, Office Administration, and Development. All positions are unpaid. Applications accepted on an ongoing basis: 312-629-6001.

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

National Association of Black Journalists: College or graduate students majoring in journalism or communications will be placed at broadcast stations around the U.S. as available. Sharon Richardson, NABJ: 703/648-1270.

National Association of College Broadcasters: 3-4 positions each fall, spring and summer term at national HQ in Providence, R.I. Interns exposed to all areas of media including satellite network programming and production, research and writing for magazine/publications, national and regional conference planning, promotions, and member/affiliate services. Transportation expenses paid. Applications accepted on ongoing basis. Glenn Gutmacher: 401/863-2225.

Radio Genesis, in Scottsdale, AZ, seeks interns for studio maintenance. Pride in work and enthusiasm important. Write: Mike Malo, Radio Genesis, 7031 E. Camelback, Ste. 363, Scottsdale, AZ 85251.

Sports Final Radio Network seeks college radio stringers to cover sports events on their campuses. Games may be aired on the satellite network. Contact: Tom Star, President: 48 Fitchburg St./PO Box 566, Marlboro, MA 01752, tel: 508-460-0588 or fax 508-624-6496.

Universal Images, a busy computer graphics and post-production studio in Southfield, MI, seeks post-production intern to assist w/corporate broadcast and commercial projects. Candidate should possess basic knowledge of video post-

CLASSIFIEDS
Page 28 ▶

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CLASSIFIEDS

◀ Page 27

prod. and/or training/interest in graphic arts and computer graphics. Course credit possible. Dan Sundt: 313/357-4160.

WBZ-TV: Boston station seeks junior, senior, and grad student interns with a 2.7 or above GPA. Must receive course credit for internship; minimum 15 hrs/wk. Eleanor Najarian: 617/787-7000.

WCBV-TV in Needham, MA, seeks college juniors and seniors for semester or summer internships. Minimum 16 hrs/week required. One nine-month paid fellowship offered to grad students; five paid summer internships available for minority college seniors. Carol Bolling: 617/449-0400.

Westwood One Radio Network, based in Culver City, CA, needs prod. intern to assist in prod. of syndicated radio shows. Course credit available. Rod Stephen: 310/840-4111.

WGBH-TV/WGBX-TV, Boston, seeks fulltime students for internships. Must receive academic credit. Velda McRae: 617/492-2777.

WHDH Radio/WHDH-TV, in Boston, seeks junior, senior or grad student interns. Course credit only. Radio internships available in News, Programming, or Promotions; TV internships in Advertising, Business Affairs, Graphic Design (Print or Air Graphics), Human Resources, News, Programming/Public Affairs, Promotion, Public Relations, Research. Nancy Rogers: 617/725-0732.

AWARDS

10/1/93: Freedoms Foundation Awards are given annually to radio and TV stations which develop or feature constructive activities to bring about a better understanding of America. Typical subjects: drug abuse education, ecology, patriotism, moral and spiritual values, citizenship, human rights. Projects from last Oct. 1 up to deadline only. Audio or videotape, script or synopsis, date aired or released, and your organization. Contact: E. Katherine Wood, Awards Dept., Freedoms Foundation at Valley Forge, Valley Forge, PA 19481.

10/1/93: Paul Robeson Fund for film and video supports social issue media. Applications: Paul Robeson Fund at 212/529-5300, after Sept. 1st.

10/8/93: The Interep Radio Store 3rd Annual National College Radio Awards,

sponsored by the National Association of College Broadcasters (NACB), recognize and award over \$5,000 in cash prizes for outstanding student radio operations and programming. Entry fee: free to members; \$5 others. Entry forms: NACB, 71 George Street, Box 1824, Providence, RI, 02912-1824. Call 401/863-2225 or fax 401/863-2221.

10/8/93: The 3rd Annual National College Television Programming Awards, sponsored by the National Association of College Broadcasters (NACB) and U Network, recognize and award cash prizes to outstanding student film and video productions in a variety of program genre categories. Entry fee: free to members; \$5 others. Entry forms: NACB, 71 George Street, Box 1824, Providence, RI, 02912-1824. Call 401/863-2225 or fax 401/863-2221.

