

college

# BROADCASTER

The Magazine of the National Association of College Broadcasters

Vol. 5, No. 3 \$3  
Spring 1993



**Radio Macedonia**

**An American Intern In London**

**Media Career Workshops**

**National Conference Highlights**

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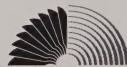
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# college BROADCASTER

The Magazine of the National Association of College Broadcasters

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

Spring 1993  
Vol. 5, No. 3

## Features

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If you're thinking about a media internship a little out of the ordinary, hear what it was like for one college broadcaster overseas.

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If you're looking for a real-world media experience this summer in Madison Avenue advertising, sports marketing or Hollywood film and TV, but you're not sure which aspects you want to focus on, these workshops may be for you.

### 18 A Look Back at the NACB National Conference

Many called it the best ever: the keynote by HBO head Michael Fuchs, the Fox TV screening, the glitzy College Radio and TV Awards ceremonies hosted by comedian Rich Hall, the ASCAP Music Showcase, and of course, all those sessions for college/school radio and TV.



Fox TV's "Class of '96" star Lisa Dean Ryan (ex-girlfriend Wanda on "Doogie Howser M.D.") and producer John Romano present the College PSA/Promo Award at the NACB National Conference

(NOTE: Because of space limitations, the story "Radio Macedonia," referenced on the cover, had to be postponed. It will appear in the next issue of *College Broadcaster*.)

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AN

.....  
*Imagine yourself working at a large broadcasting company. Everywhere you look, you see big names, big cameras, and big lights. You work with long scripts and tight*

AMERICAN

.....  
*deadlines. The pressure is definitely on. Now imagine being surrounded by a cultural potpourri in the midst of a city like London. So, not only do you have to deal*

INTERN IN

.....  
*with the pressure of getting tape edited on time, but you've got your bloody friends breathing down your neck, begging you to join them at the pub for a pint of lager.*

LONDON

.....  
**What's an intern to do?**





Illustration by Annelouise Mahoney



During the Fall of 1991, I found myself in exactly this situation, surrounded by hustle and bustle, the social scene and much more, when I participated in Richmond College's International Internship Program, located in the heart of Kensington, London. After weeks of competitive interviewing, I found my niche at Lifetime Productions International, Ltd., a group of independent film, television and video companies that work in a wide range of production and publishing areas.

Lifetime is actually made up of six separate production companies, encompassing a plethora of media areas. Lifetime Broadcast produces basic television programming, while Lifetime Arts produces arts and lifestyles programming. Lifetime Pictures is the company's feature films division. Lifetime Visions produces videos, Lifetime Communications produces corporate videos, and Spellbound produces animation and video games. My internship experience with Lifetime found me working on projects with Broadcast and Vision, although I did have the opportunity to see how the other companies within the Lifetime conglomeration function.

I did not have what you could call a typical day, and no two were alike. I didn't know what I would be doing or whom I would be assigned to until I stepped off the tube and arrived at the office. I paid my dues with the unenviable tasks of getting tea and logging tapes, but, for the most part, my days were filled with education, enlightenment, and more excitement than I had thought possible.

During my first week at Lifetime, I was assigned to be a production assistant on the set of a live children's program called *Go Wild!* I was sent to the Central Television studios in Nottingham, 200 km north of London, home of Sherwood Forest and Robin Hood.

Intensity overwhelmed me as I walked into the studio. The director had me relay last minute script changes to the cast. The production manager had me help decorate the set. The cast members asked me to help them go over their lines. And the producer had me "fetch" him tea and biscuits. Everyone scrambled around until 4:45. Then, the set would be silent and the show would run smoothly.

I was in awe that we pulled it off! After all our hard work was done, and the show successfully aired, I enjoyed the two-hour ride back to London. I sat with the producer, listening to him evaluate the crew's feedback. Eventually, this production assistant position became a permanent part of my internship. So, on Thursdays, I would commute to Nottingham while during the week I would go on-location for *Go Wild!* and sit in on production meetings.

This program, however, is not the only show Lifetime produces. Throughout my internship, I also worked on *Runaway Bay*, a children's adventure program commissioned by Antennae 2 in France. I was unable to be on location of this series, as it is filmed in the Caribbean, but I was an active part of its dubbing process in Paris.

I walked into work one morning to have my supervisor ask me, "Do you fancy going to Paris for the day?" How could I refuse when I had wanted to see Paris—and learn more about the dubbing procedure?

At first, it was difficult to break down the cultural and language barriers. The cab driver told me, in French, that the address I had been given for the studio didn't exist—or else it was spelled incorrectly. It later turned out that someone at Lifetime had spelled the name phonetically—Le Cour, when it should have been L'Ecourbe. But, 200 francs later (\$40.00), I eventually arrived at the studio.

I was shown how voices are matched up on a previously recorded film, and, while I am by no means fluent in French, I did understand what they were saying—and the lips did match the words!

As if all this activity were not enough, the last weeks of my internship saw me researching in Bristol with the BBC for an *Animal Magic* documentary to be produced by Lifetime Vision. This was a show produced in the 1960's, where one man's voice animated different zoo animals in their natural habitats. My task was to archive all the tapes and decide which segments should be used for the compilation. Even though I was unable to view the finished product (it was completed in the spring after I had left), I have been told, though correspondence, that my legwork paid off and that the *Animal Magic* video was a success.

When not in Nottingham, or Paris, or Bristol, I was in Lifetime's London office, soaking up all I

.....  
"I did not have what

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you could call a

.....  
typical day, and no

.....  
two were alike."

.....  
could about what makes a video production company tick. I worked on promotional campaigns for exercise videos produced by Lifetime, and corresponded with many foreign embassies to ensure contracts for the sale of Lifetime's programming and video tapes. I went on location everywhere from Wembley arena to Oxlea Woods in Greenwich.

The education I received was immeasurable. What I learned not only from Lifetime, but from being overseas, was something I couldn't have picked up in the classroom. My interest in television production was instilled, my field knowledge expanded, and my appreciation for the European cultural barriers widened.

Those in the workplace really *are* the best teachers, and internships the best way to learn a trade. Nothing you will learn in a book can be substituted for the experience you will receive when you are involved in the daily activities of the industry.

For more information about doing an international internship, write to:

Richmond College, I.I.P.  
1 St. Alban's Grove, W8  
SPN London  
UNITED KINGDOM

## FIND OUT WHAT YOU MISSED

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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  
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### National Conference

▶ *We want to thank all the stations that gave us feedback about the 5th Annual National Conference. A few letters we've received follow. We're taking your compliments and criticisms to heart, which will help make the spring '93 NACB Regional Conferences and the next National even better. Call 401/863-2225 now to register for the one nearest you!*  
Midwest Regional: Feb. 26-27, Chicago, IL  
Western Regional: Mar. 11-14, San Jose, CA  
Mid-Atlantic Regional: Apr. 17, Mahwah, NJ  
National: Nov. 11-14, Providence, RI

Dear NACB:

We want to thank your staffers for their hard work putting together the November conference. Students at WPSC-FM at William Paterson College learned quite a bit from all the information you offered.

The students who were at the conference have been sharing their observations with the rest of the staff, but sometimes the information gets lost in the translation. Have you ever thought about recording some of your panel discussions and offering them on cassette to member stations? Not everyone can attend the conference, sometimes for financial reasons. We could have sent several more people to the conference, but they could not afford to leave their jobs.

Keep up the good work.

Drew Jacobs  
General Manager  
WPSC-FM  
William Paterson College  
Wayne, NJ

*We used to record conference sessions on cassette and sell them ourselves, but for this past November we did a test, farming out the recording of certain sessions to a private company. Their prices are reasonable, especially given how relevant the content is for*

*college stations. If you're interested in ordering any tapes, see the ad, located elsewhere in this issue.*

Dear NACB:

Just wanted to take a moment and commend you...on an excellent Convention this year. As NACB grows, I am especially pleased to see your attention to the diversity of its membership. I was critical last year of NACB's narrow focus on alternative music, liberal issues, etc. This year, I saw much more balance. I particularly appreciate the attention to Christian stations/colleges in the roundtables and in *College Broadcaster* magazine...I do not believe NACB should be the IRB [Intercollegiate Religious Broadcasters association], but as it grows it should continue to recognize the contributions of Christian colleges to the broadcasting mix and I see efforts to do that. I will be glad to work with NACB in any capacity to encourage more participation from other Christian colleges.

I also want to add a word of appreciation for the faculty forums. I was one who last year recommended a faculty track of seminars and I was very pleased with the additions to the program...NACB is certainly leading the way in making college broadcasting aspire to high standards.

Randall King  
Communication Arts  
Advisor, WENC Radio/TV  
Eastern Nazarene College  
Quincy, MA

*Many thanks for the letter. While Christian college stations will probably remain a small percentage of the total, we respect the needs of all segments of NACB's membership. And your ideas to encourage more schools to join and to improve faculty participation are welcome: NACB has just founded a new Faculty/Staff Board! Any faculty interested in working with what should prove to be a very important part of the association are urged to call chair Nancy Kaplan at 516/463-5429 (fax: 516/564-4296, attn: Comm. Arts).*

Dear NACB:

The Conference was, for us, a great success: the seminars we attended – and the many conversations we had – were very stimulating. The benefits that we gained from attending the Conference are being passed on to our colleagues: I've written a long report which is

being shown to station members and to a few selected sponsors. The principal recommendations are to encourage the university here to offer a degree in Communications, and in other related areas such as Sound Engineering and Radio Journalism; to have more full-time station staff; to pursue funding more aggressively; to continue to diversify (both technically, in our programs and in our funding sources); to set up a new governing structure; and to write a full constitution.

I'll put together an article on the differences between U.S. and U.K. college radio for *College Broadcaster*...along with a few more ideas about how we can work together.

Tim Johnson  
Chairman  
Forge FM  
Sheffield University-Western Bank  
Sheffield, England

*We're looking forward to that! Forge FM is the first college station from England to attend a NACB conference. As you may know, NACB already has several Canadian college radio and TV station members. We hope that international representation continues to grow, which should lead to some interesting tie-ins for the future.*

### Awards Thank You

▶ Dear NACB:

WGRE Radio at DePauw University thank[s] NACB for the opportunity to participate in the Interop Radio Store National College Radio Awards competition....I am quite sorry that we weren't able to have our station represented at your conference/awards ceremony this year. In spite of our efforts, we were unable to generate funding from our administration for this travel. I do hope that our future budget allowances will allow WGRE to be represented at your annual conference. We are quite aware of the fine programs conducted at the conference each year.

Congratulations to you...for all that you are doing to support and promote college radio.

Jeffrey McCall  
WGRE Faculty Advisor  
DePauw University  
Greencastle, IN



## NACB on ET!

College television got exposure to more than its usual audience via national TV's "Entertainment Tonight"—twice in a two-week span! Hopefully you joined the millions who tuned in to E.T. on the December 19/20th weekend edition. If so, then you saw the "Inside Story" segment about college television, featuring many NACB station members and their programming! ET had been working on the story for the previous three months in conjunction with NACB, using recent footage from our archives and sending a crew to film at some member TV stations. Interviews with soap opera "Semesters" producer Beth Haiken at Ithaca College's ICTV, and Keith Spiegel, station manager of Brown University's SBTV, were mixed with excerpts from winning works at 1992's National College TV Programming Awards and U Festival competitions. Quotes from NACB's Executive Director Glenn Gutmacher and HBO Chairman/CEO Michael Fuchs, recorded following the latter's keynote address at the Fifth Annual National Conference, were also included in the ET segment. A shorter version of the story also appeared on E.T.'s Jan. 1 weekday edition.

## Win a Trip to the Big Apple

"The Big Apple Radio Broadcast" contest, co-sponsored by BMI, NACB and The Museum of Television & Radio will be offering two college radio stations the prize of a lifetime. Two members from each station will be flown to the Big Apple and provided free hotel accommodations for a three-day, two-night stay, including trips to top NYC media outlets (radio stations, program syndication companies, etc.). They'll do a remote broadcast live from New York City from a state-of-the-art radio studio with pro engineer at the Museum of Television & Radio. BMI will provide you with some of the top names in new music to appear on your show for live interviews and informal acoustic performances.

The two college stations who have sent in the most creative response to why its programming is truly innovative in 500 words or less, plus any supporting information, will be whisked off to the Big Apple! Official rules in a special red glossy brochure were mailed by NACB to all college

radio station managers in late January. Winners will be announced in April!

## You Are Represented

NACB's membership elected the new Board of Directors for 1993 at the association's business meeting during the National Conference of College Broadcasters in November. The Board's members are comprised exclusively of students and faculty associated with college radio or TV, serving a one-year term. This year's Directors (all undergrads except where noted) are:

- Mike Aitken, splitting time between "pay-the-bills" work and doing shifts on San Diego



NACB's New Board (l to r): Nancy Kaplan, Sara Hahner, Kimberly Scheck, Steve Klinenberg, Cristina Curreri, Mike Aitken and Michael Steiner

State University's KCR Radio, has attended Grossmont College, also in California, where he served at the campus' KGCR Radio.

- Cristina Curreri is executive producer for "Campus Expression TV" at Stone Hill College in North Easton, MA. She majors in Communication/English and aspires to a career in TV production.

- Sara Hahner is concentrating in Communication at the University of Wisconsin at Stevens Point, where she also spends quite a bit of time at WWSP-FM, and plans to pursue advanced mass comm studies after graduation.

- Nancy Kaplan is a long-time faculty member in the Communication Arts Department at Hofstra University in Hempstead, NY, and also chairs NACB's newly-created Faculty/Staff Board.

- Steve Klinenberg is the past Executive Director of NACB. He is a partner in Think Tank Entertainment, an independent film production company in Los Angeles. He graduated from Brown University a few years ago, where he served as Station Manager of campus station BTW and co-founded NACB.

- Kimberly Scheck, majoring in Journalism and TV Studies at St. John's University in New York, also works at the campus' WSJU Radio. She plans to move into news reporting and anchoring.

- Michael Steiner, studying TV at Columbia College in Chicago, is coordinating NACB's 2nd Annual Midwest Regional Conference this semester. He transferred from Butler University in Indiana where he worked at both the college radio and TV stations.

They will be calling all member stations each semester to find out what's happening at your station, what's on your mind, and to help. They'll also tell you about some national action projects and fun promotions that NACB is helping coordinate that you can get involved in and implement at the local level in your community. If a board member hasn't gotten to you yet and you have something you'd like to share, contact NACB at 401/863-2225 and we'll be happy to have your Board representative call you directly at our expense NOW.

