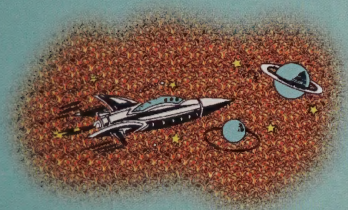


College Broadcaster

Winter 1994

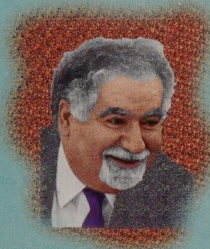
Technology frontiers:
Innovation at hand



The Jazz Infiltration



Vartan Gregorian



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*mapping future directions
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College Broadcaster

the magazine of opinion and record for student electronic media

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Why Put Off Until Tomorrow What You Can Play Today!



Break today's European hits on your college radio station with Bobby Sicilia's European Hit Survey, and take your listeners on a weekly, one-hour journey through Europe.

The European Hit Survey, the only program of its kind offering a profile of top Pan-European hits, is now available in the United States in a weekly, one-hour magazine format.

Along with the latest music hits, *The European Hit Survey* is packed with information about European lifestyles, updates on current music trends in Europe, entertaining industry news

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Don't keep your listeners waiting!

letters

Suggestions for NACB

I am a senior at Furman University in Greenville, SC. I have been involved at the radio station here for four years, and I have been the station manager for two. The first thing I did when I took over was join NACB, and it has proven to be one of the best decisions I have made as station manager. The station manual provided to NACB member stations has been a valuable resource that literally guided me through the first few months of being in office.

For all the great things that NACB has provided for myself and WPLS, I wish to say thank you. I am writing however, to make a few complaints, and suggestions for NACB and College Broadcaster.

1) I believe that College Broadcaster magazine should be sent via first class mail, and not bulk mail. It has been my experience that the magazine always comes late. I know money is tight at NACB, so I suggest you charge stations the additional .98\$ per issue that it would cost to mail it first class. It doesn't do me any good if I get the magazine three weeks late.

2) I would like to see more direct communication between NACB and member stations. This communication could take place either through monthly phone calls or weekly E-mail messages (where possible). I realize the long-distance fees would be expensive, but I feel communication is incredibly necessary. Being way down in the south, I feel completely out of touch with what's going on within NACB.

3) I would also like to see the College Broadcaster expanded both in size and number of editions. I feel that there is enough news out there to fill up the pages of your magazine.

4) I would also like to see even more emphasis on the various forms of college broadcasting. At times, it appears as

though College Broadcaster is TV loaded. I hope you will consider these suggestions.

William F. Marion
Station Manager, WPLS-FM

Ed: Your suggestions are excellent. We have already been looking at, or will consider, each of them.

More on "that handbook"

A column in the most recent addition of *College Broadcaster* reminded me again that I need to reply regarding the new NACB Station Handbook.

First, congratulations for the decision to move to a computer version of the handbook. We are an all-PC entity in our station, running DOS, Windows, and PC/GEOS based software. We have access to Macs next door at the student newspaper, but it is impractical to install and use the software from that location. I have attempted to use several Mac to DOS conversion programs in an attempt to extract the text files from the handbook, but those efforts have been a failure. So please send us a hard copy of the handbook.

Next year I hope you'll consider a DOS or Windows version, too. Mac won the battle

but lost the war. The Mac share of the market is down to 9 percent, according to the last data I saw a couple of weeks ago. Take a look at askSam, a free form database. The software allows hypertext linking and will run under DOS and Windows. There are read-only runtimes available for the distribution of text files.

Bob Shrader
General Manager, KTSW

Ed: The '95 Handbook will be cross-platform.

Look... a gopher!

If you know what a gopher is then you should be pumped to hear we have one... Type 'gopher gopher.oswego.edu'

James D. LaPlaine
(laplaine@oswego.oswego.edu)
Music Director, WNYO 88.9, Oswego, NY

Write to us! College Broadcaster welcomes your comments and criticisms, about the magazine, NACB projects, or anything else on your mind! Send them to:

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

from the disk of the editor...

I've been doing this editor thing for almost a year now, and I have to say, putting together a "Pursuit of Excellence" issue has definitely been my greatest challenge. First, it has pretension, especially in the context of student electronic media (SEM). Everyone in the "education field" is expected to live up to high standards, most often with insufficient financial backing. In SEM, most days in the office or the studio are force-focused on just keeping equipment up and running or reacting to a problem that just struck you upside the head. Yet excellence prevails, often a product of nothing more than a spark of creativity, a blast of sheer energy, and force of will. An expression comes to mind (from before the era of electronics) which refers to the sweetest wine coming from tortured limbs.

This pursuit of excellence issue contains a number of practical touchstones. Like anything we cover in CB, we hit a few topics and point individuals with greater interest towards other sources of information. One difference with our coverage for this issue is that this is the only time of the year we can steer you to the single most productive event in the SEM year, the NACB National.

You should be well hyped about the National by now: the comprehensive coverage of SEM under the umbrella of over 100 sessions, seminars, presentations and demonstrations, and the great social times. The single-minded purpose of the event is to push, prod, and point to excellence. (With a stern voice: "I expect to see you there.")

— Mark MacLeod

GET THE HOT TICKET TO EUROPE.

The European Hit Survey is like a weekly trip to Europe for your listeners. It features the hottest music, special insights into the lives of performers and lifestyle reports. This cutting edge show gives your station a unique combination of music and information which, up until now, was unavailable anywhere in the U.S.

The European Hit Survey is hosted by Euro-Jock, Bobby Sicilia. He'll keep your audience listening by focusing on only the latest, best music currently being played in Europe.

The
EUROPEAN
Hit Survey

The College Show

For more details call Sound & Stations USA at 214-444-2525.
Don't keep your listeners waiting!

station news

KCSF= World + Beat

The student operated and student managed radio station of City College of San Francisco, has recreated itself to embrace the music of Planet Earth. The new music mix is World Beat, a format described as "speaking to the incredible diversity of San Francisco — the campus, the city, and the way of life".

KCSF, located at 90.9 cable FM, is secure within the nation's No. 5 market. The change has broadened the station further by offering an "education in international sounds". Program director Adonne Loggins refers to the change from a perspective of world unification. "With all the barriers coming down in the world, the Berlin

Wall, the communist regime in the former USSR...I think the next voice for radio is World Beat, the voice of unification".

The format is both multi-ethnic and multi-cultural. Coinciding with this, KCSF offers news reports in Spanish, Chinese, and English. In addition to its multilingual structure, News director Bill Rapped says the station has something playfully called the "NO-J News" (meaning no reports of Mr. Simpson). In explanation, Rapada puts forth that "While this is unquestionably a gimmick, we were faced with a moral dilemma. With so much coverage of the O.J... trial, we think 'no-J' comes as a breath of fresh air to listeners".

WBZC-FM wins grant to construct satellite downlink

Burlington County College in Pemberton, New Jersey has been awarded federal funds to construct a satellite downlink for its new 7,500 watt stereo station, WBZC-FM.