10/11/93: Iris Awards presented by NATPE International recognize outstanding locally produced TV programs in nine categories. Contact: NATPE, 2425 W. Olympic Blvd.-Suite 550E, Santa Monica, CA 90404.

10/15/93: The American Film Institute, National Video Festival annually provides a national showcase for new works by independent artists, as well as screenings of international television and historic U.S. broadcast television. Send entries to along with \$25 entry fee to: AFI National Video Festival, 2021 North Western Avenue, Los Angeles, CA 90027. Call: 213/856-7771.

10/29/93: National Endowment for the Arts (NEA) Film/Video Production awards grants to individuals from \$10,000-\$25,000 for specific film and video projects which "emphasize creative use of the media." Matching grants for tax-exempt organizations range from \$20k-\$50,000. 202/682-5452.

10/30/93: Robert M. Bennet Award, presented by The American Film Institute National Video Festival, recognizes outstanding achievements in TV programming. The award is offered annually as an incentive for excellence within the TV industry, and as a means of focusing attention upon outstanding productions created by local television stations. Contact: Lee Amone-Broggs, Robert M. Bennet Award, The American Film Institute, 2021 N. Western Avenue, Los Angeles, CA 90027, 213-856-7743.

10/31/93: Fulbright Grants offer round-trip international fare, tuition when applicable, insurance and maintenance for the next full academic year for graduate study abroad in the visual arts, including film and video. Contact your campus Fulbright Program advisor or write for

brochure: Inst. of Int'l. Education, 41 Sutter St., San Francisco, CA 94104.

11/1/93: Int'l. Computer Animation Competition, sponsored by the National Computer Graphics Assn., seeks outstanding works of computer animation in its Student/Faculty category. For more info, contact Andrew Barauskas, 703/698-9600 x345.

11/2/93: American Film & Video Festival, sponsored by the American Film & Video Assn., accepts 16mm film and 1/2" VHS NTSC video entries in the student category. 708/698-6440; fax 708/823-1561.

11/16/93: ITVA Video Festival seeks video entries in the student category to be showcased at next year's national convention. For entry kits/info/fees, call 214/869-1112; fax 214/869-2980 or write: Int'l. Television Association 6311 N. O'Connor Rd., LB-51, Suite 200, Irving TX 75039.

12/1/93: National Film & Video Festival awards film, video and interactive media entries in the "educational" category. Separate competitions held for the 3 categories. Film and video works must be entered in VHS NTSC Standard Play mode. Student entry fee starts at \$30. Contact NEVF at: 655 13th Street, Oakland, CA 94612, or call Sue Davies 510/465-2835.

12/3/93: Golden Gate Awards at the San Francisco Int'l. Film Festival for documentaries, short films, animation and 14 TV program genres. Info: Brian Gordon, 1560 Fillmore Street, San Francisco, CA 94115-3516 or 415-567-4641, fax: 415-921-5032.

12/14/93: The Academy of Television Arts & Sciences College Television Awards sponsored annually by ATAS reward college students for excellence in TV production. Several award divisions within "Entertainment" and "Informational" categories. Submit productions created to fulfill academic course requirements between December 1, 1992 and December 15, 1993. 30 min. max. length. Info: Muriel Cahn 818-754-2800 or fax: 818-761-ATAS.

12/20/93: Scripps Howard Foundation Scholarships awarded to full-time undergraduate and graduate students preparing for careers in journalism/communications industry. Scholarships range from \$500 to \$3,000 for students. Call Mary Lou Marusin: 513/977-3035.

12/31/93: Annual Black Int'l. Cinema focuses on works of artistic, cultural or political nature. IUSB/BERLIN, Indiana U. at S. Bend, 1700 Mishawaka Av.,

PO Box 7111, South Bend, IN 46634; Contact: Tom Miller/Donald Griffiths 219/237-4301 or -4100; fax: 219-237-4317.

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DENMARK CALLING! A 6 year-old student station at The Technical University of Denmark would like contacts at American stations. What can we learn from you? Please contact Lars Rikart Jensen, Radio Energy, DTH (Technical U. of Denmark), 2800 Lyngby, DENMARK. Phone: 011-45-4288-4404, fax: 011-45-4288-1353.