## Regional Conferences Around the Corner

If you missed the National Conference in November, don't worry! The next best thing is coming your way: NACB's Regional Conferences of College Broadcasters will hit all parts of the country in early '93.

The 2nd Annual Midwest Regional will be held in Chicago at Columbia College, including events at the newly-relocated Museum of Broadcast Communications, on February 26-27. The world-famous Second City comedy troupe will also give a special live performance at the Conference, where they will also introduce their new radio comedy show, to be syndicated to college stations. *Electronic Media* publisher Ron Alridge will keynote.

The 5th Annual Western Regional will be held at San Jose State U. in San Jose, CA, on March 11-13. Host station KSJS-FM will concurrently hold its 30th anniversary bash, open to all conference attendees. *SPIN* magazine editor/publisher Bob Guccione, Jr. will keynote. It's gonna' be some party!

On April 17 will come the 4th Annual Mid-Atlantic Regional at Ramapo College in Mahwah, NJ.



by Holly Ann Beretto

On December 20, 1992, Steven J. Ross, Chairman and Co-Chief Executive Officer of Time Warner Inc. passed away after a long bout with prostate cancer. A Brooklyn native born in 1927, Ross was a powerhouse in the communications industry, and the mind behind the highly successful Warner Communications Inc (WCI) merger with Time, Inc. in 1990.

Founder of and serving as Chairman and CEO of WCI, Ross's insight and vision helped to turn the company into a multi-billion dollar institution. Over the 22 years of his leadership, WCI's public stock prices earned multiple profits for their investors, even when that stock was sold to Time, Inc. for \$70 dollars per share.

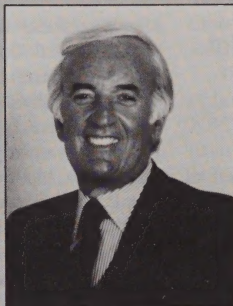
"He had an amazing vision," states Geri Harty, Time Warner's Executive Assistant to the Chairman, and Ross's personal assistant for four years. "He was a risk taker and had the ability to foresee what the future needed and acted on it."

In 1969, when Warner began turning its energies towards the entertainment and communications industry, Ross began directing the company in its explorations of new technologies, with a heavy emphasis on videocassettes and cable television. He felt, correctly, that this move could greatly increase the potential markets for motion pictures. This was something that enticed Ross, and he wanted a way for Warner to become a part of this growing technological medium.

By the early 1970s, something else piqued Ross's excitement: the huge explosion of the mass appeal of rock music. Recognizing a potential profit market, Ross realized the importance of Warner's record group establishing its own distribution company in the United States, with a worldwide network of offices to distribute its products.

## ABoard!

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



## Steven J. Ross

Ross pushed for the distribution of videocassettes, which he predicted, again correctly, would become a reality during the next decade. At the same time, after research confirmed Ross's belief in the promise of cable television, he aided in Warner's acquisition of TeleVision Communications Corporation, an Ohio-based operator, and the cable television business of Continental Telephone Corporation. With these acquisitions and Warner's refocusing its energies into the entertainment and leisure-time business, the company was renamed Warner Communications Inc.

Under Ross's leadership, WCI became a powerful force in the industry, expanding its core business and exploring newer ventures like theme parks, toys and electronic games. WCI advanced in the cable field, in both the areas of hardware and software. Initiated by Ross in the mid 1970s, WCI's QUBE service was a pioneer in interactive systems. And WCI, in cooperation with American Express Co, created and launched Nickelodeon, cable's first all-children's programming network; The Movie Channel, the first 24-hour pay-TV service, and the phenomenal MTV: Music Television, which, since its establishment in 1981 has become the

nesting ground for music videos, promotions, and star tracks.

In 1989, Ross's persistent faith in entertainment software was a driving force of the communications industry led directly to WCI's acquisition of Lorimar Telepictures, one of the country's major television production and distribution companies. This coupling allowed Warner Bros. Television to add first run syndication programs to its arsenal of network and off-network productions, thus making WCI the world's largest producer of television programming. Now, Warner had more television programs on network TV than its three closest competitors combined.

As America entered the '90s, WCI's core business of film, television, music distribution and publishing, home video and cable TV had become global entities. Directly contributing to this powerhouse status was Ross's ensurance that WCI owned 100% of all forms of distribution for its worldwide shipment of products—a characteristic that makes the company unique among its peers. The 1990 merger between the very prestigious Time Inc and Ross's more innovative and radical Warner seemed an odd pairing, but Ross's business vision helped to ensure the merger's success. Two years later, Time

Warner is recognized as one of the world's foremost communications companies.

"There was no denying that he was a great businessman," Harty testifies, "but his employees and coworkers will remember him as a kind and generous man, who always had time for every level of worker, whether a top executive or a clerk in the mailroom."

Ross's generosity is reflected in his philanthropic pursuits, especially his commitment to the youth of New York City. He was a generous donator to the Children's Health Fund, as well as the Police Athletic League (PAL), an association set up for innercity youngster. In non-profit media, Ross was also actively involved with The Museum of Television and Radio and a supporter of NACB.

"He had a way of asking more from you than you might have thought you were even capable of giving," Harty finishes. "He was a brilliant, brilliant man." ◀

### The Chesterfield Film Company

#### Writer's Film Project

#### Fourth Annual WFP Screenwriting Fellowships

The Writer's Film Project (WFP) offers theatre, fiction, and film writers the opportunity to begin a career in screenwriting. Up to ten \$20,000 fellowships.

The Fourth Annual WFP will offer writers the chance to participate in a year long screenwriting workshop at The Chesterfield Film Company in Los Angeles. Throughout the year, writers create their own original material, meeting regularly with film industry executives and professional screenwriters.

DEADLINE: May 17, 1993

For application materials, send SASE or call:  
The Chesterfield Film Company-WFP  
Universal Studios  
100 Universal City Plaza, Building 447  
Universal City, CA 91608  
(818) 777-0998



## WWSP-FM

### U. of Wisconsin—Stevens Point Stevens Point, WI

by Sara Hahner

There is an endless amount of sound in central Wisconsin: cows, bowling pins, bock brewing, hockey pucks dropping, but there is one sound which clearly rises above the rest. The sound of WWSP 90FM.

WWSP first hit the airwaves in 1968. At the time, the station was broadcast at a meager 10 watts and went by the call letters WSUS. Today, at a frequency of 89.9 at 11,500 watts, WWSP/Stevens Point reaches beyond a radius of 60 miles of central Wisconsin. 90FM is now the largest non-commercial, student-run radio station in the Midwest.

The students of UWSP are responsible for the station's programming. The staff is made up of 12 executive board members and nearly 100 dedicated volunteers. Staffers execute their abilities in the departments of on-air DJing, news anchoring and reporting, public affairs programming, underwriting, comedy script writing, and contributing to our year-round sports coverage.

90FM operates 20 hours a day, 365 days a year. Monday through Friday, listeners can hear the latest in modern rock from 6:00am to 6:00pm, along with hourly newscasts from the Associated Press and other local news. Public affairs programming runs from 6-7pm, including a live movie review show, a university interests program, a middle-of-the-week news show, and a program for community concerns. From 7-10pm Monday through Thursday, 90FM continues its jazz tradition

with "Jazzsides," followed by an all-request program called "Soundstreams" until 2am.

The weekend airwaves are reserved for various specialty shows, produced and hosted by their creators. Long-running weekend programming currently includes the sounds of classic rock, blues, reggae, techno-pop, folk, metal, thrash, new wave, and a countdown of the top 40 college hits according to *CMJ New Music Report*.

90FM prides itself in being the host of the world's largest trivia contest. Every spring, over 10,000 contestants gather in Stevens Point (population 23,000) to partake in 54 hours of

## 90FM prides itself in being the host of the world's largest trivia contest.

"brain-bending, clue-finding, sleep-denying madness that has been deemed the largest community event of the year!". This year's theme is "Trivia in Point" from the summer movie "Honeymoon in Vegas" and will feature an Elvis impersonator contest, a kickoff concert featuring a local band, and much more. This will be 90FM's 24th annual event, and will air April 16th, 17th, and 18th.

New to WWSP this spring will be a blues festival in Rothschild, Wisc. 90FM, along with blues director Uncle Daddy Markus, will bring 56 hours of The Blues to central Wisconsin via college airwaves, accompanied by festival-sponsored performances. The festival, named "Blues Cafe," is derived from Uncle

Daddy's long-running 90FM blues show called "Sneaky Pete's Blues Cafe".

Also this spring, WWSP will be working with NACB to offer listeners a chance to win a trip for two to Daytona Beach for Spring Break, in the "Daytona Beach Rocks" promotion. The winners will be selected from all sweepstakes entrants including 90FM and other college radio stations across the country.

90FM has extensive sports coverage all year including exclusive coverage of UW-Stevens Point Hockey, Football, Women's Basketball, and Stevens Point Legion Baseball. This marks 90FM's eighth consecutive year of complete Pointer Hockey coverage, following the busy team from Anchorage to New York and anywhere in between.

Also on the annual list of events is 90FM's fall "Jazzfest". Every October the station sponsors a weekend-long, on-air tribute to live and recorded jazz. The station plays nothing but jazz on Jazzfest weekend and gives away everything from CDs to subscriptions to various jazz magazines every hour. 90FM also sponsors a live jazz concert simultaneously as part of the weekend.

On the flip side of programming a college radio station and sponsoring various events, is the education. The staff of 90FM is fortunate to receive massive amounts of hands-on experience through on-air work, production, news, and management. Station equipment is upgraded when financially possible, in order to enhance station sound as well as to give student staffers, opting for a career in the "real" world of broadcasting, a cutting edge.

90FM is student-run and commercial-free. The wide range of alternative programming, along with news, consecutive sports coverage and annual events gives all of Central Wisconsin a reason to tune in. ◀

## BROADCAST NEWS

◀ Page 22

containing tiny liquid crystal displays and headphones worn like ski goggles. The two 0.7" screens sit just in front of the eyes and will be targeted to people on long plane, bus and train journeys. (Source: Reuters)

## FCC Authorizations

### New ITFS Services Granted

Decatur Ind. Schl. Dist., Bowie/St. Jo/Rosston, TX  
Fulton County Schls., Fancy Farm, KY  
Gonzales Ind. Schl. Dist., Gonzales, TX

Lindsay School District, Rosston, TX  
Rush Springs Pub. Schls., Lindsay, OK  
Victoria Ind. Schl. Dist., Victoria, TX

### New Call Letters

KDCC-AM, Dodge City Cmty. College, Dodge City, KS  
KDNE-FM, Doane College, Crete, NE  
KFPR-FM, Cal. State U.-Chico, Redding, CA  
KUAP-FM, U. of Arkansas, Pine Bluff, AR  
KUWJ-FM, U. of Wyoming, Jackson, WY  
KUWZ-FM, U. of Wyoming, Rock Springs, WY  
WFCF-FM, Flagler College, St. Augustine, FL  
WLNZ-FM, Lansing Cmty. College, Lansing, MI  
WOLN-FM, SUNY-Olean, Olean, NY  
WOSP-FM, Ohio State U., Portsmouth, OH

WQUB-FM, Quincy College, Quincy, IL  
WRND-FM, Notre Dame College, Manchester, NH  
WVUD-FM, U. of Delaware, Newark, DE

### Broadcast Station totals as of 12/31/92

FM Educational-1588 • Other FM-4785  
AM Radio-4961  
Educational TV: UHF-238, VHF-124  
Commercial TV: UHF-589, VHF-558  
LPTV: UHF-844, VHF-466  
FM Translators & Boosters-1954  
TV Translators: UHF-2431, VHF-2529

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



## KOMU-TV University of Missouri Columbia, MO

by Kathy Latzoni

Many broadcasting students dream of someday producing the nightly newscasts for a network affiliate. For the broadcast news majors at the University of Missouri, however, that dream is already a reality. Seven days a week, Missouri students staff the newsroom at KOMU-TV, a university station affiliated with the National Broadcasting Corporation (NBC).

At other colleges, a program like this would be considered bold and innovative, and would most likely still be in the planning stages. But according to Stacy Woelfel, a professor in Missouri's broadcast news department, the Missouri-KOMU-NBC alliance has been in effect for years.

"(KOMU) has always been owned by the university," said Woelfel. The station, one of the first in the area, was set up in 1953 by several university trustees. "There's always been a student presence in the newsroom," Woelfel said. "In 1970, they made the big changeover to let students handle the broadcasting."

Currently, KOMU's newsroom positions are divided among faculty, students and professional staff. The news director, assistant news director and executive producer, as well as the 6pm news anchor, are all members of the University of Missouri faculty. Non-faculty professionals fill the positions of sports anchor, supervising producer, assignment editor and the remaining anchor slots. All other jobs, from writing teleprompter feeds to shooting live remotes, are handled by Missouri's broadcasting students.

Not only are these students expected to keep up with professional broadcast standards, they are expected to do it at a professional pace. KOMU broadcasts daily 30-minute news reports at 6 and 10pm, morning cut-ins during the "Today Show," and a ten-minute report at 11:30 am. The sole break in this schedule is on Sunday, where the 5:30 pm broadcast has gone into hiatus.

According to Ron Kelly, another Missouri professor and assistant news director at KOMU, the Sunday afternoon news show was a "magazine-type show with longer

pieces." The program rotated four formats: "Direct Image," featuring human interest stories; "Life Focus," which dealt with medical and environmental issues; "Missouri Forum," a public affairs interview show; and "Re-wind," an end-of-the-month news wrap-up. Although there are no definite plans to bring back any of these programs, Woelfel is hoping to resume Sunday afternoon broadcasting in the near future, airing after NBC football games.



*"Former KOMU staffers are now working in newsrooms in cities like Dallas, Providence, St. Louis and Tampa. For those who decide they want to do broadcasting, almost everybody finds a job."*

KOMU also runs occasional news specials, for the most part conceived and produced by students. "We did a half-hour piece last spring on 'stalking,' which was a big campus issue," Woelfel said. They also did "East Meets Westminster," a special report on Mikhail Gorbachev's visit to campus, and "Missouri Flashback," a four-part historical series. Scheduling these specials, however, can be a bit tricky. While the university controls KOMU's news broadcasts, the station airs regular NBC programming the rest of the day. How would the network feel about replacing "The Golden Girls" with a student-produced special report? Woelfel doesn't think they'd mind. "The network doesn't look for an excuse not to run something...we some-

times bump the network programming to run local stuff," he said.