The satellite downlink is funded under a grant from the Public Telecommunications Facilities Program administered by the National Telecommunications and Information Administration. According to WBZC-FM Program/Operations Manager

Drew Jacobs, the grant will enable listeners to receive various syndicated programs by the summer of 1995. "Satellite Programming will compliment a strong base of local programming" Jacobs said. The federal government will contribute \$22,530 toward construction and installation of C-band satellite service. Burlington County College will provide the remainder of the funds for the \$30 thousand dollar project.

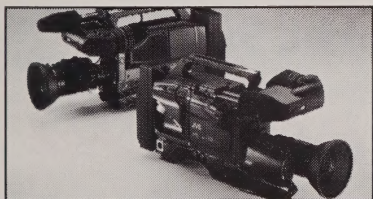
ENERGY TV-Denmark buys equipment for new station

Energy TV, the first student TV station in Denmark, is going to buy equipment for a complete station. The station is currently broadcasting one hour per week, but plans to expand to one hour a day as soon as possible. Student Manager, Lars Rikart Jensen, says that while it is not a problem to get money, they would like examples of how to budget and finance a student station. Specific questions arise in the area of equipment, and monetary sources. Energy TV would therefore like to correspond with stations in the USA to find out how they finance daily operating costs, and paid personnel. The email address is: dadmlrj@unidhp.uni.c.dk

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For more information on the KY-27B and KY-19 cameras, or for the name of your nearest JVC dealer, please call
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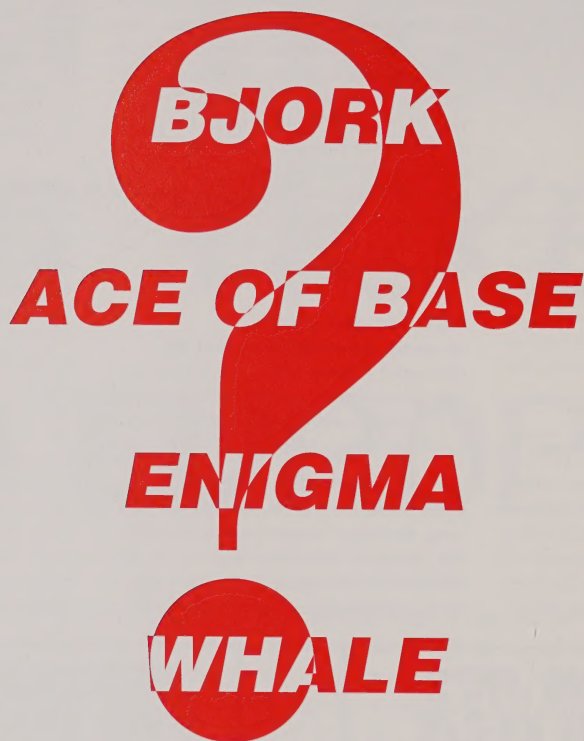
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The Edit-Desk System lets you achieve professional editing results on a very limited budget. Comprised of the BR-S800U editing recorder, BR-S500U feeder/player, and RM-G800U editing controller, this system delivers everything you'll need to produce high-quality, professional-caliber editing. The Edit-Desk is quickly becoming the number one choice in the educational, event, wedding and corporate fields.



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Their hits were first played on *The European Hit Survey*, hosted by Bobby Sicilia, months before they became known to audiences in the United States. Secure this cutting edge music program, presenting a profile of top Pan-European hits; and provide your listeners a unique program that, up until now, was not available anywhere in the U.S.

The European Hit Survey is an interesting and exciting mix of music hits, insightful looks into the lives of performers, and up-to-the-minute reports on European lifestyles. In short, it's the kind of programming that will set your station apart from the crowd.

The
EUROPEAN
Hit Survey

The College Show

DON'T KEEP YOUR LISTENERS WAITING.

For more information contact Sound & Stations USA, 214-444-2525.

industry news

Hundt finally addresses radio industry at NAB Radio Show

FCC Chair Reed E. Hundt addressed a crowd of almost entirely commercial broadcasters October 13th at the National Association of Broadcasters Radio Show in Los Angeles. It was his first major speech to the radio industry and his message landed well. One major topic of the Radio Show as a whole was radio's place on the new information network of cable, telephone and other integrated and promised interactive technologies. Like each of the other speakers in the conference's sessions for broadcasters, Hundt reassured that radio did have a place in the new technology mix. This pleased and eased the tension that has been created over the last two years as radio has basically been unmentioned in the "information superhighway" metaphor.

Although coupon radio and data radio broadcast services were tossed around

during much of the talk at the Radio Show as possible saviors of the medium, it seemed to be widely agreed that the convenience of unwired reception, the ability to two-task (wash dishes, drive, etc.), and radio's challenge of the imagination will keep radio in the same league as other advancing technologies. There was also great reference to the "analog turkey", and the absolute need for a complete transition to digital broadcasting at all possible speed.

Overall the NAB Radio Show was an energized event, filled with very positive feelings about radio's future. As Hundt stated, "this industry gave everyone in America a whole new way to participate in our national community". After all, aren't these the same expressions of intent for the up and coming infobahn?

Still no decision on EBS

Can you believe it? At press time there was still no EBS decision from the FCC about new Emergency Broadcast System changes. NACB legal counsel Cary Tupper, of Washington law firm Meyer, Faller, Weisman & Rosenberg, reports that a decision still seems imminent, although that's been the story since at least March. NACB still plans to issue a release to members when the word comes down.

NII bill pulled

The rewrite of the 1932 Communications Act intended to open up the National Information Infrastructure by removing restrictions on the areas of business into which the Bells, long distance, and cable companies may operate is not going anywhere before next year. Senate Majority Leader George Mitchell (D-Me) officially made the announcement once it was clear that little support remained for the bill.

NACB had been lobbying on behalf of student electronic media, as part of a massive coalition of arts and education groups to require telecommunications players to set aside 20% of their capacity for non-profit, educational use. The version of the bill that passed the Senate Commerce Committee contained only a requirement that every competitor contribute to a fund to subsidize "universal services" to all Americans, and that 5% of each network's capacity be reserved for public purposes. It left the FCC to define "universal services", and exempted broadcasters and cable companies from the reserve requirement. This did not thrill NACB nor its coalition partners, and unfortunately for the bill's remaining supporters, it didn't please the powers in the telecommunications industry either.

Sources: NACB Reporters, FCC publications.

CONFERENCES + EVENTS

november

- 10-13 National Conference of College Broadcasters and Student Electronic Media Exhibition Providence, RI.
7th annual gathering of students, faculty, staff & industry professionals. 401-863-2225

'95: january

- 4-5 Society of Cable Television Engineers (SCTE) Annual Conference Orlando, FL .212-363-6888
16 National Academy Cable Programming (NACP) 16th Annual Cable Ace Awards L.A., CA. 202-775-3611
22-23 Association of Independent Television Stations Inc. (INTV) Convention Las Vegas, NV. 202-887-1970

february

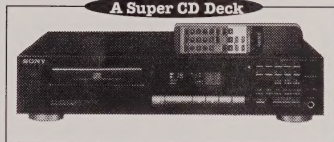
- 11-14 National Religious Broadcasters (NRB) 52nd Convention and Exposition Nashville, TN. 703-330-7000
24-27 National Federation of Community Broadcasters (NFCB) Annual Meeting Albuquerque, NM. 202-393-2355

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(the correct answer is D)

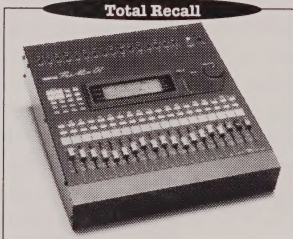
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NACB news

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Briar Cliff College

Channel 29
California U. of Pennsylvania

CNTV-30
Carson-Newman

COC Vision
College of Charleston

TV-2
Kent State U.

