

# COLLEGE BROADCASTER

INSIDE



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# COLLEGE BROADCASTER

*the magazine of opinion and record for student electronic media*

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**REGISTRATION RATES:** Registration rates are \$80/person (member) and \$95/person (non-member) until October 24, 1996. Rates after October 24 are \$90/person (member) and \$105/person (non-member). These rates cover all events for all four days including the NACB Awards Dinner, and Food For Thought brunch.

**THREE WAYS TO REGISTER OR OBTAIN MORE INFORMATION:** Call NACB at 401-863-2225, Fax NACB at 401-863-2221, or email: [NACB@BROWN.EDU](mailto:NACB@BROWN.EDU)

**NOVEMBER 7 - 10, 1996 AT THE RHODE ISLAND CONVENTION CENTER IN PROVIDENCE, RI.**



# letters

## Regional congrats!

Congratulations go out to the staff at MSU for hosting such a wonderful conference! Those of us here at USF brought back a lot of new ideas and new acquaintances. The trip was wonderful (except for the long drive — 24 hours round trip)! Thanks to Steve Ellis and the crew at WMSV for hosting such a fine conference.

*Gil Gredinger, Secretary  
Student Broadcasting Assoc.  
Tampa, Florida*

Let me add my name to the list of those congratulating Pat Miller, Deb Lesser, the entire WZND staff, and everyone who made the Midwest Regional a success. I have already heard many fine comments, and you are all to be congratulated for your outstanding efforts. I have no doubt many attendees found the information presented very useful for their future careers. Well done!

*Jim McCluskey, Sequence Coordinator  
Dept. Radio & TV  
U of Oklahoma*

Three cheers from University of Tennessee at Martin to Mississippi State University for a great conference!!! My students who attended have been going around telling all of their peers how much they blew it by not going. In fact, the conference was discussed on one of our Sunday night talk shows. This was the first time UTM attended a NACB conference of any kind, but it surely won't be our last. Thanks again to Steve Ellis and his gang for a job well done.

*Carla Gesell, General Manager  
WUTM, University of Tennessee at Martin*

## 1997 Awards suggestions

May I suggest, for next year's competition, that you add the categories of "General Station Manual," "Executive Staff Manual," "Printed Promotional Matter" (stickers, alumni newsletter, etc.), and "On-Air Promotions?" I feel that the entire staff of our station would be more involved in the

NACB competitions if the categories were expanded beyond Public Affairs, News and Sports. Thank you.

*Bonnie Gillespie, Graduate Advisor  
WUOG, The University of Georgia*

Thank you for the opportunity of this competition. I hope that future NACB competitions could accommodate longer formats in the promotional category. Our students in Advanced Video Production recently completed two ten-minute programs that would be appropriate in this category. Thank you for your attention to this matter.

*Prof. Jeffrey M. Gibson, Acting Head  
Department of Radio, Television, and Film  
Northeast Louisiana University*

As mentioned in discussion, I feel that an experimental/creative production category should be re-installed to include shows that might not fall into the normal TV show format. Even a show such as Cyberia, once an

NACB winner, no longer has a place in this year's awards categories. With so much being done with computer animation and digital imagery the NACB should try to support the experimental/new technologies as they are starting to find their way onto the networks, or at least PBS. We also create commercials for local retailers to air on our channel but there may not be enough entries to warrant a category, but worth mentioning... Thanks for all of your help.  
*Martin Harris, Station Mgr. '95-'96  
KVR-TV, ch9/TSTV, U of Texas at Austin*

**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 DISC of the editor

The Fall has always been one of my favorite seasons, especially as a native of New England. The hot and humid dog-days of August yield to the crisp Autumn evenings of September and October. With the turning of the leaves, a flourish of bright and vibrant hues emblazons campuses in the Northeast. Fall truly signifies a changing of the guard — in nature and at student media outlets nationwide. The new academic year brings station management turnovers, new life from freshmen volunteers and a host of opportunities for student stations to turn over a new leaf and don a rainbow of colors.