This friendly arrangement between the station and the network pays off for both sides. NBC is rewarded with ratings—KOMU's newscast is ranked first in the Columbia-Jefferson City market. And in turn, the network pays KOMU to run its programs. "We receive no state or tuition funding," says Woelfel. "We're profit making—we give back to the university."

KOMU gives back in other ways as well. Because of the experience of working on a daily network-affiliate newscast, Missouri's broadcasting students find themselves well-placed in the job market upon graduation. Former KOMU staffers are now working in newsrooms in cities like Dallas, Providence, St. Louis and Tampa. "For those who decide they want to do broadcasting, almost everybody finds a job," says Woelfel. "Some people decide they don't want to spend years of their lives reporting outside in the cold and wet. But the rest will find something, even if it takes them a little longer."

The station's professionalism has been recognized and honored by the news industry at both the college and professional levels. Last November, KOMU cleaned up at the National Association of College Broadcasters' College Television Awards, winning cash prizes for "Direct Image," "East Meets Westminster" and "Missouri Flashback." The station also performed well against professional news departments in two state-wide competitions, the Missouri Broadcaster Awards and the Kansas City Press Club Competition. "It's good for the students (to enter professional competitions)," Woelfel said. "It shows them what they're learning stacks up against the pros."

Competing against the pros has become a KOMU trademark. With its unique tie between a major network, a local affiliate and a university broadcasting department, KOMU provides its students with hands-on experience they couldn't get anywhere else. "It's a great learning opportunity," said Kelly. "For journalism students to actually be working at an NBC affiliate helps them a lot after college."

Woelfel agrees KOMU is a special case. "We're lucky the university started this in 1953," he said. "Who can afford to buy a TV station now?"



*This issue, Mr. Tepper answers many readers' questions about the FCC's indecency rules.*

## College Indecency Fine

Q: We understand that the FCC recently fined a noncommercial radio station over \$20,000 for broadcasting indecent programming. What happened?

A: On January 7, 1993, the FCC issued a \$23,750 fine against the State University of New York, licensee of WSUC-FM at Cortland. The facts are as follows: On June 21, 1992 WSUC-FM broadcast certain rap music that described sexual activities and organs in what the FCC says was "patently offensive", as measured by contemporary community standards. The broadcast occurred in mid-afternoon. Since the FCC has authority to restrict the broadcast of indecent material at times when there is a reasonable risk that children may be in the audience, the broadcast was deemed a violation of the FCC's indecency regulations.

## Liberal Audience?

Q: If our "listening community" wants to hear a song that the FCC might find "patently offensive," won't our more liberal community standards protect us from an indecency violation?

A: Absolutely not. It is true that the FCC has defined indecency as "language or material that in context depicts or describes in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities, or organs." However, the U.S. Supreme Court has already upheld the FCC's generic indecency standard as a non-geographical standard. The courts are accepting the FCC's expertise in broadcast matters as justification for the FCC to decide what is the community standard everywhere. Just because many people in your community may have liberal

A: No. As far back as 1987, the FCC ruled that innuendo may be patently offensive within the meaning of the FCC's indecency definition if it is understandable and clearly capable of a specific sexual or excretory meaning which, because of the context of the broadcast, is inescapable. For example, using such words as "handy", "blow", "suck", and "tight" in the context of rap song about late night romantic behavior would have inescapable sexual meaning.

## Safe Harbor Update

Q: Where do things stand as far as the FCC's new "safe harbor" regulations?

A: Last September, the FCC initiated a proceeding to implement Congressionally-mandated regulations which will prohibit the broadcasting of indecent programming. According to the proposal, if a station goes off the air before 12 midnight, indecent programming would be prohibited from 6 am until 10 pm. However, any station that broadcasts past 12 midnight would be prohibited from broadcasting indecent programming between 6 am and 12 midnight. Thus, depending upon our station's particular hours of operation, the safe harbor period would be limited to either 10 pm until 6 am, or 12 midnight until 6 am. For now, I suggest limiting the safe harbor period from 12 midnight until 6 am.

opinions on indecency, you simply cannot control who receives your signal, since radio (unlike for example, cable TV) is free, over-the-air. Even within a small community, there are often conflicting "community standards." Therefore, for now, the FCC and the courts seem to accept a generic, non-geographical standard as a matter of administrative and regulatory convenience.

## Innuendo Unsafe

Q: Isn't it true that broadcast parodies that consist almost entirely of double entendre and innuendo are not considered indecent speech?

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 c/o NACB. Even questions we cannot print in the column will be answered. Mail questions to: NACB Legal Column, 71 George St./Box 1824, Providence, RI 02912-1824. 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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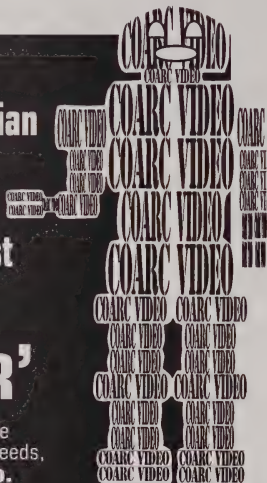
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by Kathy Latzoni

**P**erhaps no announcer in the radio industry today is as notorious as Howard Stern. The 37-year-old "shock jock" has run up against FCC regulations four times in the past five years, most recently incurring a record \$600,000 fine against his employer, Infinity Broadcasting, for "indecentcy." Despite those who would try to tone him down, however, Stern only seems to grow more popular. As of this writing, his daily morning show, which originates from New York, is syndicated in ten major markets, and is ranked first in several of them. And the controversy pays off: Stern's yearly salary is rumored to be close to \$1 million. His reach should only increase with Infinity taking the helm in February of Unistar Radio Networks, one of nation's largest radio programmers.

Stern's bad-boy image has been with him for most of his 17-year radio career. In 1981, he first developed his on-the-edge persona at Washington's WWDC. Soon after, he gained fame in the New York metro area as an announcer at WNBC, but sketches such as "Bestiality Dial-A-Date" got him fired. He then moved to classic-rock station WXRK, where his outrageous antics really began to catch on; he pulled WXRK's ratings from 21st to first, and his show was picked up by other markets, including Philadelphia (where he unseated John DeBella's five-year ratings reign) and Washington, D.C. Most recently, Stern has expanded to markets in Cleveland, Los Angeles, and New Orleans.

Over the years, Stern has offended just about everybody. He has developed mock game shows called "Butt Bongo" and "Guess the Jew," offered to become the slave master to the Pointer Sisters, and featured a man who plays the piano with his penis. His sidekick "Stuttering John" is notorious for his celebrity interviews, asking questions like (to Ally Sheedy, a recovering bulimic) "Did you puke today?" Stern's latest FCC run-in came after he said, among other lines, "The closest I came to making love to a black woman was when I masturbated to a picture of Aunt Jemima."

Stern is taking his over-the-top brand of humor to other outlets as well. His late-night television show, which aired for two years in syndication, was similar in content to his radio program; *Los Angeles Times* television critic Howard Rosenberg called the show "at once incredibly funny and incredibly vile." The show was canceled last July, but Stern now has a weekly interview show on cable's E!

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***Stern broadcast "Butt Bongo" and "Guess the Jew," and wished that the FCC chairman's cancer spread, as his ratings rose and he approaches national distribution on radio and TV.***

Entertainment Television network. In addition, he has two scripts in development with New Line Cinema, one of which would star Stern and be called *The Adventures of Fartman*.

While political groups ranging from the National Organization of Women to right-wing minister Donald Wildmon's American

Family Association have demanded that Stern be barred from the air, Stern defends himself by saying that his show simply reflects life as he sees it. "The idea of the show is to convey real honesty on the air, to get away from the phony type of broadcasting where they bite their tongue and are afraid to say anything," he told talk-show host Tom Snyder in an interview. Stern has also been known to answer his critics in less polite terms; he once called former FCC chair Dennis Patrick a "dickhead," and wished of Al Sikes, Patrick's successor, that "[Sikes'] prostate cancer should spread throughout his whole body."

Stern himself is not as much of a wildman as his on-air persona might suggest. A Long Island native, he attended Boston University in the mid-1970s. He worked briefly at the school's radio station, WTBU, but, in a harbinger of things to come, was thrown off the air after airing a skit entitled "Godzilla Goes To Harlem." Though he admitted to being "fired" from the college station during a 1992 appearance on *The Joan Rivers Show*, Stern has revealed nothing else about his pre-commercial radio career. Today, many of Stern's listeners might be shocked to discover that he is married, the father of three children, and lives fairly quietly in the suburbs of New York.

But what those listeners don't understand is the same thing that Stern has always been smart enough to realize: Radio is a business. More than anything else, Stern's jibes and insults make money, both for himself and for the stations that air him. And anyone who listens to *The Howard Stern Show* will find, among all the shock tactics, that there's one person Stern *never* makes fun of: his commercial sponsor. ◀

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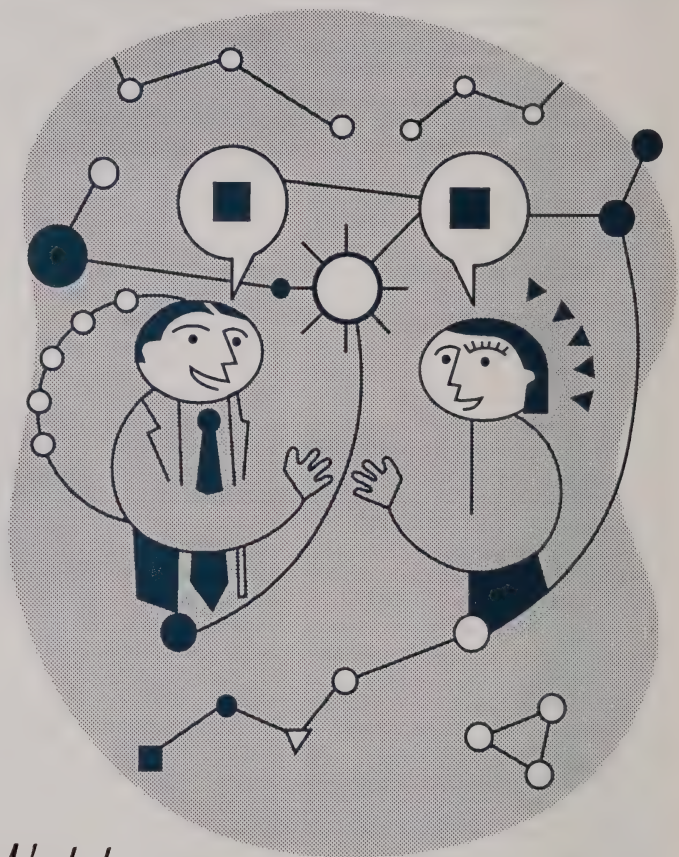


by Holly Ann Beretto

# Career Networking

**E**very year, thousands of graduates pursue careers in the media fields of writing, production and direction. From coast to coast, they send resumes and cover letters, hoping to land a job in the industry.

Three workshops help to point communications majors in the right direction: The Media Workshops in Los Angeles, and in New York City, the Sports Business Workshops and the Madison Avenue Advertising and Marketing Workshops. These one-week summer sessions are designed to give media students, graduates, and faculty a behind-the-scenes look at the media industry and allow them to go "on location" with the leaders in their chosen fields.



## The Media Workshops

Nine years ago, Joshua Schreff decided to put together a workshop designed to show its participants how to "break into" the media industry. What he created is today The Media Workshops, a well-known and respected industry-related learning experience.

"It affords students the opportunity to go behind the scenes of Hollywood's media industry for the purpose of learning how film, television and print media work," he states.

Schreff is the Chairman of The Media Workshops, the California-based, non-profit educational foundation whose purpose is to bring the media industry to the hands of its

participants. Hosted by the University of California at Los Angeles, workshop attendees spend a week during the summer going "on location" to Hollywood's most prominent studios: Warner Brothers, Time-Warner, Walt Disney and CBS. During these backstage tours and on-site seminars, the industry's luminaries meet with the participants and explain the ins and outs of one of the fastest-paced industries in the world.

Schreff feels that these face-to-face meetings with industry giants like Harvey Shepard (President, Warner Bros. Television) and Mark Canton (Chairman of Columbia Pictures) help students to see what the media



industry is all about and let faculty keep up on the most current changes.

"I was very impressed with the program's educational values," says Fred Berger, Professor of Communication at Saint Joseph's College in Indiana. Berger entered the program six years ago as a faculty participant and today is its Program Director. "It really gives a solid overview of film, television and print journalism."

For Berger, the Media Workshops allowed him to bring the media home to his classroom. "Teaching media in the Midwest is sometimes very difficult, not having a wealth of movie or television studios around, like on the east or west coasts." After attending the one-week sessions in L.A., he came back to St. Joe's with a more concrete background of the industry. One of his specialty areas is old movie trivia, and, since becoming Program Director, Berger has tried to encourage more participation from "industry legends." While he loves the time and encouragement that media top brass like Diane English (Creator and Executive Producer, *Murphy Brown*) and Woody Harrelson (star of NBC's *Cheers*) have given, he feels it's important for students to hear from those who have been in the industry through its changes, people like Joseph Barbera (Founding President of Hanna-Barbera) and Robert Wise (Academy Award-winning director of *The Sound of Music*, *West Side Story* and *Star Trek: the Motion Picture*). "These are people who have witnessed major transitions in this business," he says. "Like, for example, Barbara Billingsly [mother on "Leave It To Beaver"]. She speaks to the students every summer, and she's been in the business since the days of actors being contracted to studios."

Aside from being Hollywood luminaries, all the industry speakers have one other thing in common: they have all shared their insights and experiences with workshop participants, and have offered suggestions on how to find a career in the industry.

"When we're on tour [at a studio]," Berger states, "we always meet several people who come out to tell our group, 'I was one of you, once.' And I think that's encouraging to the students. It's a concrete example that this program can help land them a job in this business."

Berger and Schreff agree that the industry has a high opinion of the program, and is always eager to do what it can to help out. Berger says that he's never been turned down by a media professional that he's asked to speak at a panel or seminar. And Schreff went on to say that the media industry benefits from the program as well.