WOCC TV-3
Otterbein College

RMC-TV10
Robert Morris College

WRED-TV
St. John's U. (NY)

C6TV
St. John's U. (MN)

STV
U. of North Carolina

CTV
Colorado State U.

Channel 78
Cuyamaca Community College

Staff changes

Gordon Kent has left the position of Communications Director after nearly two years. His major projects included the new Station Handbook, the NACB Corporate Video, The Interep Radio Store, and NACB on-line services. We'll miss you, Bubbles.

Kristine Hendrickson has begun her training as the incoming Association Director.

Executive Board openings

If you are interested in student radio and/or television beyond your station, consider participating in national issues and activities as a member of the NACB Executive Board. Your input will help shape NACB, and the future of student electronic media. Students must be graduating no earlier than December 1995. Elections will take place at the National '94. Contact NACB for forms or more info.

Curriculum survey

NACB's Faculty/Staff Advisory Board will be undertaking a curriculum survey this fall, with results to be included in a future CB. Faculty or staff interested in this, or other projects relating to their work and/or teaching should contact NACB.

College Radio Cooperative

The National College Radio Sponsorship Cooperative is run by NACB and The Interep Radio Store, the nation's largest radio rep firm. The program provides student stations with underwriting/promotion buys placed by national sponsors. Call the National Office if you are interested, but unsure of your status.

Desperately seeking librarian

NACB is looking for an intern in library science or a related field to help facilitate the reorganization of NACB's archives.

N A C B INTERNSHIPS

NACB's Mass Media Internship Program allows interns to take advantage of a transitional experience between college classes and professional media. NACB offers a hands-on approach to interning by assigning tasks requiring independent work and by placing the intern in a creative team environment working on member services which include a trade publication, a satellite programming distribution network, student electronic media conferences and an awards program for student producers.

Categories

Member Services Assistants to facilitate continuity of member services, Programming Assistants to support the national distribution of student productions, Publications Assistants to work on production of in-house publications, Corporate Relations Assistants to generate & maintain corporate support, and Executive Assistants to facilitate activities of the Organization.

Requirements

Some experience in college radio and/or TV station operations is strongly preferred. Computer literacy (Macintosh environment), in particular database management, will be considered a definite asset.

- Applications should include a resume, cover letter and appropriate written materials.
- NACB Internships require a minimum of 10 hours per week.

Deadlines

Applications are accepted on an ongoing basis at: NACB Internships, 71 George St., Providence, RI 02912-1824.

Questions

Mark Macleod at 401/863-2225.

**NACB IS AN EQUAL
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JOIN THE STUDENT ELECTRONIC MEDIA PEER/MENTOR GROUP

Share your success • Donate your expertise

If you are willing to answer questions and exchange ideas on fundraising and grant writing, programming, promotions and PR, volunteers, technical challenges and other topics posed to you by others in the student electronic media field, let us know your area of expertise and the communication method you prefer.

CONTACT: JOANN FORGIT AT NACB (401) 863-2225 (2221 FAX)

the NACB National

Topic Track: Electronic Journalism

Student News:
Identifying Challenges
Student News: Finding Solutions
Student Sports:
Identifying Challenges
Student Sports: Finding Solutions
College & Resources
Tips & Tricks for Interviewing
Media & Politics
Content & Ethics in News
Importing World News Coverage
Cultural Influence on News
Media Saturation

Topic Track: Faculty

Faculty Meet & Greet
Tenure Issues
Curricula
Student Station Advisors

Topic Track: It's the Music Biz

Music Directors: Meet & Greet
DJ rap
Religious Broadcasters Meeting
Country Programmers Meeting
Music Licensing: Radio
Music Licensing: TV
Music Trades
Working with Your Video Rep.
Working with Your Record Rep.
The Music Meeting
Logos & Resources

Topic Track: Management

Women in Media Meeting
Surveying Your Audience
Surveying Your Audience:
Focus groups
Power Communication
High School & 3 year submit
Manager's Meeting: TV
The First Amendment,
FCC & Media
Manager's Meeting: Radio
Radio GMs:
Identifying Challenges
Starting a Student Radio Station
From cc to broadcast
TV GMs: Identifying Challenges
Starting a Student TV Station
Outlets for Student TV

The NACB National is a source of excellence for NACB, its members and its staff. As with any major project, it requires a great deal of work, and tremendous dedication.

The first NACB National was held in 1988 at Brown University. The founding directors, some still students themselves, handled everything from conference sessions and promotions, to room reservations for the attendees. All this was done while trying to build the association.

In 1991, the National moved to the Omni Biltmore Hotel. The number of sessions was increased, and a day was added to the event.

We at NACB feel that a true test of excellence is improvement in the face of new challenges.

Now, in its seventh year, the NACB National has moved again, to the Rhode Island Convention Center. It was a move made after a great deal of discussion and planning.

The new home for the National is larger, and more conducive to learning. It is also more accessible. Because the National truly revolves around the students, faculty and professionals in the sessions, and the outcomes of those discussions, we felt that a move to the Convention Center would provide the necessary ingredients for a successful venture.

Covering new developments and technologies in media, informing attendees on a variety of programming, production and management issues, and networking students, faculty and professionals all come together at the NACB National.

With almost 100 sessions to choose from, over 150 professionals to talk to, and over 600 registered faculty and students, the 7th Annual National is shaping up to be our biggest event ever.

Topic Track: NACB

Regional Involvement with NACB
U Network Affiliate Info
The College Radio Exchange
NACB E-Board

Topic Track: Promotions

Promotions:
Identifying Challenges
Sales: Identifying Challenges
Marketing Sales
Special Event: CD & a concert
NWF and student media
NWF and student media
Getting Press
Niche Marketing
Educating Your Audience
Sample Promotions
Promotions Focus: Amnesty Int'l

Topic Track: Radio Production

WKHU Radio
Theatre Demonstration
Radio Talk Shows
Hub City Radio Presentation
Producing a Better Aircheck
Sports Production
News Production
The Media Kit
Sales Strategies

Topic Track: Sales & Underwriting

TAB presentation on sales
Writing Sales and Promotions
Legalities in Underwriting
Sales Creativity
Local & National Sales

Topic Track: TV Production

Student TV Production:
Identifying Challenges
Student Screenings
Development
Comedy Programming
On Air TV Promos
Documentary Programming
Networks & Networking
Talk Shows

November 1994
10 11 12 13



Providence, RI

testDrive

**Technology frontiers
at the NACB National**

Technology Frontiers is a series of sessions scheduled at the NACB National Conference, focusing on the latest advances in media, including computer, CD-ROM and telecommunication technologies. These sessions will introduce the basic terminology, hardware and software employed by companies worldwide, through discussion and hands-on application.