2 CELEBRATES 2!!! U. of Hartford's CHANNEL 2 NEWS celebrates its 2nd season this fall. Call G.M. Mike Cohen for info: 203/768-5213.

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by Linda Anderson

MAJOR LABEL:

The Posies, *Frosting On the Beater*
DGC: 310/278-9010

Trite as it may sound, their third album finds the Posies with a maturity and sophistication beyond that of their first two releases. However, *Frosting On the Beater* preserves both the exuberance of the ironically titled *Failure* as well as the skill of 1992's *Dear 23*. As in the past, the influences of such bands as The Hollies, The Beatles and XTC are apparent. In fact, "Dream All Day", a rollicking, upbeat tune with a '60s feel and a subliminal message of "dance...dance", sounds as though it is in part a Beatles tribute, an admiration which has been reciprocated by the recent Ringo Starr cover of the Posies song "Golden Blunders" on *Dear 23*. The pure melody of "Dream All Day" is catchy, yet substantial enough that the fact that the chorus has only five words, a la George Harrison, is not bothersome at all.

Throughout the album, the bass of Brian Fox is more ambient and ominous than that of predecessor Rick Roberts, giving the album a heavier feel than their past work. This heaviness is belied by the vocals of Ken Stringfellow and Jon Auer which can only be described as sweet and smooth, the perfect blend. On *Frosting On the Beater* Jon and Ken's guitar work has become more polished and at the same time, edgier and more insistent. "Coming Right Along", a harmonious and sensual piece, even includes touches of guitar psychedelia juxtaposed with the energetic and skillful drumming of Mike Musberger.

The bright harmonies and exuberant melody of *Frosting On the Beater* are underscored by touches of darkness, and producer Don Fleming, who has worked with Teenage Fan Club as well as fellow Washingtonians The Screaming Trees, adds a bit of incoherence to the mix, for an indispensable combination of pure pop and intelligent mystery.

INDIE LABEL:

HYPNOLOVEWHEEL, *Altered States*
Alias Records: 818/566-1034

"Everything is all right...everything is fine with me now..." is the lackadaisical croon of one of the four members of Hypnolovewheel (they trade off vocal duties). It is hard to tell whether everything is indeed OK, or whether the statement is meant to be ironic. As on much of *Altered States*, one wonders if the band is being serious, biting sarcasm, or just

plain goofy. The dirge-like ditty "Watermelon Song" is a prime example—a band has to really like the fruit, or be very silly, to write an ode to a watermelon!

The apparent devil-may-care attitude of Hypnolovewheel may be due to the band's impressive musical proficiency. Their music is tight, with bassist Dan Cuddy and drummer Peter Walsh communicating closely, and features electric styles of guitar work, all of which seem to be pulled off with ease. It is though guitarists Dave Ramirez and Steve Hunking are playfully flaunting their skill by demonstrating that they can do themselves what it would otherwise take many other bands put together to do. "Nightly Grind" sounds as though The Church accidentally transplanted on of their songs onto *Altered States*. The haunting guitar and sensual vocals are strongly reminiscent of Marty Wilson-Piper and Steve Kilby. On the other hand, "Electric Brown" is extremely funky, and "Dodge City" borrows much from The Jesus and Mary Chain as well as old David Bowie.

This flippant alternation between styles continues on "Right On", a tribute to—or more probably, a scathing commentary on—the hippy thing as they sing: "Right on/power to the people baby/oh yeah/revolution now/that's where it's at/ and it's cool man". Sarcastic or serious, Hypnolovewheel are definitely cool, and the varying musical experiences of *Altered States* will provide fun for the whole family.

UNSIGNED:

The Itch, *Pillow*
c/o Long Distance Ent.: 305/922-8400

The Itch's energy, which bordered on mania at some points of *Pillow*, is both contagious and amusing. Their Red Hot Chili Peppers-like approach to the world makes for a funky, jazzy, touch-of-metal sound. "Power Fix" is an anti-police song that begins with a stark, eerie guitar into which is joined by rapping vocals, and then develops into an angry, haunting piece. In sharp contrast is



HYPNOLOVEWHEEL in concert

"God is a Pillow", which features the puzzling yet hysterical refrain "God is a pillow/ He's a fluffy fluffy pillow".