"It's a chance for them [industry leaders] to meet their audience [the participants] and find out what they think. And it offers the opportunity for prominent media leaders to give a piece of their knowledge to young hopefuls, which is where a lot of them started out."

Student participants have viewed the Media Workshops as an exciting and worthwhile experience. Schreff states that phrases like "I had a great time," and "It was the best week of my life," repeatedly turn up on evaluation forms.

Kara Costa, a senior Communications/Theater Arts major at St. Joseph's College in Indiana, agrees. She went through the program twice, once as a participant and once as a counselor.

"I never realized what was out in California," she says. "And the Media Workshops taught me a lot about the resources that are out there."

She says that the best thing about the program is that "you get to see all aspects of the mass media." She went on to say that some students go out to L.A. convinced that they want to be a producer or director, and, once they see what goes into these professions, some change their minds or alter their focus. Costa also feels that the programs teaches its participants that "you can't just decide to pack up and go out to L.A. with nothing to find a job. That's all luck and being in the right place at the right time. A lot of this business is starting at the bottom, as a page or a production assistant, and working your way up. You can definitely get your foot in the door with this program."

She claims that the Media Workshops is a jam-packed week and that she came home to Indiana exhausted, but "it was worth it." Costa even wrote an episode for St. Joe's campus sitcom, *Out of Class*, based on her experiences in Los Angeles. "It was well-worth the money," she said.

Dave Tipold agrees. He graduated from St. Joe's in 1991 with a degree in Radio/Television/Film Production. Tipold is a four-year veteran of the Media Workshops, participating twice as an attendee and twice as a counselor. Currently, he is working for Accident Animation in Illinois and serving as Administrator to the Media Workshops.

"The program awakened me to what was inside Hollywood," he states, emphasizing that the lectures are the best part of the workshops. "When you put together what you learn from the lecturers and what you already know from your studies, you get an educational experience that you don't find in the classroom."

As Administrator, Tipold works with the counselors and coordinators to help ensure that everything during the week will run smoothly. He helps to set up the weekly schedules and advise counselors about what participants can and can't do while on the studio lots. He also spends time in the evenings during the workshops giving career advice. He states that several students, especially high schoolers, are concerned about making the right decisions on what school to go to and what, specifically, to study. Tipold tells them the same thing the industry leaders told him: "Get as much experience as you can."

He feels the whole program is a worthwhile and fun experience. "The tours are great, and you get to see TV show tapings, but the lectures—they're the key to the whole workshop."



**Student**  
  
**participants have**  
  
**viewed the**  
  
**Media Workshops**  
  
**as an exciting**  
  
**and worthwhile**  
  
**experience.**

continued on page 16



## The Sports Business Workshop

Offered throughout the summer in New York City, this one-week workshop gives its participants an inside peek at the sports media industry. Sponsored in part by New York University, students spend their week in the Big Apple, touring venues like Madison Square Garden and learning what it takes to manage and market professional athletic teams.

"A lot of students want a reality check about what they can expect from this business," states Tom Burkley, Executive Director of the Career Network Foundation, which sponsors this workshop and the Madison Avenue Advertising and Marketing Workshop. "And both of these workshops attempt to introduce the participants to the many facets of the industry."

As part of the game plan for their stay in Manhattan, workshop participants have the opportunity to not only learn about the behind-the-front-office aspects of the professional sports leagues and to question the industry's MVPs, but also to prepare and discuss sports business case studies. These are evaluated by sports business professionals, who also offer extensive career counseling to workshop participants.

"There are more and more professionals entering the sports business," claims Burkley. "It's not just the owner of the team with a family-run operation any more. As a result, we've got a lot of people holding degrees in actual business fields, marketing, accounting, and these students want to know what the business wants from them."

"It was a very interesting overview of the industry," says Erin Ladenberger, who attended the workshop in July of 1992, after graduating from Northern Illinois University with a B.S. in Marketing. She claims the speakers gave the students some good tips and insights on how they got their start in the industry.

The action-packed playing schedule for the week also includes meeting with major league representatives from the National Football League, the National Basketball Association, Major League Baseball, the National Hockey League, NBC Sports, and Madison Square Garden Corporation. Here, too, participants have the opportunity to meet with professional athletes who have made the transition from playing field to league office. Students are taken on tours of NBC Studios, where they learn the essentials of programming, producing, promoting, and publicizing big league sports. Topics include programming and production, audience analysis, sports journalism and public relations. Typically, there is also a workshop on sports promotion and advertising. New York's advertising agencies aid in explaining the fine-line negotiations between corporate sponsor goals and league/player rights.

"The whole purpose of both these workshops is for the industries to educate an audience that's terribly interested in them. And, so often, academics tend to focus in the abstract. These workshops give them a hands-on experience."

"It gave me a good taste for the careers available in the sports industry," Ladenberger claims. "And what the business is like."

## The Madison Avenue Advertising & Marketing Workshop

In the heart of New York City's advertising agency and television hotspot, the Madison Avenue Advertising and Marketing Workshop takes its participants on a whirlwind tour of one of the country's most competitive fields. Top corporate clients, advertising executives and media leaders meet with participants to give them an overview of this exciting career field.

This workshop is designed to give students a solid idea of the expectations the field has of its job applicants. Objectives of the program include how to build a winning resume and interview skills, finding internships, and identifying career opportunities in agencies outside of New York.

"The program is designed for students to learn about the legal, marketing and press releasing that goes on in this business," states Burkley. "It introduces them to the reality of what's out there."

From the moment of arrival to the day of departure, workshop participants see an in-depth view of the advertising industry, from planning sessions to proof sheets to final products. Leading advertising agency executives share methods with which they secured clients, built marketing strategies and conceived advertising and promotional campaigns. A variety of media are explored, including television, radio, billboard and print. Agency bigwigs also discuss job roles on both the creative and management sides of the field, including account supervisors, copywriters, art directors, and media planners. This affords students the opportunity to hone in on what they want their area of choice to be. It gives a rare and ideal perspective on the career choices in the advertising and marketing fields.

"I was very satisfied with the workshop," states Jerome Witt, Assistant Professor of Advertising at Philadelphia's College of Textiles and Sciences. "It was well worth the time and money, and I learned a great deal." Witt attended the workshop during June of 1992 and was impressed with the level of educational opportunities it offered. "There was so much I learned that I incorporated into my classroom lectures during this past semester," he states. "And I would definitely recommend it to students."

Participants also have the opportunity to meet with Fortune 500 companies seeking advertisers. They learn what a company looks for and what negotiations are necessary for promotion of a product. One past panel, entitled "The Advertising Campaign for Cybill Shepard's Line of Cosmetics" brought in representatives from L'oreal who told participants what stages the product line went through from conception to completion.

"I found the session at Time Warner to be one of the most informative," Witt says. "It gave the broadest perspective on both advertising and marketing."

Workshop participants are also given the opportunity to receive career counseling from the industry's top executives, who help students to better market themselves.

For more information on the workshops, contact Tom Burkley at 1-800-628-9675.

**"The whole purpose of both these workshops is for the industries to educate an audience that's terribly interested in them."**



# Saving College Radio. . . Again

by Mike Adams  
Faculty Advisor, KSJS-FM  
San Jose State University

*It's an old story. Your state has no money, your university is broke, your technical facility is aging. But your college radio station is more popular than ever. Here at San Jose State University's KSJS-FM, we have been literally crumbling under the weight of our own success; a 24-hour-a-day, full-service radio station with a staff of 160 per semester in a total space of 400 square feet. A large, enthusiastic group of students are forced to work in a space smaller than most bedrooms. We need to save college radio...again. Now, a completely new fundraising plan is being born out of this need, one that uses the "station selling" skills learned from doing an on-air membership drive.*



## OUR PLAN TO GET MONEY

Beginning last year, we require all staff people to participate in fundraising. Everybody. No exceptions. Sure, we've always had a "sales department," and there are usually a few underwritten spots on the air, but working in sales has never been popular. The lure of commission and sales experience has not been a good motivator. For some reason, on-air DJ's and news and public affairs programmers have mostly been turned off by the concept of "selling." We had to change attitudes.

called "fundraising." We identified five separate areas that a staffer could choose to focus on: underwriting sales, program guide ads, money-making benefit concerts and promotions, solicitation of corporate donations and the annual on-air membership drive. Within each area, there was extensive training on how to seek out possible donors, how to approach them, what to say and how to close a deal. A faculty advisor experienced in fundraising designed a package of printed materials and trained students in groups and individually. In each area, there were goals like number of phone calls, number of actual client visits, letters of solicitation written, any evidence of contact. Everyone had to fundraise but no one was penalized for not bringing in money.

The final component of our fundraising effort was reinforcement. For this, we placed a giant graphic of a tower on the wall next to the station. On one side we placed our goals: windows and carpentry, \$2,500; electrical, \$3,000; air conditioning, \$8,000, etc. On the other side, staff member names and the money they brought in...uh huh, just like the United Appeal thermometer. For those who bring in the most money, we plan to give away a couple of Discman and Walkman prizes.

## WHO GETS THE MONEY?

Not college radio. Simply put, the State of California is short \$10 billion, San Jose State is losing \$18 million and the Theatre Arts Department, home of KSJS-FM, is having to fire faculty. Students at San Jose State this year will pay higher fees while fewer classes will be available. And, of course, there will never be another dime of equipment money. This news arrived just as, after our station had raised \$15,000 during 1990's fund drive, the telemarketing company responsible for the majority of our budget declared bankruptcy, owing us \$23,000. In one pocket and out the other.

More than past money problems, this fiscal setback also raised a moral dilemma for our staff. How could we, after promising our listeners and students that the money raised from our on-air membership drive would be used to complete a new control room, now say that the project must be put off because some creep refuses to pay his bills? Could we do the construction ourselves? We have many volunteers that would be willing to wire, install and air-condition KSJS-FM for free, but in the CSU system, you could go to jail for even painting a room. Strong union, weak administration. So it really looked like another year of broadcasting and training new programmers in an on-air room 6 feet long by five feet wide, a room where the average temperature hovers around 95 degrees and DJ's work in their underwear. A new board and audio equipment has been sitting in boxes for two years. All we needed was construction money.

***"We require all staff people to participate in fundraising. Everybody. No exceptions. Sure, we've always had a 'sales department,' and there are usually a few underwritten spots on the air, but working in sales has never been popular. The lure of commission and sales experience has not been a good motivator. For some reason, on-air DJ's and news and public affairs programmers have mostly been turned off by the concept of 'selling.' We had to change attitudes."***

First, we looked at the success of the on-air fundraiser in order to change staff opinion about "making money." Didn't we beg shamelessly for every dollar? Wasn't every person on the staff able to talk for at least five minutes about how great it was to be a part of college radio? Didn't the programming during that week-and-a-half sound suspiciously like "selling the station?" Wasn't it fundraising? Whether our staff knew it or not, much of the content of that successful event was to become part of the permanent lexicon of this college radio station.

Next, we broadened the concept of sales to include all possible money-raising activities. Now, instead of a separate sales department and a yearly on-air membership drive, the entire station is united under a single banner

## A NEW ERA IN COLLEGE RADIO

It works! Our staff is enthusiastic, the money is coming in and the control room project is now nearing completion. Best of all, our staff is learning new skills which go beyond broadcasting. They are getting experience interacting with their community, they're learning how to organize a body of knowledge into a presentation, how to write a spot and produce it, how to ask businesses for donations, and how to organize concerts. As a visible result, they are watching the doubling of the control room and studio space of the station. More than ever before, it appears that the funding future for college radio will be one in which stations will get little or no institutional support. At KSJS-FM, we have seen the future and we have forever united to save college radio...again.

*Editor's Note: Mike Adams won the Faculty Advisor of the Year category of The Interep Radio Store 2nd Annual National College Radio Awards last November.* ◀



# A LOOK BACK AT THE NACB

**F**un. Fresh. Packed with information. One hell of a good time.

That aptly sums up NACB's Fifth Annual Conference of College Broadcasters, held last November 19-22 in Providence, R.I. The Conference was expanded to a four-day event this past year, in response to numerous evaluations calling for more activities during conference weekend. All of the panels and seminars were moved to the Omni Biltmore, Providence's largest hotel. So, gone were the drafty rooms and tramping around from building to building in the rain on the Brown University campus—although the weather generally cooperated with us this year. The only events held at Brown University were the

Keynote Address by HBO's Michael Fuchs and the presentation ceremonies for the National College Television Programming Awards, sponsored by various cable and broadcast networks, and the National College Radio Awards, sponsored by The Interep Radio Store.

Thursday was the first day of registration, and for all the early arrivals, there were informal roundtable discussions, giving members the chance to gab with their peers at other stations and find out about programming, fundraising, even faculty forum sessions. The night lit up with a raucous opening concert showcase for all attendees, sponsored by ASCAP, featuring Boston Rumble winner "Big Catholic Guilt," cult video-oriented band

"Emergency Broadcast Network," and Famous Music's "Works on Blue."

Friday officially kicked off a full day's worth of panels and discussions. "Broadcast Without Compromise: Censorship and the First Amendment" looked at what it meant to push the limits of programming and investigated the relationship shared by college stations and the FCC. Hofstra University's Radio Theatre troupe presented their live radio drama presentation and took questions afterward for the second year in a row. Other panels of the day were dedicated to maximizing internships, television programming options, breaking into the Hollywood media industry, writing a governing document for the station, and an overall introduction to college radio and TV.

## WINNERS OF THE 2ND ANNUAL NATIONAL COLLEGE TV PROGRAMMING AWARDS

(Sponsor listed after award category)  
\$200 for 1st place, \$100 for 2nd place

### Best Comedy Series (Comedy Central)

1. "It's the Truth," ICTV-Ithaca College
2. "Not Quite Live," KUF-Abilene Christian U.

### Best Drama Series (E! Entertainment Television)

1. "15 Minute Flix," Cable 8-Washington State U.
2. "Semesters," ICTV-Ithaca College

### Best Educational Program (The Learning Channel)

1. "Missouri Flashback," KOMU-U. of Missouri
2. "Kid's Korner," ICTV-Ithaca College

### Best Experimental Program (The Cartoon Network)

1. "SI," M.I.T.
2. "Cyberia," George Washington U.

### Best Music Programming (NACB)

1. "Third Eye Video," Cable 13-Duke U.
2. "Video Underground," Cable 8-Washington State U.