The Technology Frontiers panels are planned with an emphasis on digital video design: the tools and distribution. Organized by NACB staff together with Philip Palombo, Associate Professor of Communications at Rhode Island College, and U Network Advisory Board member, panels are comprised of professionals representing a segment of the country's leading institutions engaged in new media applications. The objective is to introduce and familiarize the conference participants with new technology in action. Discussion alone cannot effectively demonstrate the impact of the robust nature of the media types we are presenting. NACB conference attendees represent the first generation of college students to have been raised on video games and the personal computer. To merely introduce technology is not enough: we need to share with them our vision of the current state of media arts. As future media practitioners, they will guide the industry with an infusion of their ideas and their perception of the next step.

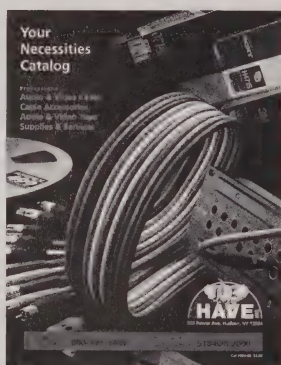
Some of the software applications chosen for presentation are designed for authoring, navigating and transmitting video and audio on the Internet. Programs such as NCSA's Mosaic, MCC ElNet's MacWeb and Cornell University's CU-See Me will be demonstrated. Mosaic and MacWeb are graphical browsers for navigating the World Wide Web. With a browser, the

WWW can easily be explored through HyperText links in an unrestricted fashion. Sampling a portion of a newly released musical CD, visiting a museum, plotting a trip on an interactive map of the world or taking a course with an instructor whose image appears on the desktop, are just a few of the uses that are possible now. Each of these programs point to examples of future multimedia uses on the Internet.

Through a hands-on setting, attendees will experience the strides that are occurring in the communications field. A live video teleconference is scheduled for Friday afternoon with The American Film Institute located in Hollywood, CA. Coordinated through the efforts of Harry Marks, Creative Director for Advanced Technologies, the teleconference will enable participants from the AFI and NACB to join in panel discussions and demonstrate current work.

The afternoon's sessions will wrap up with a round table discussion on future issues: Interactive Cinema; Set-Tops and Beyond; The Promise: Interactive TV; Digital video publication: a new paradigm and the Internet for distribution. During that evening, a live multimedia performance is scheduled at a Providence art center, AS220, which will be linked live with the Electronic Cafe International. Electronic Cafe consists of a number of permanently installed multi-media teleconferencing facilities incorporating real cafes, linked together to create an international "venue" for cultural exchange.

A selected list of organizations involved includes: American Film Institute, Avid Corporation, Abbate Video, Inc., Data Translation, NYU Interactive Telecommunications Program, MIT Media Lab, Rhode Island College, Electronic Cafe International, AS220, Apple Computer, Radius Corporation and Brown University.

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NACB Gopher.

For those of you who don't know, a gopher site is sort of like the bulletin board at your TV or radio station. It's a repository for knowledge.

NACB's gopher site is meant to be a reference point for breaking news like new FCC regulations. In addition, you'll be able to use your computer to browse through answers to the questions most commonly asked of the NACB office staff. This is not only convenient for you, but also to the national organization, reducing the number of repetitive questions the NACB staff answer daily. Plus, if you're interested in larger questions, like how to start a station, the gopher will provide guide material to get you there. Eventually a great deal of reference material, and links to many other media sites will be implemented.

For those of you who are Internet literate and have Internet access just type in: gopher rodent cis.umn.edu 11152. You'll

get a look at what's going on and see what's been added. NACB's also looking for a computer guru or two to begin the process of adding material to this site, and moving on into other on-line communication tools. If you are interested in joining the Student Media on-line (SMoL) Working Group to help build new on-line services for student electronic media (SEM) contact NACB@aol.com.

New Resources

NACB OnLine assists netizens interested in SEM to communicate with each other. Get online to find out more about: AIVF Chat, Electronic Cafe, free stuff from Network, IUMS, MusicLink Musicians Network, and the WNYO gopher.

*Josh Greene, MEDIA FORUM Guide and
NACB Executive Board Member*

If you still haven't checked out **STUDENT MEDIA FORUM**, NACB's Computer Listserv Network, you should! Communication between stations is at an all-time high. It's easy to get instantaneous access to student broadcasting information and get solutions to problems from your peers. Or put in your playlists, describe new shows you've produced that are available for exchange or rebroadcast at other stations, successful promotions other stations could try, a big news story happening in your area that other stations could call you to get recorded audio about, or simply to share ideas.

Subscribing to the computer network is free to any NACB station or individual member. Just get a computer account on your school's system in order to take part in the NACB electronic discussions via the BITNET system. To subscribe, address your e-mail to: **LISTSERV@GWUVM.GWU.EDU**

Your e-mail should include the following one-line command:

Subscribe NACB yourfirstname yourlastname

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

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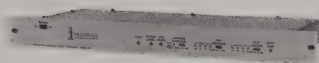
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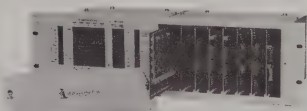
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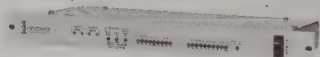
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legal

Q Our underwriting solicitors are trying to sign up businesses for 15-second and 30-second underwriting spots, just as commercial stations sell advertising spots. Is this permissible?

A Not exactly. Although the FCC has not set any specific time limitations for underwriting announcements, a recent FCC ruling clearly indicates that the longer it takes to identify an underwriter and his services, the more the announcement becomes promotional. Underwriting solicitors should not guarantee anyone a specific amount of air-time in exchange for their financial support to the station. As a gener-

al rule, if an underwriting spot takes longer than 15 seconds to announce, it is likely to be too promotional and should be withheld from broadcast until the copy is shortened.

Q One of our student producers wants to use copyrighted music along with his own video footage to create music videos. Can he use the music without prior permission?

A If the student is producing the video solely for class credit and the video will not be shown outside the classroom, the Copyright Act permits such educational uses of copyright material without prior permission. However, if the video will be exhibited on the campus TV or cable station, or anywhere outside the classroom, then permission to use the music must be obtained. What often happens is that a student finds market value for these kinds of class projects long after the class ends. In such instances, although the original intent was for classroom use, once the nature of the "use" extends beyond the classroom, the copyright compliance requirements become more stringent. NOTE: Since the FCC has not ruled specifi-

cally on this topic, NACB has requested a letter ruling on this matter. We will advise you further once the FCC issues an opinion.

Cary Tepper is a communications attorney with the firm of Meyer, Fallier, Weisman & Rosenberg in Washington, D.C.

As NACB's legal counsel, Mr. Tepper will respond in this column to selected questions submitted to him in writing to: NACB Legal Column, 71 George St., Providence, RI 02912-1824. Even questions we cannot print in the column will be answered. If you think 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.

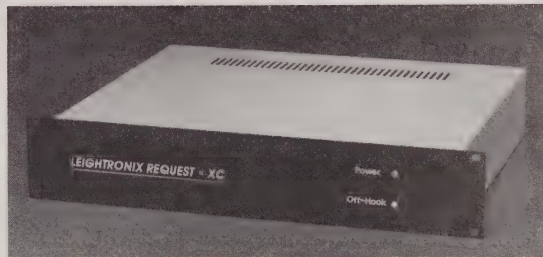
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The pursuit of

Exchanging the theme for this year's NAB National Conference, and a critical element for success in any venture. The exchange of ideas, contacts—and, even more importantly, respect—plays a central role in the pursuit of excellence for the future of electronic media.