The Back to School Issue of *College Broadcaster* is designed to help you try out various shades of innovations and improvements at your own station or department. Kick-start the semester with fresh programming ideas, the latest technological advancements, legal advice, and award-winning programming and production tips. Between the covers of these eco-friendly pages you'll find insight and advice on comedy writing from Nicholas DeNinno, talk show prep advice from Josh Horowitz and Web updates for your station and the new academic year.

The words of wisdom, commiseration, and innovation in this issue can assist and improve operations at your station and, hopefully, can help start your best year ever. We look forward to hearing your trials and tribulations over the course of the year and encourage you to share your experiences at the National Conference in November.

*Kelley Cunningham*



## station news

### WGLS-FM

Rowan College's campus station, WGLS-FM suffered a tragedy this summer when their Public Affairs Director, Cindy Nannay was killed. The victim of an abusive relationship, Nannay was in a counseling program for domestic violence when her ex-boyfriend shot her outside the station. Friends at the college and station have set up a scholarship in her memory. Donations may be sent to: Cindy A. Nannay Scholarship Fund, Rowan College Foundation, 201 Molecka Hill Rd., Glasborough, NJ 08028. On behalf of our entire membership, NACB sends WGLS and the Nannay family our deepest sympathy and support during this time of sorrow.

### WESS rocks round the clock

East Strousberg University's WESS-FM began broadcasting 24 hours a day on Tuesday, September 17th. Over the summer the station built a satellite downlink which was made possible by raising over \$12,000. When the station's DJs are not on the air, WESS will be broadcasting the BBC World Service which encompasses world news, interviews, sports, documentaries and cultural programming. Rob McKenzie, WESS's Advisor and Associate Professor of Communication Studies describes the programming as "a perfect fit for WESS's diversified program format." WESS broadcasts at 100 watts with a signal radius of 30-50 miles depending upon the terrain.

### Court upholds Fordham University's radio tower completion

After a costly two-year battle, the Manhattan State Supreme Court ruled that Fordham U's WFUV-FM has the right to build a radio tower on its Rose Hill campus and found that the construction is an "as of right" part of the university's educational mission. Fordham President Joseph A. O'Hare, S.J. commented, "All the appropriate New York City agencies have heard the arguments, reviewed the facts, and upheld Fordham's

right to build this tower and continue operating WFUV-FM as an integral part of the University and an important contribution to the people of New York." Reflecting on the whole process, O'Hare added, "Now is

the time to end the long confrontation between two great institutions. Both parties have much more critical challenges and demands upon their limited resources than is warranted by continuing this dispute."

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## industry news

### **CBS launches cable network**

March 31, 1997 is the scheduled launch date for the new CBS cable network. Eye on People offers a programming strategy designed to fully utilize the resources of CBS News, CBS Sports and other company outlets. The new network "will focus on the entire range of individual human experience — people caught up in the events that have shaped our lives." Discovery Communications Inc. will produce an undisclosed amount of programming for Eye on People, which has already been likened to A&E's proposed Biography Channel.

### **What's on CNN?**

Cable News Network is launching a "Guest Notification Service" that will alert viewers when a guest or topic they are interested in will appear on any CNN program. Based on a profile that viewers must fill out, CNN will notify viewers by phone, fax, pager, or email when the guest or topic they checked off will be on the air. Participants can pick from a list of 459 topics, in addition to naming specific guests whose CNN appearances they want to be informed about.

To enroll in the Guest Notification Service, viewers must pay a fee ranging from \$3 to \$10 a month, based on the number of notifications requested. A \$5 annual subscription fee and all monthly charges will be billed to the viewer's home phone bill.

### **SPIN gets rolling**

The Spin Radio Network, a collaboration of Westwood One Radio Networks and Spin Magazine has signed 38 stations to take its slate of rock-oriented programming. The partnership was formed last year. Early offerings of the network include the Spin Fax

daily prep service; short interview segments known as Spin Bites; 90-minute music and interview Spin Sessions and Spin Exclusives, featuring rare and live recordings.