### Best News/Documentary (All News Channel)

1. "Glassblowing," Norwich U.
2. "Writers of the City," KCCC-Compton Unified School District

### Best News/PA/Magazine Show (CNN Newsource)

1. "Studio One," UND-TV3-U. of North Dakota
2. "Direct Image," KOMU-U. of Missouri

### Best Special Events Programming (HBO)

1. "East Meets Westminister," KOMU-U. of Missouri
2. "'91 Jerry Lewis Labor Day Telethon," Innovation Video-Buena Vista College

### Best Sports Programming (ESPN)

1. "The Sports Report," WHMM-Howard U.
2. "The Grid Iron Report," ICTV-Ithaca College

### Best PSA (Fox Television's "Class of '96")

1. "Creations," HTV-Hofstra U.
2. "Vote," KMAC-McAllen High School

## WINNERS OF THE INTEREP RADIO STORE 2ND ANNUAL NATIONAL COLLEGE RADIO AWARDS

(all categories sponsored by Interep except as noted)  
\$250 for 1st place, \$150 for 2nd, except for Station of the Year: \$1,000 for 1st, \$500 for 2nd

### Station of the Year

1. KSJS-San Jose State U.
2. KJHK-U. of Kansas

### Community Service Programming

1. WERS-Emerson College
2. KSJS-San Jose State U.

### Promotions/Marketing Campaign

(sponsored by WYNK-FM/AM, Baton Rouge, LA)

1. KSJS-San Jose State U.
2. KJHK-U. of Kansas, WJPZ-Syracuse U.

### Faculty/Staff Advisor of the Year

1. KSJS-San Jose State U., Mike Adams
2. KJHK-U. of Kansas, Ann Peck

### Creative Production-PSA/Promotions

1. WJPZ-Syracuse U., Tina Musolino
2. WCOT-SUNY Inst. of Tech., Rebecca Williams

### Creative Production-Program

1. WRHU-Hofstra U., Sue Zizza
2. WAJC-Butler U., Michael Steiner

### DJ of the Year

1. KSDB-Kansas State U., Troy Coverdale
2. WKNC-North Carolina State U., Uncle Paul

### News Reporting

1. KJHK-U. of Kansas, Tom Thomson
2. KBLZ-U. of Central Oklahoma, Robert Burch

### Public Affairs/Magazine

1. WMUL-Marshall U., Brent Anglin
2. WAER-Syracuse U., John Holt

### Sports PBP/Color Commentary

1. KLA-UC-Los Angeles, Damon Hack
2. KJHK-U. of Kansas, Monte White

## Fuchs Keynote

The highlight of the day was the Keynote Address by Michael Fuchs, Chairman and CEO of Home Box Office (HBO). Fuchs's speech was supplemented by excerpts from HBO's Twentieth Anniversary Special, which was broadcast on CBS in late December. He spoke to what he called the "high collective IQ" of the audience, telling them about the history of HBO, and encouraging them to "harness your energies to goals larger than the interests of the moment," telling them that life was "action and passion." He shared anecdotes from HBO's early years, like the swimming competition they chose to cover, where, in order to achieve the right camera angles, HBO crews took down the flags hanging from the ceiling above the pool. "And if any of you are swimmers," Fuchs said, "you know that those flags are there to warn the backstrokers that the wall is coming up." Or, the time HBO was in Las Vegas, taping comedian Redd Foxx's performance, and every time the crew turned on the auxiliary power, the casino's slot machines paid off.

Humor aside, Fuchs turned toward the matter at hand, discussing the theme of "Directions for the Future." He felt this was especially apt in an election year, and commented that the driving theme throughout the political campaign was "change." Fuchs stated that the attitude of the country was that "something new, something fresh, had to happen." He addressed the audience as "tomorrow's media leaders," telling them that they had "the



# NATIONAL CONFERENCE

ability to make a difference." Fuchs pointed out that "we are a media driven, media obsessed society," and stated that until the media picks up an issue, it doesn't exist for many people. Thus, he told the audience that they had a responsibility to the public, to "enlarge the public dialogue with our contributions."

He claimed that there is a battle happening in our society: "private profit vs. public responsibility, personal ambition vs. the community good, quantitative measures vs. qualitative concerns." He urged the audience to come into the media business "to make a difference, not because it's the 'hot' business, as Wall Street was in the 80's." He proceeded to tell his listeners that if they did not strive to make a difference, that someone else—whose motives might not be as socially conscious—would control the media's destiny. He encouraged them to take time to read, to learn, to think.

In closing, Fuchs implored his audience to make what he called the "right" choices. "Choose to understand the simple goals, which reach only to your jobs or careers, choose to ask the difficult questions which force you to look beyond what you might have thought were your plans. Choose these things, not because—God forbid—I'm asking you to be noble or altruistic, but because you'll be better, you'll be happier, and, in the end, you'll be wiser." The attendees' response was enthusiastic, and they peppered Fuchs with questions and comments.

## Press, Parties, Panels

NACB even got some free press out of this deal. "Entertainment Tonight" came to town



HBO Chairman/CEO Michael Fuchs (r.) receives NACB's National Media Award from NACB Executive Director Glenn Gutmacher just before the keynote address

friends catch upon their experiences since last year's National, and new friends meet over drinks and munchies in Brown's Salomon Hall. Even though the building was freezing, it didn't stop the crowd inside from having a good time, before hitting the clubs and the rooms at the Omni to party some more.

Saturday saw the crowd of conference attendees roll out of bed early to another day of fun, enlightening seminars and panels. "Keeping the Cutting Edge Sharp," one of the favorite sessions of the weekend, according to your surveys, investigated what the cost of alternative programming was, asking the question: is the "cutting edge" in conflict with corporate bucks? And "An Overview of the 92 Campaign" looked at what role the media played in the election of a president, and how the candidates manipulated their positions in the media to grab votes.

WBCN-FM/Boston's nationally-syndicated program director, Oedipus, checked resumes and airchecks for a third year in a row, offering constructive criticisms and compliments. Networking, writing, careers in television and radio, media ethics, communication law, and the realities of what's available for future industry professionals were all given special attention in their own seminars. Conference attendees often walked back and forth between semi-

to interview Fuchs and NACB's Executive Director, Glenn Gutmacher, about college TV as part of a segment they were putting together on college programming as being the future of tomorrow's entertainment. The segment aired twice over the next month and a half.

The welcoming reception saw old

nars occurring at the same time, in order to gleam as much information as they could.

Panel and seminar leaders were surrounded by the audience after their sessions—the students hoping for more hints, encouragement, and information.

## Big Events to Close

Saturday night was capped off with The Interep Radio Store's 2nd Annual



Comedian Rich Hall (l.) kids around with WRPR's Oscar Ramos, host of NACB's upcoming Mid-Atlantic Regional Conference

**"Come into the media business to make a difference, not because it's the hot equivalent of Wall Street in the '80s."**

**—Michael Fuchs, HBO**

National College Radio Awards and the networks-sponsored 2nd Annual National College TV Programming Awards, both emceed by comedian Rich "Mr. Sniglets" Hall. Rich's antics were well received, and the mellow man also made a surprise appearance afterwards at the Providence comedy club Periwinkles to show off his stand-up act.



Winning audience members congratulate each other during the National College Radio and TV Awards

More than \$7,000 in cash and prizes were given away, as representatives from All News Channel, Cartoon Network, CNN, Comedy

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## CONFERENCE

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Central, E! Entertainment Television, ESPN, Fox, HBO, Interp, Learning Channel, and NACB celebrated the best of college radio and TV. Selections from the finalists in all 20 award categories were played for the audience, and excitement was the word of the night, for both nominees and winners. (See sidebar for list of winners).

Also given away during the conference were three prizes from the Career Network Foundation. Their noted media workshops let students spend an intense week in New York or Los Angeles with top leaders in advertising, sports marketing and Hollywood media. Finally, BMI announced their "Big Apple Radio Broadcast Contest," which later this spring will award a three-day trip to New York City, including a remote broadcast by DJs from two college radio stations.

Sunday offered a buffet breakfast and an array of "Food for Thought" roundtables, as a relaxing close to the weekend. Over coffee and danish, student and faculty participants discussed television writing with Warner Bros. TV representatives, legalese with NACB's lawyers, and music licensing with experts in the field. The hot alternative band, Mary's Danish, made free audio IDs for stations, and

faculty members had the opportunity for one last pow-wow session, discussing topics and ideas relevant to their role in college media.

Simultaneously, the Fox Television network held a premiere screening of its new show, "The Class of '96," complete with star Lisa Dean Ryan (girlfriend Wanda of "Doogie Howser M.D." fame) in the flesh. This series, which premiered nationally on January 19, looks at the freshman class of Hazelhurst College, and chronicles their ups and downs as they attempt to fit in on campus. Ryan and series producer John Romano held a Q&A session after the screening, offering insight on scripting ideas and dramatic writing.

And, we couldn't call it a NACB conference without rain—and today it happened. The sky opened up as the attendees were leaving, but, hey, we've never let a little rain spoil our fun.

What do you mean, you still haven't attended NACB's National Conference? Start planning now: The 6th Annual Conference of College Broadcasters will be held November 11-14, 1993 at the Omni Biltmore Hotel in Providence, R.I. Don't miss America's premier college broadcasting event! ▶

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## NACB NEWS

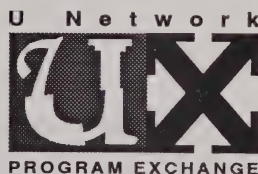
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If you need further information about any regional conferences, look for the mailing sent to stations and other members in February, or call NACB's JoAnn Forgit at 401/863-2225.

## U/X Debuts

Desperate for free or low-cost TV and radio programming to fill your schedules?

What you've been waiting for is being released: the U Network Program Exchange Service (U/X) Directory. We've finally finished compiling the listings of student- and independently-produced programs from across the country, which is being sent free in late February to all NACB member stations as part of the 1993 *NACB Station Handbook*. Thanks to all you stations/producers for the many listings we've received! If you or your station has produced programs you want included in the Exchange, you can still get it in our spring update by calling NACB at 401/863-2225 as soon as possible.



## Interp Radio Cooperative

National sponsors are beginning to place underwriting buys on college radio stations through the National College Radio Sponsorship Cooperative, run by The Interp Radio Store, the nation's largest radio rep firm. If you returned the survey sent to you in October, then you're listed in our Cooperative. However, 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. There is no charge to members for this service. If your station did not return the Interp survey in October, there's still time. Call NACB for a survey or with questions at 401/863-2225.

## Radio Ratings via Arbitron

We're pleased that several college stations have bought the new Arbitron ratings packages offered through NACB at unprecedented low prices. Professional 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 \$250. There's no charge or obligation to see if your station is rated. Please call NACB's JoAnn Forgit at 401/863-2225.

## Get Credit From NACB

Are the American Express Gold Card and MasterCard Platinum a little out of reach for you? Now, there's the NACB Onyx Visa Card, available to you as a member of NACB or a member station. Each credit card displays you as a member of our organization, and comes complete with all customer services that Visa offers: travel protection, flexibility, and a competitive annual percentage rate of 18.9%. *And no annual fee for the first year* (only \$20/year thereafter). The NACB Visa is designed to meet your demanding lifestyle—and every purchase you make will contribute to NACB's special projects for college broadcasting, *at no cost to you*. Don't miss out on this incredible opportunity. Find out why being a NACB member just got better. Call toll-free 1-800-847-7378 x2500 to learn more about why this is the only credit card worthy of NACB's endorsement. Apply today! ▶



# Sounds & Visions

compiled by Holly Ann Berretto

**KULV**—University of La Verne  
La Verne, CA (714) 596-1693  
Week of 1/14/93 (Singles)

1. Gangsta., Bell Biv DeVoe, MCA
2. Revolution, Arrested Development, Chrysalis
3. Flex., Mad Cobra, Columbia
4. Drive, R.E.M., Warner
5. Slow and Sexy., Shabba Ranks/Johnny Gill, Epic
6. I'd Die Without You, P.M. Dawn, Epic
7. Good Enough, Bobby Brown, MCA
8. Do You Believe In Us, Jon Secada, SBK
9. I Will Always Love You., Whitney Houston, Arista
10. Got A Thang 4 Ya, Lo-Key?, Perspective
11. I Didn't Care, Shakespeare's Sister, London
12. Give It Up, Turn It Loose, En Vogue, Atco/East-West
13. Mr. Wendel, Arrested Development, Chrysalis

**KUSF**—University of San Francisco  
San Francisco, CA (415) 360-KUSF  
Month of December, 1992 (Singles)

1. Mother of All Saints, Thinking Fellers, Matador
2. Boom Boom, John Lee Hooker, Point Blank
3. Corolla 7, The Grifters, Shangri-La
4. Sleeping With the Enemy, Paris, Scarface
5. Play the Music from Big Screen, Phantom Surfers, Estrus
6. Eleven-Eleven., Come, Matador
7. London Stone, Bevis Frond, Woronzow
8. Bivouac, Jaw Breaker, Communion
9. Fuck CD's, It's the Mummies, Telstar
10. Lysol, The Mervins, Boner
11. Watery Domestic, Pavements, Matador
12. Mental, Dog Faced Hermans, Project A Bomb
13. Restless Nights, Raymond Scott, Columbia

**WEMC**—Eastern Mennonite College  
Harrisonburg, VA (708) 432-4288  
Week of 1/10/93 (Singles)

1. Like the Sun, Violet Burning, Bluestone
2. The Rain, Guardian, Pakademy
3. Worldwide, Adam Again, Bai
4. Bad Attitude, Noisy Little Sunbeams, Benson
5. Lovesick, Joshua, Ocean
6. Woody, 77's, Bai
7. Bullet Train, Lost Dogs, Bai
8. Shine, Prayer Chain, Reunion
9. Raging of the Moon, Whiteheart, Starsong
10. Patience and Peaceful, Greg Strange, Ocean
11. Tip of my Tongue, Mark Heard, Enclave
12. Back to the Garden, John Austin, Glasshouse
13. I Cried Like A Baby, Chris Lizotte, unknown

**WSUP**—University of Wisconsin-Platteville  
Platteville, WI (608) 342-1165  
Week of 12/7/92 (Singles)

1. Lay Down Your Arms, Asia, JRS
2. It Comes Around, Jude Cole, Reprise
3. Mister Please, Damn Yankees, Warner Bros.
4. Stop the World, Extreme, A&M
5. Hey Jealousy, Gin Blossoms, A&M
6. I Want Some of That, My Little Funhouse, Geffen
7. Black, Pearl Jam, Epic
8. All I Want, Saigon Kick, Atlantic
9. Nearly Lost You, Screaming Trees, Epic
10. Search and Destroy, Shotgun Messiah, Relativity
11. C'mon and Love Me, Skid Row
12. Born to Lose, Social Distortion, Epic
13. Child of the City, Triumph, Victory

**WZLY**—Wellesley College  
Wellesley, MA (617) 237-4433  
Month of December, 1992 (Albums/Singles)

1. Our Time In Eden, 10,000 Maniacs, Elektra
2. Blind, Sundays, Geffen
3. Pop! 20 Hits, Erasure, Sire
4. Sand in the Vaseline, Talking Heads, Sire
5. Shine On: Selections From the Box, Pink Floyd, Columbia
6. Underwater, Mary's Danish, Morgan Creek
7. Love See No Color., The Farm, Sire
8. It's A Shame About Ray, Lemonheads, Atlantic
9. Not Sleeping Around, Ned's Atomic Dustbin, Sony
10. The Great Rock and Roll Swindle, Sex Pistols, Warner
11. Single, Gene Loves Jezebel, Savage
12. Astronauts and Heretics, Thomas Dolby, Giant
13. Homebrew, Neneh Cherry, Circa



## U / X

**U/X, or the U Network Program Exchange** is a comprehensive listing of radio and TV programs available to college stations for little or no cost. *College Broadcaster* magazine prints sample listings from the directory in this column.