Everyone knows that working at a college television or radio station can, without a doubt, be one of the most difficult, time-consuming, and sometimes frustrating jobs in the world. It is also one of the most rewarding; the challenges of college broadcasting are many. Whether you are a station manager, technical adviser, producer or crew person, here are some actions to consider when dealing with each other.

Recognize the goals and motivations of those who work for, and with, you. *Radio's greatest prize* said, "To get what you want, you must help as many other people as you can to get what they want." You may have goals—productions of top-notch programming, high ratings, or award recognition, but you must realize that those are your aspirations. The morning DJ may be carrying a full course load, have two major exams and a job in the school dining hall to contend with after his shift. The news anchor may have an internship, two jobs and a twenty-page paper. The last thing on their minds is how to sell a 7 am sponsorship, or which sound bite should be used in the next station program.

Take the time to understand the concerns and ambitions of those around you. This is with-in the definition of teamwork. Once others realize that you are working in their, and the station's best interest, and not just to achieve your own end, you will have their attention. Motivation is built through motivation.

Share a common vision. The lives and daily activities of all individuals involved with the station are involved in a number of different directions. In addition to those majoring in broadcast related fields, there are individuals who are majoring in aerial work, psychology, chemistry, and religion. The

actions of each individual only add to the challenge of the station. The exchange of ideas, contacts, and respect, however, may become a common vision for the station or program. Once the vision has been established, communicate it amongst and between the staff. This may result in a deepened commitment to the station, and more ardent broadcasters at your door.

Be realistic. College is the time to expose yourself to new ideas and activities. The varying experiences encountered are all part of the learning process. Commitment, however, remains necessary for the success of any station. Adjust your level of expectation. Do not expect any more from others than you would expect from yourself.

Clearly state responsibilities and expectations. If we were able to read the thoughts of those around us, we would immediately and without misinterpretation know exactly what was wanted and expected of us. Unfortunately, in the real world, the opposite is often true. We misunderstand, misjudge, misinterpret, and as a result misbehave. One of the most important lessons I've learned is to assume nothing, and take absolutely nothing for granted.

Network. Networking with other students, professionals and educators can provide insight in staffing alternatives, job opportunities and other solutions which would take years to develop on your own. Conferences such as the NAB National and regional gatherings, or local workshops provide excellent opportunities for exchanging ideas. Other sources include publications (such as *College Broadcasting*) and the Internet system.

To accomplish anything of value is never an easy assignment. Working in a college television or radio environment is certainly a challenge by any standard, but isn't an investment in the future of electronic media worth it?

This article was derived from Working With a College Radio Staff (a for Radio Forum, 12 Sept. 1991), 100 radioWaves is the station manager of WGNB-Chicago, as well as director of broadcasting and assistant professor of speech communication at Olivet Nazarene University.

excellence

PERFORMANCE STANDUPS : Techniques for Success

All aspiring television reporters want to look good, sound good, and make an overall good impression when appearing on camera out in the field. The standup is one of the easiest ways to accomplish a faster, stronger, more impressive effect by trying to get the attention of potential employers. The standup is usually between 10 and 20 seconds long.

That time can easily be a major component in a story, and it allows the reporter to showcase

communication skills and commitment to journalism. In our radio broadcast, we'll directly relate this report to the reporter's own voice and other those literary standups are common ways

YOU SHOULD GET INVOLVED IN YOUR STANDUP — DO SOMETHING MORE THAN JUST STAND IN FRONT OF CITY HALL WITH A MICROPHONE, TALKING STRAIGHT INTO THE CAMERA.

"How do I develop my on air personality?" Every radio announcer and disc jockey wants to come across on the air like the paid professional heard on commercial stations, but with unique personal characteristics. You learn to manipulate the pots, to read the copy, and even improve articulation and voice timbre in speech class. But how do you project personality into your air sound? Unfortunately, there is no magic overnight formula, and no quick fix. This article does offer specific suggestions for practice. However, it is important to remember that announcing is for all intents and purposes, a performing art. One cannot expect to learn a musical instrument, or develop the skills necessary to complete an oil painting overnight. In other words... it takes time.

First, you need to ask yourself some questions:

Do you want to DJ so that you can play your own music? If so, then it is time to GET OUT. In commercial broadcasting you follow a play list, and chances are high that the format will differ from your personal taste. Even if you are fortunate enough to work at a station playing your type of music, you must air some songs you don't care for, at least occasionally. No one shares your fingerprints, or your exact taste in music.

Are you rambling on the air? Running off at the mouth?

Repeating? Repeating?

Tape yourself. Listen to determine if every recording intro is the same, such as "Here is..." and "That was..." or the horrible "And now..." Vary your intros — say it differently each time. "Music by..." "Here comes..." "Sounds of..."

Are you just entertaining your friends? Goofing off to impress someone? A "look maw, no hands..." or "look honey, I'm on the radio!" attitude is not cool. If you broadcast only for your friends, you are cheating (and perhaps losing) your vast listening public. Besides, no-one has enough friends for good ratings.

Your friends already know your personality. So how do you convey that personality to those vast and loyal strangers? Start by talking to one person, not that vast audience. Radio is an intimate medium. Then think to yourself when the microphone is on, "I'm talking to someone that

for the same approach. At the end of the day, the only way to stand out is to be different. The only way to be different is to be yourself. The only way to be yourself is to be honest. The only way to be honest is to be real. The only way to be real is to be you.

There is no magic formula to become a successful radio personality. It takes time, practice, and a lot of hard work. But if you are willing to put in the time and effort, you can become a successful radio personality. The only way to become a successful radio personality is to be yourself. The only way to be yourself is to be honest. The only way to be honest is to be real. The only way to be real is to be you.

The difference between a good radio personality and a bad one is the difference between a person who is willing to put in the time and effort to become a successful radio personality and a person who is not. The only way to become a successful radio personality is to be yourself. The only way to be yourself is to be honest. The only way to be honest is to be real. The only way to be real is to be you.

cont'd on page 20

I don't know." You automatically come across better on the air because everyone tries to make a good impression when meeting someone new. Usually, we smile when meeting someone for the first time. Guess what? Smiling comes across on the radio as well. If you have trouble with this try fantasizing that the man or woman of your dreams is listening. This should definitely make you put your best mouth forward!

continued on page 20

you "on-air" radio personality

Standup Success cont'd from page 19

Building on the reference formula, the **reveal** standup begins with a reference, and then adds another dimension. This may be in the form of a second gesture, or an additional movement to incorporate a second focus within the location environment. Reveal standups work exceptionally well as transitions from one story to another.

A **prop** standup uses the show and tell concept, in which the reporter selects an object that he or she can hold while talking about it. If the story deals with a city council meeting, the reporter might hold the meeting agenda, and refer to it while talking about what the council members hope to accomplish. This involvement is uncomplicated, but once again, it gives the viewer visual cues that help carry the story content.