The techno/funk/metal sound of The Itch has much to do with the vocals of Miles Hie, often processed through much reverb. His chant of "I wish you were dead/I wish you were dead/I wish you were dead..." on the song "Little Ugly Head" appears to be part of a strange spider story. The shadowy bass of Mick Who makes the eight-legged creatures seem even more sinister than usual, and lends a Pigface/Nine Inch Nails heaviness to the tune. Guitar/tattoos are supplied by Brent Jest, with Keith Cronin on drums/grimaces.

Hailing from South Florida, the band has gotten much local recognition. Their sense of humor, apparent in their music and in the band members' names, as well as their political bent, are bound to bring them to similar notice from other areas. *Pillow* is a likely medium to attract this attention.

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Creating a New Alliance (If You Want It)

Instead of one of those corny "welcome-back-to-a-new-year" letters you often see at the start of fall, let's talk about something real. This might even become the beginning of something exciting on the face of the college media landscape.

In our conversations with stations (those that belong to NACB and those that don't), we get the feeling there are two fairly distinct camps out there in college radio/TV land:

1) those that see it as a stepping stone to careers in the commercial media industry and are happy to learn the skills and program the way the mainstream already does, fitting into pre-established job niches when they leave campus, or at the extreme, using it as a testing ground for unique programming and experimentation that they may later use to influence commercial media later; or

2) those that see college radio/TV as offering something distinct from commercial stations and an end in itself, and enjoy their time there, but have no interest to do anything afterwards in professional media.

Now before faculty advisors start sending me hate-mail, let me explain. I'm not advocating one group over the other, or even criticizing either one. However, particularly after attending Canada's National Campus & Community Radio (NCRA) Conference this past summer, I am reminded how different the two types of stations can be.

This doesn't just apply to radio, but since college TV stations are rare in Canada, the discussion there didn't include TV. Admittedly, college TV here is only beginning to discover its "alternative" potential, with cutting-edge music video programs and computer-assisted animation shows like "Video Underground" and "Cyberia", respectively.

What Does Canada Do?

In Canada, while the majority of campus station programming, like here, is alternative music, it is not nearly as dominated by major label releases as in the U.S. That's partly because Canadian music directors aren't looking to please the "big-six" label reps in hopes of getting a job from them, and partly because the philosophy—from top management through every department—consciously seeks the local music, the native music, the obscure indie label offerings and unsigned acts.

Editorial

Glenn Gutmacher

NACB Exec. Director



But, dear faculty advisors and commercial wanna-bes, that doesn't mean their stations compromise professionalism. The CRTC (Canada's FCC equivalent) requires at least one full-timer at the station, and most stations have a few. The resulting continuity carries through to every volunteer on everything from underwriting to program guides to funding drives, which are all as effective as anything NPR affiliates do, but much more fun.

Training is solid and the mic breaks are informed, but spoken in a casual way, as a real-life person, whose style is consciously dis-

tinct from the on-air "delivery" in the forced, deep baritone mold from which most U.S./Canadian commercial jocks seem to be cloned, but an equally valid style that is perhaps an even more effective form of communication with an audience. (This is why our Canadian counterparts never call themselves either "DJs" or "On-Air Personalities," but rather the more respectful and appropriate "Programmers.")

Canadian college stations also offer varied program offerings geared to community audience niches not served by the market's commercial stations, ranging from French-language music to native Indian public affairs shows to gay/lesbian shows to non-mainstream news and more. These aren't just best-of-Canada highlights: they're standard fare on most campus stations.

The CRTC also requires stations to air a certain percentage of Canadian music, spoken word (i.e., non-music) programming, and other on-air requirements which campus stations embrace and expand upon, while their commercial stations argue to reduce or eliminate them. (If only our FCC realized that economic competition and NPR/PBS support alone does not insure true programming diversity!)

That attitude also carries over to other areas. Racism and sexism are not tolerated on the air or in the station. Nor would most of

these stations take advertising from, say, Domino's Pizza, because the chain's owner has an alleged history of donating to anti-abortion groups. Whether or not that matches your beliefs, you have to respect them for having and sticking to principles. It all affects the style and content of the station overall, where omissions are just as important choices as the selections. Especially when budgets are being slashed just as badly in Canada as here, their efforts to work harder and more creatively to make up the funding are notable.