For a more complete list of these programs, check the 1993 *NACB Station Handbook*, sent to all member stations in late February, or the NACB Computer Listerver. TV program format is videotape unless stated otherwise (e.g., satellite-delivered). Prices are listed where known. Some programs are market-exclusive or have other restrictions so you may not be able to air them. Contact the program supplier for details.

Any producers, networks, stations, suppliers, distributors, etc. are encouraged to list their programs. There is no charge. Call U/X at 401/863-1834 for details.

compiled by Holly Ann Berretto

## RADIO

**Blues from the Red Rooster Lounge**, Red Rooster Productions, 1514 North St., Boulder, CO 80304; 303-443-7245, Cary Wolfson. (*Blues in an informative, humorous format.*)

**Fifty-One Percent**, Longhorn Radio Network/KUT-FM, University of Texas-Austin, 26th & Guadalupe/Comm. Bldg. B, Austin, TX 78712; 512-471-1631. (*How the news of the day affects women and how women affect the news of the day. Cost: \$52/quarter; Format: Cassette*)

**Frat House**, Bijou Creative Audio, 239 Schuyler Ave, Kingston PA, 18704; 717-288-1855, Mark Wanko. (*Potpourri of zany songs and bits and calls to various schools for features; on CD*)

**In Black America**, Longhorn Radio Network/KUT-FM, University of Texas-Austin, 26th & Guadalupe/Comm. Bldg. B, Austin, TX 78712; 512-471-1631, John L. Hanson Jr. (*African-American news; includes documentaries, interviews, etc.*)

**Music View**, Joseph-Fox Communications, 67-73 Spring St., New York, NY 10012; 212-941-5600. (*Music of and interviews with alternative/popular musical artists. Cost: Free; Format: CD*)

## TV

**Games Network, The**, 18034 Ventura Blvd #200, Encino, CA 91316; 800-339-PLAY or 818-343-1797, Scott Jacobs (*Interactive games network where students can play against each other; others on campus can watch.*)

**Modern Talking Picture Service/MCTV**, 515 Madison Ave, Suite 500, New York, NY 10022; 212-838-6877 (*Video shorts on various topics on a continuous loop, often carried on high-traffic campus areas such as video kiosks in college bookstores.*)

**Talk TV Network**, PO Box 54816, Phoenix, AZ 85078; 1-800-327-2766, Robert Morgan (*TV version of talk radio shows, running as a satellite-delivered network. Expert hosts in advice, psychology, sports, gardening, astrology and political/general talk. Cost: Free to educational access channels or closed-circuit school systems.*)

**Wired Campus Movie Network**, Adtec Productions, 115 Rayon Dr., Old Hickory, TN 37138; 615-847-0407, David Cook, President (*Major studio hit movies appealing to younger audience, requires some extra equipment to run service*)



## More Indecency Fines

It's getting to a fever pitch. The FCC, not amused by Infinity Broadcasting's shock-jock Howard Stern's continued use of explicit language during his morning show, has surpassed the \$105,000 fine for indecent programming imposed last fall—already a record-high—with another \$600,000 fine in December (applying to three Infinity stations that aired Stern's indecent material). The FCC implied that this may not be the end, given that Stern's show is syndicated on about a dozen stations.

Broadcasters appear to be split on the issue. Some groups, including Infinity, NAB and the major TV net-

works, are pushing for full First Amendment protection for "indecent" programming unless the FCC can prove that an "appreciable" number of children are listening, while Marlin Broadcasting president Woody Tanger says Stern is "disgusting" and is trying to rally other broadcasters to fight the "menace" that Stern poses to the industry.

Even long-time Democrat FCC commissioner Jim Quello reportedly "admits being a fan of Stern's but thinks it's time for [Infinity CEO] Mel Karmazin to 'take him to the woodshed.'" Quello also said that "public outcry" from various right-wing religious groups prompted the

FCC fines. Fortunately for Infinity, the FCC did not prevent them from completing pending purchases of several new radio stations in January. (Partial sources: *FMedia!* and *Radio Ink*)

## AMs Being Given Away

With economic pressures dramatically reducing radio advertising revenue, especially among AM stations, a growing trend is to donate the silent stations to schools in order to gain tax benefits. The latest one to consider this option is WHIM-AM 1590 in Mount Carmel, PA. Colleges—keep your eyes open for ailing stations in your area. (Partial source: *FMedia!*)

late night show on CBS this summer. CBS has had trouble generating good ratings in that time slot. (Source: *Los Angeles Times*)

## AM Stereo Finalized

The FCC has announced the Motorola C-Quam broadcast system will be adopted as America's sole standard for AM stereo broadcasting. This move is expected to speed the process of AM radio going stereo. (Partial source: Haley, Bader & Potts)

## Fox Adds 7th Night

Fox Television network has finally expanded to seven days of programming a week with two series to run on Tuesday nights, which debuted Jan. 19. "Class of '96" depicts life at a small fictional college and "Key West" profiles the life of a lottery winner in Florida. NACB member TV and radio stations are able to receive free station IDs from the stars of "Class of '96" as part of the show's promotional efforts by calling 401/863-2225. (Partial source: AP)

## Clinton Conservative on Media?

Despite his apparent comfort in utilizing the media as a promotional tool, President Clinton said soon after his election that there's too much "mindless sex and violence" on TV and hinted that he might take up Tipper Gore's campaign to get the recording industry to establish a rating system. "I've always liked the movie rating system because it's not censorship but gives some guidance for parents and kids." (Source: Associated Press)

## Turner Starts Russia on Indie TV

Turner Broadcasting launched Russia's first independent over-the-air television channel on New Year's Day in a joint venture with Moscow Independent Broadcasting. Programming consists of CNN, American cartoons, Russian movies and films from the Turner library, and will be advertiser supported. (Source: *Washington Post*)

## Sony Prototype for Headset TV

Sony Corporation has developed a prototype Visortron, a video headset

## Pubcasting Audience Hotline

The Corporation for Public Broadcasting has set up a toll-free number for anyone to call and express opinions as to whether PBS and NPR programs appear to be balanced or not. Call 800-356-2626 or write CPB, POB 50880, Washington, DC 20091-0880. When conservatives questioned continued federal funding for public broadcasting, Congress enacted more accountability rules while approving \$1.1 billion for public radio/TV through 1996. The toll-free number is part of that accountability process. (Source: *FMedia!*)

## Help for Homeless

The National Coalition for the Homeless (202/265-2371) and the Harburg Foundation are coordinating November 18, 1993 as the first annual date for coordinated activities to raise funds for America's homeless people. One such project announced is a promotional CD including numerous versions of the Depression-era song "Brother Can You Spare a Dime" recorded by today's top musicians. 5,000 copies of the CD will be distributed to radio stations to help bring attention to the counters of 14,000 high traffic retail record stores across the country which will collect donations on BCYS day. 100% of all monies raised by the campaign will be directed to NCH. College stations wishing to get involved should call Morton Wax at 212/302-5360.

## Letterman Goes to CBS

David Letterman has signed a \$14 million deal to leave NBC and start a

## 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.*

### MARCH

1: The Archaeology of Moving Images Conf. Rochester (NY) Institute of Technology. Bruce Austin: 716/623-0887.

2-6: Winter Music Conf. & DJ/Nightclub Expo, Ft. Lauderdale, FL. Stephanie Shepard, PR Dir: 914-265-4481.

3-6: Country Radio Broadcasters seminar. Nashville, TN. 615/327-4487.

11-14: NACB Western Regional Conf. San Jose, CA. 401/863-2225.

12-14: IBS National Conf. New York, NY. 914/565-6710.

15: BANFF Television Festival, Bx 1020, Alberta, CANADA T0L 0C0 403-762-3060. Fax: 762-5357.

16-19: Audio Engineering Society (AES) Convention, Berlin, Germany. 212/661-8528; fax 212/682-0477.

17-27: Sixth Annual South by Southwest Music and Media Conf, Austin, TX. Contact: Linda Owen, 512/467-7979. Fax 512/451-0754.

25-27: Music & Entertainment Industry Educators Association (MEIEA) and Music & Entertainment Industry Students Association (MEISA) national conf. Belmont College, Nashville, TN. Janet Nepkie: 607-431-3425.

31-Apr. 3: Alpha Epsilon Rho National Conf, St. Louis, MO. 803/777-3324.

### APRIL

1-4: National Federation of Community Broadcasters Annual Cmty. Radio Conf. Minneapolis, MN. 202/393-2355.

17: NACB Mid-Atlantic Regional Conf. Mahwah, NJ. 401/863-2225.

17-20: National Association of Hispanic Journalists (NAHJ) Annual Convention. Denver, CO. 303/492-7397.

18-20: Great Lakes Regional Conference of Women in Communications (WICI) at Pittsburg 703/528-4200.

19-22: NAB Convention, Las Vegas, NV. 202/775-3527.

22-25: Society of Cable Television Engineers (SCTE) Annual Conference, Orlando, FL. 215/363-6888.

23-May 2: New Orleans Jazz & Heritage Festival. New Orleans, LA. 504/522-4786.

### MAY

2-5: Women In Cable Management Conference. Chicago, IL. 312/661-1700.

9-12: Canadian Cable TV Assn. annual convention and "Cablexpo." Toronto, ON. Christian Thomson 613/232-2631.

12-15: Native American Journalists Association (NAJA) Annual Convention. Kamloops, British Columbia. Contact: Susan Arkeketi, Exec. Dir., NAJA, Campus Box 287, Boulder, CO 80309.



**Q: What Are The Main Goals Your Station Hopes to Achieve in 1993?**

*"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!*

**RADIO****KJSJ-FM**

San Juan College  
Farmington, NM

"To expand our broadcast day and increase our public affairs programming. Currently we start at 10 AM and go off the air at 11 PM—we'd like to begin at 9. Considering that we had a ten-hour broadcast day when we started two years ago, we're making progress."—James Burgess, station mgr.

**KTSW-FM**

Southwest Texas State U.  
San Marcos, TX

"Unlike many college stations, we're licensed to a city about 20 miles from campus, so we want to meet the needs of both the students and our community of license. We want to increase our public relations efforts and take our message to both our potential audiences—increase awareness of our speciality programming."—Bob Schrader, general mgr.

**KWSB-FM**

Western State College  
Gunnison, CO

"Consistency in programming. We have a free format where DJs play what they want, but we're trying to get blocks of programming as far as morning shows, afternoon shows, et cetera."—Kelly Dalglish, station mgr.

**WMCO-FM**

Muskingum College  
New Concord, OH

"To focus more on helping our entire community and not just the

college, by increasing our news coverage and dealing with community issues on our public affairs shows."—Tom German, operations mgr.

**WWQC-FM**

Quincy  
College  
Quincy, IL

"A power increase. We're planning to increase our station to 10 kilowatts."—Father Harry Speckman, station dir.

**TV****UALR TV-**

29

U. of  
Arkansas-  
Little Rock  
Little Rock,  
AR

"Greater viewer awareness in our coverage area. We've had an identity crisis since the newspaper will not print our programming schedule, and we get calls to the station from people wanting to know when a certain

program will be on. Our goal is somehow to get that information out to the public."—Collin Pilow, faculty advisor

**UTV**

U. of Pennsylvania  
Philadelphia, PA

"To improve the size of our audience membership and to make production more fun. Our station is a social activity, rather than

**WBCC-TV**

Brevard Community College  
Cocoa, FL

"We want to broadcast more telecourses. To reach 40 telecourses on our broadcast schedule."—Phil Wallace, station mgr.

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compiled by Holly Ann Berretto

## Small Newsroom Software

If you're looking to computerize your news format, Generation Technologies Corporation has the answer. A veteran developer of news computer systems for IBM P.C. hardware platforms introduces its *Generation Newsroom Productivity Software* for Ethernet local area network (LAN) systems.

This design is made specifically for the needs of budget-conscious newsrooms requiring fewer than 20 workstations. Generation's Token Ring LAN adapter card retails for about \$800.00, while the Ethernet card is \$200.00. By installing this system into your already existing computer network, your newsroom can save thousands of dollars in hardware.

Generation Technologies attests that their equipment is designed to meet IBM, and Microsoft PC standards. The largest benefit to these adaptors is that your station receives the "bulletproof reliability that's needed when producing a live show," according to Mike Bennett, Generation Technologies president.

For more information, contact Generation Technologies Corp., 6420 W. 110th Street, Suite 100, Overland Park, KS, 66211, (913)345-1012.

## Panasonic Debuts New VHS Camcorder

Panasonic introduces the AG-195U, a two-hour VHS camcorder offering a variety of advanced features designed to meet the needs of professional, corporate, and industrial needs. This latest camcorder model incorporates low-light shooting capacity, variable high-speed electronic shutter and audi/video fade in/out features in a lightweight 5.7 pound body.

The AG-195U features a two-speed 8X power zoom lens with 100X and 12X zooming. It also offers a wide range of special digital effects, including digital gain-up, mix, strobe, still, tracer, and wipe. Panasonic designed this model with seven shutter settings between 1/120-sec. and 1/8000-sec. Coupled with the camcorder's full-range auto-focus system, this allows for easy shooting, even under the most exacting of light conditions.