One of the most effective methods is to use the **demonstration** standup. This type of performance requires the reporter to become more involved from both an audio and visual perspective. The show and tell concept is taken one step further, allowing the reporter to become an active participant. A common example deals

with the administration of tests for drunk driving. In this example, the reporter may take the role of an officer, demonstrating how the test was administered, or participate from the suspects point of view. Demonstration standups can do a great deal to add to a reporter's credibility, because they allow the reporter to both show, and tell the audience how something works. Thus, they are demonstrating not only the process, but reporter knowledge as well.

An **effects** standup requires the use of the station's video effects systems. It also requires a good deal of thought and planning. However, it can be very effective in communicating a complicated idea. For instance, if the intent of the story segment is to magnify and highlight a very small but important component to the story, the reporter could use the chroma-key to get in front of that component and use his or her hands to better explain how it works. Split screen capabilities offer great potential for two-part standups that might deal with two sides of an important issue. Computer graphics and other effects allow for unlimited creativity, with the reporter's imagination being the only requirement.

Finding the kind of standup that works best for a story usually depends on story content and location, but perhaps the most important consideration in any creative standup is the *need for the reporter to feel comfortable*.

The easiest ways to ensure comfort while doing a standup are to:

- Dress appropriately
- Know the subject
- Use the right type of equipment (ex. Lavalier and wireless mics allow greater freedom of movement)
- Teamwork is another key to success (work with the camera crew)

Finally, reporters and news managers alike should understand that creativity carries risk. Reporters Experimenting with new ways to present themselves and their material will discover that some standups work, others do not.

Involvement standups should come off naturally, without appearing contrived or intrusive. The more creative the standup, the more difficult it will be to "perform" it effectively. As in any kind of performance skill, practice and review are key ingredients.

by Greg Luft, Colorado State University

On-Air Personality cont'd from page 19

The next step is to really learn how you sound on the air. Listen to an air check, *in private*. Then ask yourself if that is the way you want to sound. **Brutal honesty pays off.** Record a skilled announcer off the air, but do not play it back. Instead, air-check yourself on the same cassette. Then listen. By comparison do you sound flat, lacking in vibrancy, pizzazz or sparkle?

NEVER try to sound cool by speaking conversationally. You need to come across sounding conversational. Actual conversation is filled with hesitations, wordless sounds, flat statements of a word or two. "Uh-huh. Yep. Mmmm". If you have doubts about this, try secretly recording a casual conversation with a friend or two. Play it back (again, in private). Do you really want to sound that way on air? An experienced broadcaster sounds conversational, but has an air style that differs from face-to-face talk.

Beginners think it is easy to be on the radio, because it sounds easy. It is sup-

posed to sound easy and natural. Who would listen to an announcer that obviously struggles?

Another thing to consider: professional broadcasters generally possess **broad interests and knowledge**. These skills are essential to communicate with a variety of people. The textbook, *Broadcast Communications* (Day, O'Donnell, Hausman and Benoit) describes an announcer as someone who is "well educated and conversant in a variety of fields." If you happen to be one of those people who prefer taking only hands-on broadcast courses, just so you don't have to bother with a "variety of fields", then you're in the wrong field. Communications by definition, deals with everything.

That is probably not what you want to hear. So question your air technique further.

Do you reach for humor with put-downs? The station, the equipment, the institution, other announcers? A cop-out. Any idiot can criticize. Insults may sound funny, but most take no talent at all. You

display in public your lack of imagination, your inability to be positive. Avoid insult humor. Only a few top experts get away with it. Take a lesson from Rodney Dangerfield dumping on yourself is always safe.

Pick up ideas from many sources. No one person (or article) knows exactly what's right for you. Get advice from everywhere. Use suggestions in this article, but cultivate contradictory ideas from other sources.

Ultimately, let your personality complement the music you play, not compete with it. Remember too, it is not what you think of the music, but how you feel it. "This reminds me... how about you? Experience the emotions of the music, and experience these emotions with a larger group of friends out there... your listeners.

Ronald Pesha is an Assistant Professor of Broadcasting at Adirondack Community College, in Queensbury, New York. He is also a member of the NACB Faculty/Staff Advisory Board.

What is your station's most excellent area of operations?

RADIO

WWAS-FM

"I think serving the community, especially through public affairs programming geared to students and through sports programming nobody else provides."

— Tom Speicher

WQAC-FM Alma College

"I think we have a wonderful variety of programming. We expose the community to the national college radio scene, something that is lacking on a lot of small campuses like ours. We're a fairly new station — on for just about one year — and we think we've come a long way in diversifying our programming."

— Nate Pawlicki

WMCO Muskingam College

"I think one of the areas where we excel is remote broadcasting — going on campus in addition to doing events in the community. We constantly use the Marti as part of our news and for special remotes, whether it's Homecoming or College Community Day. Even tonight we have a live news report at the Fire House as part of Fire Prevention Week."

— Jeff Harman

KNHC Nathan Hale High School

"Teaching people who have had zero experience in radio, what the basics are. As students stay, and grow with the station, they gain a firm grip on what the industry is all about. Then they can decide if they want to pursue radio as a career... it's a great springboard."

— John Connor

TELEVISION

GSTV SUNY-Geneseo

"I would say that it's our committed staff. Especially when it comes to pulling together a final product in a one week time period. No one area supersedes another — all rests on the staff."

— Colleen

GSTV Georgia State University

"I would go with 'Inside the Sense', a program we produce here that is syndicated across the southeast. It's the show we've gone the furthest with — (as evidenced by the fact that) states across the southeast want it to pick it up."

— Brent Smith

DUTV Drexel University

"Mainly that we don't discriminate against ideas. (Our station is) Staffed by students, moving to run by the students. Video comes from anywhere in the community and culture of Philadelphia and we have the ability to bring in anyone in or out of the university."

— Keith Pollis

WSNC-TV St. Norbert College

"At the present time, our station best executes complete comprehensive coverage of the sports schedule to a great extent. Especially for a small school like ours. Not just coverage of the games, but also programs with coaches and players. Here, our sports director does an outstanding job."

— Scott Wm. Eastman

Sound Off samples the opinion of College Broadcaster readers on each issue's editorial theme.

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You could pay up to \$695.00 for one of these media dream weeks — but two will be given away at the NACB National Conference! There's no charge to enter... but only attendees of the 1994 NACB National Conference are eligible! Call 401-863-2225 for details or to register.

The Media Workshops

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If you're interested in the TV and film businesses, this is a once-in-a-lifetime experience. You'll meet the leaders at studios such as Paramount, Disney and Columbia. It's a behind-the-scenes look at what leading actors, writers, directors, producers and the rest really do, and how to follow in their footsteps. For more info call 1-800-223-4561.

Drawing will take place at the Conference between the National College Radio and TV Awards ceremonies on Saturday, November 12, 1994. Entrant MUST be present to win. Prizes provided by the non-profit Career Network Foundation and Media Workshops Foundation.

VARTAN GREGORIAN

Amid industry leaders such as Garth Ancier, Eleanor Applewhaite and Walter Cronkite, Dr. Vartan Gregorian stands as the lone educator on NACB's Advisory Board. The sixteenth President of Brown University was a key figure in the creation of NACB, and continues to support the development of the organization as a whole.