Using Our Power

Not all college radio and TV outlets here ignore these things. Indeed, many community-oriented campus stations do offer something unique, their PD/MDs aren't compromising station programming by kissing up to people for jobs, and their alumni do intend (regardless of how successful) to make a difference in the mainstream media world.

Thus I am sending out a call to those stations, and to those individuals at stations with predominantly "mainstreaming" pressure who want something different for themselves, to start something new. NACB still wants to be your organization. Our strength is in numbers, even if all our stations are not in perfect alignment, because many of our goals are in common.

And that gives us much power, though we rarely exercise it. For example, if a particular record label or college music trade publication isn't reflecting the diversity of music you think it should, because your charts and airplay are vital to their existence, we can boycott them to induce a change. (At the Canadian conference I attended, the campus stations did just that at a special session with a rep from the National Chart. Here, we helped get the FCC to eliminate the \$35 DJ fee for non-commercial stations and halted the elimination of the safe harbor period for broadcast of explicit/indecent programming.) And if a major corporation or even a public organization was involved with issues you felt were inappropriate, you could ban their underwriting and PSAs and even editorialize against them. If even half of NACB's 600 member stations decided to do any of this, the impact would be quickly noticed and the affected party would negotiate. In that sense, an association is like

If even half of NACB's 600 member stations decided to do any of this, the impact would be quickly noticed

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Page 25 ►

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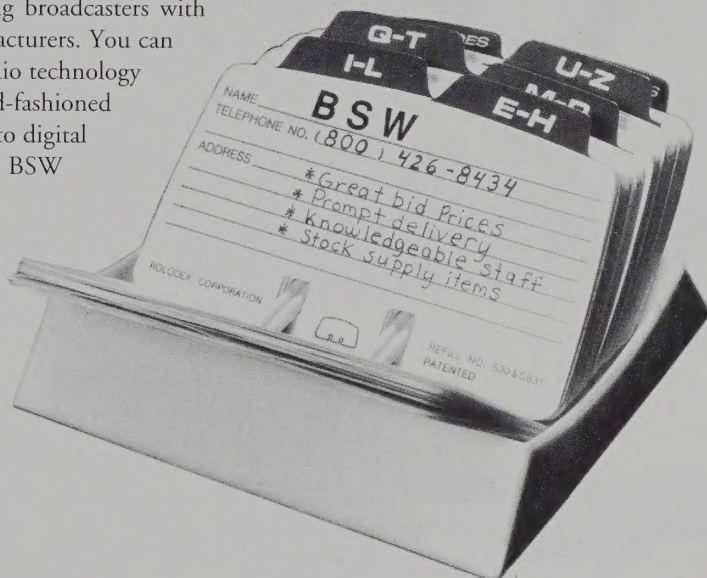
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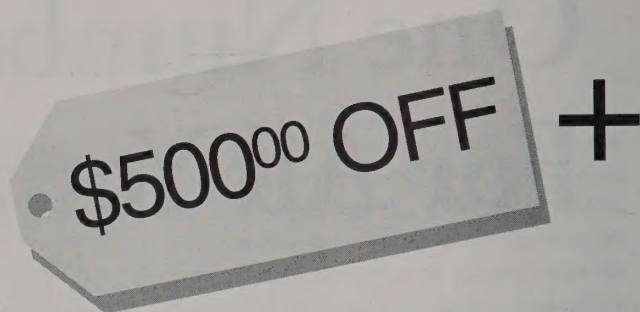
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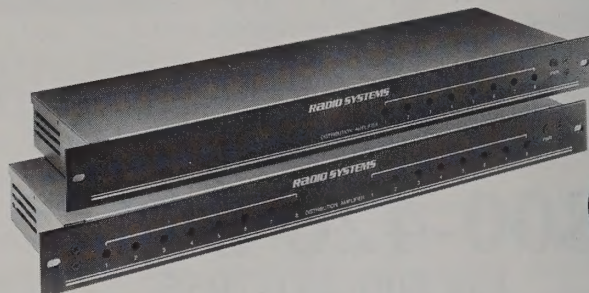
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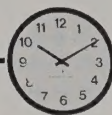
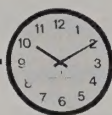
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