Other features include adjustable electronic viewfinder for left or right eye use, camera search and rec review, interval self-timer recording and digital auto white balance.

Panasonic is retailing the AG-195U for \$1,425.00. For further details, contact Panasonic Broadcast TV Sys., One Panasonic Way, Secaucus, NJ, 07094, (800)524-0864.

## ESE'S "PC Family" Maximizes Amiga and IBM

ESE is unveiling its "PC Family," consisting of four cards designed to plug into the back of your Amiga or IBM computer to allow you to receive video/audio distribution or blackburst generation.

The series of four models is compatible with most Amiga and IBM systems. The PC-219 provides a blackburst generator for pre-blackening tapes and/or general synchronization (\$175.00 list). The PC-217 Audio Distribution Amplifier receives a single unbalanced audio input and creates four identical copies (\$95.00 list). The PC-207A Video Distribution Amplifier is ideal for distributing a video signal to more than one monitor or VCR (\$145.00 list). And the PC-237 High Resolution (120 MHz) Video Distribution Amplifier offers wide power and is designed for the most demanding video requirements including graphics, HDTV, composite video and medical imaging.

For information on any members of ESE's "PC Family," contact ESE directly at 142 Sierra Street, El Segundo, CA, 90245, (310)322-2136. ◀

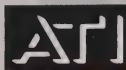
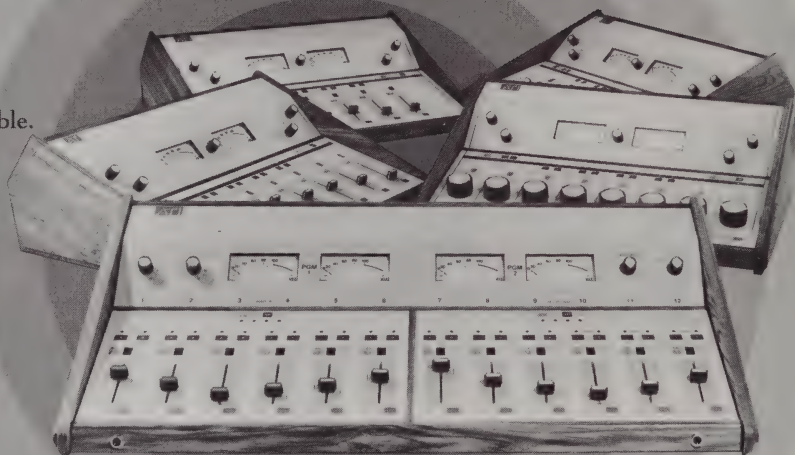
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# Station/Chapter News

compiled by Glenn Gutmacher

## WMPG Investigated

U. of Southern Maine's student senate is investigating the campus' WMPG-FM for an unhealthy work situation while two police investigations continue: WMPG's record library was robbed over the summer and "one staff member has a protection order out on another." An anonymous newsletter has circulated among the staff containing a threat against the station manager. The student senate said it didn't want to interfere with the station's day-to-day operations, but rather just to create a "healthy work environment for our employees, our staff" and to target problem areas.

## WXPN Dumps NPR

U. of Penn's WXPN-FM, the non-student station on campus, is dropping its affiliation with National Public Radio. "We're doing this for two reasons," said GM Mark Fuerst. "First, the money (\$50,000/year). We want to use that money to improve local programming and *World Cafe*," the latter being syndicated to other non-commercial stations. "Second, we want to cut down on duplication" with public stations WRTI (Temple U.) and WHYY.

## Iowa Radio Battles

Iowa's public broadcasters aren't too cordial to each other when it comes to translator expansion. A plan by KUNI-FM/U. of Northern Iowa to put a translator into Des Moines is opposed by Iowa State U.'s WOI-FM. An Iowa State Board of Regents report said that its fundraising effort in Des Moines "would be hurt if a KUNI translator were to be established for the same market." The proposed KUNI relay would reach about 60% of WOI's listeners, and an ISU analysis shows about 75% of KUNI's programming duplicates WOI's. The report mentioned other areas of the state more lacking in public radio—Ottumwa and Fort Madison. Until recently, KUNI was available by local cable in Des Moines but was dropped when the system signed on with a satellite-delivered digital radio service. KUNI GM Doug Vernier said the regents set a precedent when they agreed last spring to allow KSUI/U. of Iowa to broadcast in Dubuque, where KUNI had a translator for years.

## College Sells Station

Iowa Western Community College's board voted 6-3 in December to sell its non-commercial station, KIWR-FM. Six colleges in the area expressed interest in the station. A winning bid had yet to be selected at press time.

## College Broadcaster

## More Turf Protection

Kurt Tuckerman owns a commercial translator on 102.3 FM in Columbus, OH. He gets



Showing off their Marconi Awards are (l to r) WONC's advisor John Madorno, sports director Mike Williams, promotions director Carol Schnedorf and news director John Malone.

permission to rebroadcast other stations and sells commercial spot time on 102.3 FM. "I meant to target the young listeners of the Ohio State U. campus area," said Tuckerman. But the non-student WOSU-FM/AM at OSU was apparently worried. "They succeeded in pressuring the first station I was repeating, WVXU [Xavier U.], into withdrawing their permission to me. WCBE, the Columbus Board of Education station, also uses no students, and also was a participant in this maneuver."

Tuckerman has since signed with student station WDUB-FM/Denison U. and has no complaints except that the station is "off air a lot during the year," as well as summers. He's looking for another station to carry and sell summer spots.

## Station Cooperation

But it's not all bad. The Chief Engineer of NPR affiliate KUSC-FM/U. of Southern California, Lyle Henry, paid a friendly visit in November to KSCR, the student staffed "leaky cable" FM station on campus. Henry is an SCS guru who has lectured in China on the subject. Other KSCR alumni say this is the first such visit in many years and are pleased.

....KSCR asks for donations of carts, 5 minutes or longer, for use in their music library. Please call Duncan Shaw from 2-6pm Pacific time at 213/740-5727.

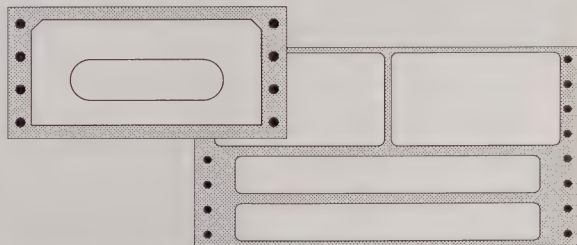
## WONC Sweeps Marconi Awards

North Central College's WONC-FM/Naperville, IL, grabbed Marconi College Radio Awards for the best news and sports programming, as well as promotions at the 23rd Annual Loyola Radio Conference in Chicago last November. This marks the debut of the Awards, which are intended to continue annually at the LRC. NCC was the only college to win three Marconi Awards. Other Marconi winners were WFUV-FM/Fordham U. for public affairs/community service broadcasting, Hofstra U. for programming, and KDLX-FMca/Northwest Missouri State U., for outstanding college radio station.

FMedia! provided some material for this column. If your radio or TV station has updates about promotions, projects or happenings (good or bad), send a news blurb or release to: Station/Chapter News, NACB, 71 George St./Box 1824, Providence, RI 02912-1824 ◀

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## JOBS

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

**Account Executive:** Expanding national entertainment medium seeks a qualified, energetic self-starter to sell local and regional advertising in Houston, North Jersey, and Phoenix markets. Requires 1-2 years of ad sales experience, preferably in cable or radio. Salary (base plus commission) and great benefits package. Comprehensive training program. Send resume to National Cinema Network, 109 Leesburg Pike, Suite 912, Falls Church, VA 22041. EOE.

**Announcer:** WGMS-FM, a classical station, seeks lively, upbeat individuals to become P/T announcers. Classical experience unnecessary. Will train. Send aircheck/resume to WGMS, 11300 Rockville Pike, Suite 905, Rockville, MD 20852. EOE.

**Assistant Director:** WTTG Fox Television, a Washington, DC affiliate, is looking for an assistant director to assist in editing and to work with director, producer, and writers.

Control room duties include setting up multiple remotes, cueing talent, and Chyron. Significant control room experience a must, as well as a working knowledge of computer systems. Send resume to Director of Personnel, WTTG Fox Television, 5151 Wisconsin Ave., NW, Washington, DC 20016. EOE.

**Creative Services Assistant:** Colony Communications, a national cable TV company based in Providence, RI, seeks an assistant to select, write and edit tune-in promotion for cable television programs and services. Other duties include coordinating traffic instructions and a variety of administrative tasks, including accounts payable work. Applicants should possess experience in video production, including editing, character generation, and graphics. Macintosh knowledge also very helpful. Competitive wage, benefits. Send resume, cover letter to Human Resources Manager, Colony Communications, 169 Weybosset St., P.O. Box 969, Providence, RI 02901-0969. EOE. No phone calls, please.

**Executive Director:** The National Association of College Broadcasters, Providence, R.I., is seeking a CEO. Strong knowledge of college radio and/or TV and fundraising experience necessary. Start Sept., 1993. Send resume by 5/1/93 to: Glenn Gutmacher, NACB, 71 George St., Providence, RI 02912-1824.

**News Assistant:** WLNE-TV (CBS), Providence, RI, seeks a part-time News Assistant. Duties include answering phones, running scripts and prompter, and some writing. Applicants must be energetic, creative, have journalistic training, and be willing to work very flexible hours. Send resume to Scott James, News Director, WLNE-TV, 10 Orms St., Providence, RI 02904.

**News Reporter:** WTTG Fox TV, Washington, DC, seeks a News Reporter. Requires strong knowledge of national and international events as well as the ability to cover local stories. Live experience essential, some experience with newsroom computers a plus. Should be enterprising, resourceful, and energetic. Resume to Director of Personnel, WTTG Fox Television, 5151 Wisconsin Ave. NW, Washington, DC 20016. EOE.

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

## CLOSED CAPTIONING



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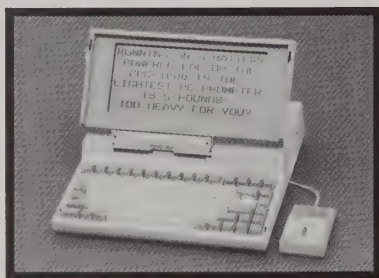
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**For \$3,995** you can own our CPC-2000 SmartPrompter+ software. It lets you prompt, caption or do both simultaneously. You can even make edits while prompting and captioning. Ideal for TV news and public speaking.



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**Associate Producer:** WJAR-TV, NBC affiliate in Providence, RI, seeks a part-time AP for weekends as well as one day during the week. Must have strong writing and videotape editing skills. Chyron experience helpful. Send resume to Betty Jo Cugini-Koretski, WJAR, 111 Dorrance St., Providence, RI 02903.

**Association Director:** The National Association of College Broadcasters, Providence, R.I., is seeking a full-time manager for a 2 year position. Ambitious, recent college graduate. College radio and/or TV experience necessary. Will plan national and regional conferences, coordinate member services, and manage association expenses/finances. Start summer, 1993. Send resume by 5/1/93 to: Glenn Gutmacher, NACB, Box 1824, Providence, RI 02912-1824.

**Get a Real Head Start on Your Media Career! Keep up on job, internship and award listings all year long by becoming an Individual Member of NACB! Only \$20/year to students and faculty. Call 401/863-2225!**



**Photojournalist:** News Channel 8, Springfield, VA, seeks an individual to "produce high quality news pictures from a variety of field assignments." Also should be able to edit, maintain equipment, submit story ideas, and work collaboratively with reporters. Journalism or communications degree and at least one year of TV photojournalism experience required. Send resume and cover letter to Human Resources Department, News Channel 8, 7600 D Boston Blvd., Springfield, VA 22153.

**Programming Manager:** WAMU 88.5 FM seeks an individual for a variety of administrative duties, including reviewing all program submissions, analyzing audience data, and supervising part-time on-air staff. Will work closely with Program Director. Requires two years of radio experience, preferably in public radio. Knowledge of WordPerfect, Lotus and/or Quatro Pro helpful, as is ability to operate broadcast equipment. Salary mid 20's with full benefits. Send letter, writing samples to Attn: Steve Palmer, Program Director, WAMU, The American University, Washington, DC 20016-8082. No calls, please.

**Tape Editor:** All News Company, Channel 8, Springfield, VA, seeks an individual for its News Production Department to edit field tape and feed items into finished project for air, monitor edit system components to ensure tape quality and product, including work space area, and contribute story ideas. Requires a college degree in journalism, mass communications, and/or equivalent; and a minimum of one year experience editing ENG tape, preferably Beta 1/2" format. Send resume to Human Resources, Channel 8, 7600 D Boston Blvd, Springfield, VA 22153.

**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

**ABC Radio Networks** in Dallas, Texas, seeks Communication majors interested in interning in the Marketing and Promotion Department. Interns gain experience in promotions, graphic design, copywriting, public relations, communications, convention planning and advertising. Learn about the radio industry while having fun working with a great

staff eager to teach! Course credit only. Sheila Rutledge: (214) 991-9200.

**AEJ**, the Association for Education in Journalism, administers a summer internship program in New York City for journalism students of color. Interns are placed in 35-hour-per-week positions with a participating employer, and are enrolled in New York University's "Journalism and Minorities" summer course. Past interns have worked at such organizations as *CBS Evening News* and *WBAI-FM*. For more info on the program, call 212/998-2130.

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

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

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

**Friends Communications**, Freeport, IL, is seeking interns for on-air and sales positions. Course credit available. Mick Brooks: 815/235-7191.

**GE Support Services** seeks interns for RCA broadcast technical support. Knowledge of F-G line transmitters required. Stipend. Dave Meacham: 609/866-3130.

**Globalvision:** International TV production company, specializing in global information and entertainment programming, seeks administrative and production interns. Responsible, organized, intelligent interns should mail cover letter and resume. Macintosh skills and production experience helpful but not required. Contact: Anne Hemenway, Globalvision, 1600 Broadway #700, New York, NY 10019.

**Good Machine, Inc.** is a Manhattan film production company seeking interns for a variety of duties from script reader to production assistant. Recent projects with which Good Machine was involved include Hal Hartley's *Simple Men*, Todd Haynes's *Poison*, and Tom Kalin's *Swoon*.