Some may wonder what the President of an Ivy League institution would have in common with students involved in electronic media. Consider this: What often is regarded as a title of prestige only, actually involves a tremendous amount of time, energy and commitment. Not only does the President have to woo alumni to reinvest in their alma mater, and appease students who question his commitment to their concerns, he also has to achieve the goal of making his university the best in the nation. Substitute the role of President with that of a station manager, and the analogy is clear.

President Gregorian was born in the Iranian city of Tabriz, and schooled in the United States. He earned both his BA and PhD. in history and humanities from Stanford University. His accomplishments are many. At the University of Pennsylvania, he successfully led a massive reorganization of the institution's various schools. As President of the New York Public Library, he raised an endowment of \$94 million to \$150 million in seven years. He also helped to raise \$172 million in private donations. More importantly, he brought a system "mired in mediocrity back to aesthetic and cultural greatness". Gregorian once said that his life has never been a predictable one. Instead he says, "I always take the challenge, not the secure road."

He credits much of his outlook on life to his maternal grandmother. Her influence was tremendous he told *The New Yorker*. "She had no formal education, but immensely valued it. She lived her life with consummate dignity. She insisted that one must do good without expectation of reward."

A love of books has also had a great impact on Vartan Gregorian's life. In his teens he read the biography of Johann Pestalozzi, a Swiss educational reformer. In an interview with (the) *Brown Alumni Monthly*, Gregorian stated that "it was Pestalozzi's faith that everybody was educatable, including people that have been given up on. He made them hopeful about their future, about their humanity." As an educator himself, (he specializes in Armenian History) Gregorian likens his role to that of a sea captain. The purpose of his job is to "build confidence, tolerance, and understanding." His task is "not to react — but to lead."

As an Advisory Board member, Gregorian eagerly supports what NACB is all about. The exchange of ideas, the facilitation of growth, and the encouragement of attaining high standards. In the pursuit of excellence, Vartan Gregorian serves as an example not only for educators, but for all who assume a leadership position in academic and professional endeavors.

strives for excellence



trends in music:

the jazz infiltration



Originally a scorned art form, if considered to be an art form at all, jazz has succeeded in infiltrating multiple musical genres. It has also emerged as the music of choice for intellectuals, and those who wish to explore new sounds.

In a sense, jazz was an early form of alternative music. African influences, especially rhythms from western Africa, added new dimensions to the music of the time — dimensions that were not always accepted by the status quo. Jelly Roll Morton is said to have been the first to use the term "jazz", in order to describe the piano music he played in brothels and dance halls in 1902. Despite the many directions jazz has taken, including the incorporation of 12-bar blues, it is a musical genre that has been long lasting, and remains ever-evolving.

Currently, elements of a jazz infiltration may be found in such musical arenas as hip hop, and the sounds of alternative groups like Sonic Youth. Several new releases from a variety of record labels reflect both the influence of jazz, and a continued enthusiasm for jazz in various forms.

The "Jazz Masters" series from da music provides an excellent sampling of traditional jazz, with artists ranging from Duke Ellington to Thelonious Monk. Volumes One and Two each include five CD's, covering a range of classic recordings from the 1960's and '70's. Further volumes expand the horizon by offering a wider overview of jazz artists. The series is an excellent exhibition of the traditional characteristics of jazz. These include syncopated rhythms, soloist improvisation, and uses of pitch that vary from the usual West European tonal tradition.

A jazz influence may also be included in an embracement of Latin Rhythms. One modern example of such an embracement is found in The Horsies (Sector 2 Records), who incorporate strong African influences and salsa rhythms into their music. Their release, "Trouble down South" is carefree, silly, and upbeat. The showy songs provide a sound alternative, by featuring the accordion and clarinet among the more traditional rock instruments. Social Commentary rears its head amid the playful atmosphere through a musical tribute to Noam Chomsky. The tribute is bolstered by odd, but endearing salsa rhythms.

One of the most intriguing results of the influence of jazz may be heard in experiments with dissonance. Charlie Parker juxtaposed notes that people were not used to hearing simultaneously, thereby opening the way for unique new musical intervals. Such intervals, in combination with Sun Ra's space alien musical wanderings, are evident on "Experimental Jet Set, Trash and No Star" (David Geffen Company). This offering from Sonic Youth features musical relations that nature never intended. In fact, it is extremely obstreperous. The free form, hallucinatory improvisations broaden the definition of music itself — Sun Ra would be pleased!

Clearly, this is only a mere glimpse of the vast network of musical genres that draw from jazz. Such a scan briefly indicates the variety and richness of the jazz infiltration into eclectic musical styles, and the infinite possibilities for new musical forms. The debt we owe to early jazz musicians should be quite evident. Their legacy of truly ingenious creations continues its impact on new music today.

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cmj needs to stick to the music side of college radio

In the fall 1994 issue, *College Broadcaster* looked at how New Music Seminar was covering college radio in its panels. We were quite disappointed with what we saw. Now that NMS has allegedly filed for bankruptcy, the onus is on the other major new music convention, CMJ Music Marathon, to pick up the slack.

The College Day panels at CMJ have, in recent years, been lackluster. They have attempted to cover many substantive station operations issues such as promotions, fundraising, and writing a constitution. The discussions, however, typically degenerated into music-oriented platitudes. This year, CMJ generally stuck to music-oriented topics, but it couldn't stay away from trying to delve into station topics with the session "Up and Running: Station Maintenance From Infancy to Independence."

Although the topic of training a new DJ staff is covered with greater depth in the NACB Station Handbook, the session did bring up some points worth repeating.

WRFL-FM/U. of Kentucky's Sami Ebrehem said it's vital to have a training director who can coordinate the recruitment process. Mark Murdock added that at WUTK/U. Tennessee-Knoxville, they use a training video to help jox get ready for air.

The main debate in the session was over what kind of on-air sound is appropriate for college radio. Murdock said that most WUTK staff "have a good monotone", which he likes. He added however, that his production guy, who voices most promos and IDs, sounds like a slick, pro DJ. Matt Barber, Program Director at WICB/Ithaca College, said that his station shoots for a

more uniform sound, not wanting a "Guy Smiley" followed by a stuttering punk. He wisely admitted that this might not be right for other stations, saying each station needs to decide for itself.

With respect to panels outside of College Day, some of which were quite interesting, sessions like this one contribute to a feeling of disappointment for CMJ as a learning experience beyond music.

CMJ operates as an enterprise based on collecting and providing information about the college music scene. So far, its attempts to move into other areas of college radio operations have been shallow... but the music performances they offer are always great.

Glenn Gutmacher is the past Executive Director of NACB.

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THE PURSUIT OF EXCELLENCE:

The pursuit of excellence is never without challenge. As with any industry, the obstacles placed before individuals involved in electronic media, mirror those faced by members of society as a whole. Obstacles such as low finances, over-worked and understaffed offices, and a need for general time management are well represented, and well understood. But there are those darker issues as well. What about racial, religious, or sexual discrimination? What about internal politics and censorship? What about dignity, ethics, and principles? What about fairness? As members of an intellectual community, we prefer to think that we are well informed, well behaved, and well prepared to handle such obstacles as they arise. As voices of a new era, we prefer to think that we are not a part of these discriminative forces. Yes, we are future leaders... but we are not immune.

College broadcasting has come a long way in dealing with a majority of these issues. But there is plenty of evidence to suggest that we still have a long way to go. We would like to hear your stories.

by Kristine Hendrickson,

NACB Incoming Association Director

How Far Have We Come? How Far Must We Go?