Flexible hours; no reimbursement available. Jeff Frederick: 212/229-1046.

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

**KKLZ 96.3 FM:** This classic rock station in Las Vegas seeks an intern for extensive dub work, occasional voice work, and other aspects of production. Applicants should possess knowledge of dubbing, board work, and rock music in general. Reimbursement in course credit and "occasional food coupons." Michael Anthony: 702/739-9600.

**KOST 103.5 FM**, a "soft hits" station, has one paid internship, part-time Sunday through Thursday, available to a college student. Requirements: good phone manners, good pronunciation and reading skills. Interest in the radio field a plus, but any major may apply. Contact Ed at 213/385-0101.

**KSDK Newschannel 5:** NBC affiliate in St. Louis, MO, seeks interns to fill a variety of positions in Special Projects, Sports, Weather, the assignment desk, the videotape library, and the "Five On Your Side" office. Applicants should be dedicated, have good interpersonal skills, work well under pressure, provide own transportation, and have a flexible schedule. Course credit available. Ava Ehrlich: 314/444-5132.

**KSOS-FM/KNKK-AM**, in Ogden, UT, seeks summer interns (June 17-August 31) for college credit. Interns needed for on-air news, sports, and weather, as well as commercial inserts (board operation) on L.A. Dodger baseball games. Also duties in marketing and recording. Grant of \$500 towards expenses upon completion of successful internship. Brent Larson: 801/621-3131.

**Lovett Productions:** This small, friendly NYC video and film production company is looking for a production intern. Assisting in all aspects of pre- and post-production, as well as research, tape logging and labeling, and general office work. Good phone manner and some typing ability essential, as well as good writing and research skills. Knowledge of WordPerfect a plus. "The intern can expect to be a major part of the company." Fulltime but flexible schedule;

course credit possible, as well as small stipend. Rachel Shapiro: 212/242-8999.

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

**National 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:** 3-5 positions are offered in the fall, spring and summer at the national offices in Providence, R.I. Interns are exposed to all areas of mass media operations including network programming and production, research and writing for magazine/publications, national and regional conference planning, promotions, and member/affiliate services. Some positions include compensation. Applications accepted on an ongoing basis. Glenn Gutmacher: 401/863-2225.

**National Public Radio (NPR)** offers fall, spring, and summer internships at its headquarters in Washington, DC. Positions available in many departments, including News, Marketing, and Engineering. Candidates must be juniors, seniors, or graduate students, and must be willing to work between 16 and 40 hours per week for an 8 to 12-week period. Academic credit possible. For more info, call 202/822-2909.

**Radio Sales:** Internship training program at KBIG-FM/Los Angeles. Communications, marketing or business de-

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## CLASSIFIEDS

### Page 27

gree or equivalent sales-related work experience preferred. Must be 21 years old, reliable, dependable, and have own car. Minimum one year commitment with possibility of full-time employment upon successful completion of the program. Linda Whaley: 213/874-7700.

**Universal Images**, a busy computer graphics and post-production studio in Southfield, MI, seeks a post-production intern to assist with corporate broadcast and commercial projects. Candidate should possess basic knowledge of video post-production and/or training/interest in graphic arts and computer graphics. Course credit possible. Dan Sundt: 313/357-4160.

**WASE-FM**, Elizabethtown, KY, seeks interns with broadcast backgrounds for announcer positions. Course credit available. Bill Walters: 502/769-1055.

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

**WCBV-TV** in Needham, MA, seeks college juniors and seniors for semester or summer internships. Minimum of 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 a production intern to assist in the production of syndicated radio shows. Course credit available. Rod Stephen: 310/840-4111.

**WGBH-TV/WGBX-TV**, Boston's PBS affiliate, seeks full-time students for internships. Must receive academic credit. Velda McRae: 617/492-2777.

**WHDH Radio/WHDH-TV**, Boston's ABC affiliate, seeks junior, senior or grad student interns. Course credit only. In 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.

**WJAR-TV**, the NBC affiliate in Providence, RI, seeks one full-time student intern. Duties include working with the Promotion Assistant, answering telephones, and assisting in the production of

"Between the Lines with Mark Patinkin," a weekly public-affairs talk show. Much opportunity for hands-on training and experience; course credit available. Michelle Goglia: 401/455-9550.

**WLVI-TV**, a Boston-based station, seeks interns for its Creative Services, News, Production, Public Affairs, and Public Relations departments. Must be college junior or senior; 16 hrs/week minimum required. Marjorie Curtis: 617/265-5656.

**WSBK-TV**, Brighton, MA, seeks interns for its Programming and Production, Sports, Research, and Writing departments. Students must receive course credit. No age limitations. Amy Trenouth: 617/783-3838.

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

## AWARDS

**3/15/93: Women in Communications, Inc. (WICI)** sponsors the National Clarion Awards Competition, which recognizes the best in communications in 85 categories, featuring new categories in radio and television. Clarion (WICI) P.O.Box 17460, 2101 Wilson Blvd, Sui 417, Arlington VA 22201 (703)528-4200.

**3/16/93: TELEVISION (ITVS)**, 333 Silby St., Suite 200, St. Paul MN 55101 612-225-9035. Contact: The Desk. Looking for new voices across the nation and proposals in independent productions. Single programs of standard length. Any genre or subject.

**3/30/93: The Institute of Electrical and Electronics Engineers, Inc. (IEEE)**, the world's largest technical professional society, awards technology journalism efforts. Entries include single printed articles or broadcasts or series of presentations that appeared during 1992. Contact: William Anderson: 202-785-0017, FAX:202/785-0835.

**4/1/93: National Endowment for the Arts (NEA) Independent Film and Videomaker Grant Program**, for "independent media artists whose work shows exceptional promise and who have demonstrated a commitment to the art of the moving image." Grants range from \$10,000-\$20,000; previous grant recipients are not eligible. Contact: Media Arts Program, Room 720, NEA, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W. Washington, DC 20506 or 202-682-5452.

**4/15/93: Radio Vision Local Radio Development Awards** are given in five categories for outstanding marketing/fundraising efforts done in the last calendar year. Any CPB-qualified public radio station or Development Exchange member may enter; \$25 fee. \$10,000 in awards (for development purposes only), split evenly among the winners. 202/785-4321. (competition is biannual)

**5/1/93: Hanna Barbera Animation Storyboard** contest seeks the best original freehand or computer-generated storyboard for a proposed animation TV show. \$5,000 first prize plus nine other prizes, chance to be developed into actual animated program. Sylvia Edwards: 213/969-1293.

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## Black 47

Black 47

SBK Records, 212-492-1200 x3072

Review by Sandy Masuo

Black 47 function like a rollicking amalgum of every celtic rock and rockin' celtic outfit you've ever heard: The Boomtown Rats, Dexy's Midnight Runners (the ensemble actually features founding Dexy's member Geoff Blythe on saxophone), U2, the Alarm, and Big Country- plus a dash or two of Bob Dylan thrown in for good measure. The assortment of elements is impressive and singer/playwright Larry Kirwan stands at center stage cramming the youthful exuberance of Bono into the quirked-out Bob Dylan-meets-Ric



Ocasek (who, incidentally, produced this collection) styling of a young Bob Geldof. Unfortunately, stronger stuff is needed to hold the sonic hodge-podge together; perhaps a piece of Hamlet's advice to the players, "Speak the Speech, I pray you...do not saw the air too much with your hand, but use all gently: For in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness." In spite of Kirwan's abundant vocal sawing, however, there are some engaging moments. "Funky Ceili" features some inspired Irish pipe playing, bubbly melodicism and a spirited delivery, though calling a jig in 6/4 time funky is a bit of a stretch. "Maria's Wedding" emits warm gusts of horns that recall the Commitments. "Our Lady of the Bronx" is a fairly up beat meditation on the Church's policy regarding Biblical knowledge that offsets Kirwan's achy breaky vocal with some eerie "Ave Maria" passages. By all accounts Black 47 put on a stunning live show, so perhaps that's what is ailing the band in this debut. Their hearts are in the right place, it's just not a recording studio.

## Various Artists

Blues Masters:

The Essential Blues Collection

Rhino Records: 213-828-1980

Review by Linda Anderson

The new Rhino Blues collection is a series of five volumes which give a comprehensive overview of the blues, both old and new. Each volume is researched and compiled to be representative of a certain genre of blues and each include wonderfully informative liner notes about the music in general as well as about each artist.

Volume One focuses on the urban blues, which evolved as people moved from rural areas to the city and developed a more sophisticated taste in music. Rather than the traditional guitar-and-a-voice, urban blues include a variety of instruments such as piano and horns. On "Baby Get Lost", Dinah Washington's voice is backed by an orchestra for a lush, rich sound, while Jimmy Witherspoon's "Ain't Nobody's Business" features sparse instrumentation which complements his warm, emotional vocals. Volume Two, "Post war Chicago Blues", represents a much harsher, heavier sound. Slide guitars and harmonicas compliment the

rough, raw vocals of artists such as Muddy Waters, Otis Rush, and Howlin Wolf. On Volume Three, the focus is on Texas blues. The volume features everyone from Blind Lemon Jefferson (1927), to Willie Mae "Big Mama" Thornton (1953), to Stevie Ray Vaughan & Double Trouble (1986) to whom the volume is dedicated. The selection of artists and song demonstrates the many influences on Texas Blues, including country music, jazz, church music, and boogie-woogie. In addition, there is a compelling track by T-Bone Walker, who popularized the use of electric guitar in the blues.

Harmonica classics make up volume four, on which artists experiment with volume and distortion, substituting harmonica for vocals in some cases, using harmonica to complement vocals in other cases. Little Walter and His Nightcats play a classic 12-bar blues progression with a wailing, wah-wah harmonica in the forefront. Volume Five continues with jump blues classics... characterized by a strong back beat and a call and response style of singing. Shouting vocals are responded to by musical instruments, particu-

larly the saxophone. This volume is up-beat and danceable, although the content of the songs, as in much of the blues, is that of love gone bad.

As a whole, the collection is an excellent introduction to the blues, or a way to immerse yourself in them. The information which is included in each volume is almost as valuable as the music itself, and the recordings are of a good quality. The only fault of this collection is that it leaves you wanting more.

## Stranger Than Pretty

Stranger Than Pretty

c/o Lewin & Rosenthal: 617-227-9400

Review by Linda Anderson

Although Stranger Than Pretty follow in the singer-songwriter tradition, they are nothing like the sensitive, sweet bands we have come to associate with that term. Rather, they are a powerful and vibrant band that experiment with a variety of styles, sounding at times reminiscent of The Pretenders and at others of Sinead O'Connor.

The core of the group is Claire Harding, who is a strong guitarist and a captivating vocalist as well as a proficient songwriter. Her talents are evident on "Smalltown Boy", a haunting tune with discordant, distorted guitar and eerie vocals. Underlying this is a simple, almost playful rhythm with which drummer Abe Laboriel and bassist George Cook tie the song together and make it accessible to the listener.

In contrast, the somewhat mournful, "Love Song" is punctuated with clean clear guitar work. It is a mysterious, echoing song with perhaps a touch of vengeance. Claire's vocals soar and grind as she sings "He was my only lover, she was my only friend..."

Throughout their music, Stranger Than Pretty experiment with bizarre guitar sounds, sometimes murky, as if under water, sometimes noisy and distorted. Common, however, to all their songs is a pleasing intrigue and skilled musicianship. Although at times catchy, and always fun to listen to, their style is truly more strange than pretty.

Send releases for review consideration to: Linda Anderson, College Broadcaster Music Reviews, 1184 William James Hall, 33 Kirkland St., Cambridge, MA 02138.

DO NOT SEND REVIEW COPIES TO NACB.



## Commercial Media: The Ties That Bind

All of the publicity about the economy, lack of jobs for recent college graduates and downsizing the broadcast industry had had great impact on students in the Radio-Television-Film discipline at West Texas University. Many of the juniors and seniors in the Broadcast Management class at WTSU are particularly concerned about their chances for a career in the media in general and the opportunities to become a member of management in particular.

Other students worry (as do all prospective graduates in every market) about job availability, internships and commercial experience. The Radio-Television-Film discipline at West Texas State University has excellent relations with the commercial media in the Amarillo, Texas market. Almost all of our students participate in internship programs in radio, television, advertising, or public relations. Many of them are employed part time within the industry while they are still in school. In fact, sometimes we have trouble holding onto them until graduation. Even these facts do not dissipate the students' concerns about that all-important fist job.

Another of their fears is related to our geographic location. Since we are not located in or near a major production center, they are

particularly concerned about how to "get a foot in the door."

These problems combined with the usual desire for a guest speaker to share his/her experience in managing a local radio or television station. I contacted Ray Poindexter, former general manager of KAMR-TV, the NBC affiliate in Amarillo. To my great delight, Mr. Poindexter arranged for my class to

that we could do a live conversation with Mr. Mapes.

The students were free to ask any questions that they wanted and Mr. Mapes was extremely open, honest and insightful in his responses. Topics ranged from job market entry and the validity of ratings to the value of a degree in broadcasting and the free trade arrangement's effect on the industry. He assured them that small market experience was one of the best ways of breaking into the commercial field. Mr. Mapes spent almost an hour answering questions and commenting on the media after a very long day on the job. He had just returned from lighting the Christmas tree at Rockefeller Plaza and concluded the interview with us at about 9:00 p.m., eastern standard time.

Students represent the future of the profession, whether they become practitioners in the media or consumers of the programming and information services offered by the industry. It is refreshing to discover that the leaders of today's media are concerned enough about tomorrow's professionals and consumers that they will volunteer their time and effort. Professional expertise like Mr. Mapes shared with my class is invaluable, especially when you are not located in a major broadcast center.

I would like to challenge the students and faculty of this country's colleges and universities to seek the very best speakers and guest lecturers for their classes. Even the smallest schools can afford a phone call or two, and the worst you can be told is "no."

Simply saying thank you seems insufficient to those who worked so hard to accomplish this lecture. The students learned a great deal about their chosen profession, and I discovered that even the giants of the media will graciously take their valuable time to help guide our future leaders. Perhaps these students' contributions to the industry in the coming years will serve as the thanks that I cannot adequately seem to express.

*RuNell ("Rudy") S. Coons is Director of Radio-TV-Film at West Texas State University.*

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

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interview Pierson Mapes, president of NBC. Len Martinez, chief engineer for the student station KWTS-FM, set up three microphones and a telephone in one of our classrooms so

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