Women in college broadcasting

In recent years, sexual discrimination and harassment have become increasingly less tolerated. However, this does not mean that such actions are extinct. Since the Anita Hill and Tailhook scandals, the attention paid by both the media and those involved in its operations, to issues of gender-related discrimination appears to be declining. What does this mean to college broadcasting? Simply this: women involved in college broadcasting are not in the clear. In fact, in many cases, the stones required to shatter the glass ceiling are too heavy to throw.

College broadcasting and the world of academia provide an atmosphere which is quite different from the industry level itself. Not only do women have to deal with mythical stereotypes and images, but also with educational pressures, institutional hierarchies, and station morale.

When the pursuit of excellence collides with the glass ceiling

In most areas of society today, sexual discrimination and harassment are simply not tolerated. However, in some college stations, discrimination and harassment are rampant. Women in college broadcasting are frequently coming up against a glass ceiling, and in many cases, any action that could be taken would end up being more harmful than beneficial.

Appallingly, comments such as "Stay in front of the camera where you belong", "Chicks don't belong in the control room", and "If you want to help recruit new members, wear something tight and low cut" are not uncommon. I have heard of several situations where female station members have been excluded from productions because "it's a serious production, and we need 'real' members to help." Last week I asked to be taught how to use the new editor. I was told that I would not be "able to understand it" because it was "a man's job".

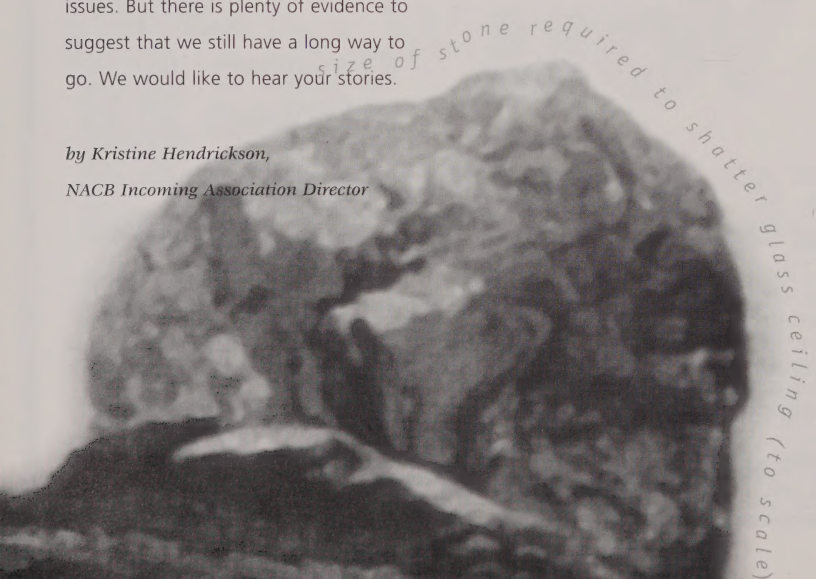
It is extremely frustrating to realize that no matter how hard you work, and how much you contribute to a station, you will not be taken seriously. It is also frustrating to realize that if these issues are brought up with the university as sexual discrimination or harassment, the station as a whole will suffer, not the minority of individuals who are culpable.

It is each station member's duty to try to make their station the best it can be. If members keep in mind that everyone can, and should be allowed to contribute, we will be one step closer to our goal of broadcasting excellence.

by Sonny Dean

Ms. Dean invites you to share comments and/or opinions at:

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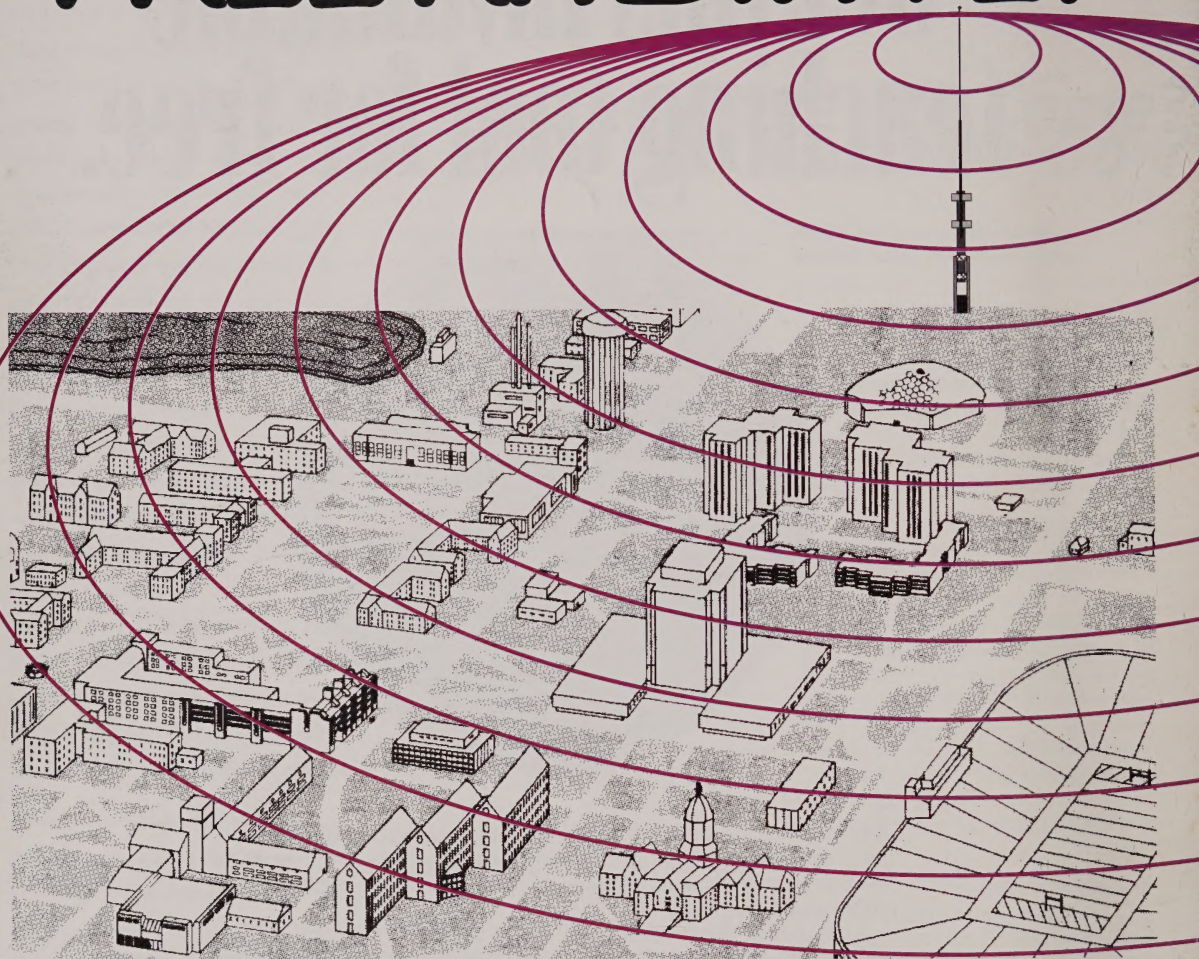
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