### **Real Audio Plus debuts**

Progressive Networks recently released Player Plus, an enhanced version of its Player product that offers simple radio-tuning features, including preset and scan buttons. Player Plus can be purchased online ([www.realaudio.com](http://www.realaudio.com)) for \$29.99 and also will be on sale in retail outlets next month. Users can listen to audio off-line by saving audio content to their PC. Users' preferences can be plugged into Progressive Networks' Timecast Web site, which then selects prerecorded audio programs. Copies of Netscape Navigator 2.0 and Internet Explorer 3.0 are included, along with one free month of unlimited connection time.

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Industry News is compiled from Multichannel News and Broadcasting & Cable Magazine.

## CONFERENCES + EVENTS

### **september**

- 12-16 1996 International Broadcasting Convention (IBC), Amsterdam, 44.71.240.3839
- 16-17 Corporation for Public Broadcasting Annual Meeting (CPB), Washington, DC 202.879.9600
- 19-21 SPJ National Convention, Washington, DC. 317.653.3333

### **october**

- 5-8 Association of National Advertisers, Inc. (ANA), Amelia Island, FL 212.697.5950
- 9-12 1996 RTNDA/NAB Radio Show & World Media Expo, Los Angeles, CA. 202.659.6510
- 17-20 International Association of Student TV and Radio (IASTAR)  
Copenhagen, Denmark 011.45.452.55545
- 26-28 Canadian Association of Broadcasters Annual Convention (CAB)  
Edmonton, AB Canada 613.233.4035
- Oct. 28-Nov. 8 Museum of Television & Radio (MT&R) Second Annual Radio Festival  
New York, NY. 212.621.6685

### **november**

- 7-10 NACB 9th Annual National Conference Providence, RI 401. 863.2225



## NACB news

### Forgit takes on new challenges

After nearly five years of dedicated service, JoAnn Forgit has left NACB to explore a writing career. JoAnn joined the NACB family in 1991, fresh from USC, as NACB's Association Director. Under her direction, NACB's membership grew and the National and regional conferences were re-invigorated with new sessions, speakers and events. JoAnn's achievements continued in 1995 when she assumed the Publications & Sales Director/CFO position. Indeed, her contri-

butions to NACB will continue long past her tenure and it is with many fond memories that we bid her a sad good-bye. On behalf of our entire staff and membership, we wish JoAnn every success in her future endeavors and hope to see her again at the 1996 National Conference.

### U Network goes Ground

The Fall marks the start of classes and a new season of U Network programming. U Network is the national, student-produced, TV programming network operated by NACB and carried by station affiliates. 1996-97 U-Affiliates will notice an improved and expanded line-up to include a greater variety of programs from a larger pool of submissions. In addition, weekly U Network feeds will also be available by Ground Service for those TV outlets which do not have access to C-Band downlink. Ground affiliates enjoy weekly programs delivered to their station via UPS Ground Service. To find out more about the Fall schedule, to submit programming and/or to become an

affiliate, contact Kelley Cunningham at 401.863.2225.

### See you in November!

November 7-10, 1996 brings the 9th Annual NACB National Conference of Student Electronic Media back to the Rhode Island Convention Center in Providence. Nearly 100 sessions covering emerging technology, station operations and career opportunities will take place coupled with the 2nd Annual Awards Dinner and 6th Annual Student Radio & TV Programming Awards Ceremony. Register early and take advantage of discounted rates. In addition, discounted travel can be arranged via Amtrack and Travel Concepts. Check the conference poster mailed to your station with this issue. For more information, see the ad on page 2 and/or contact Kristine Hendrickson at 401.863.2225. The National is one of NACB's most celebrated events and the best opportunity for member stations to meet, gain valuable advice to improve operations, and network with professionals... we hope to see you there!

# You used to need a satellite dish to get great student-produced programming.



## Now all you need is a mailbox.

U Network is the student-produced, satellite TV programming network operated by the National Association of College Broadcasters (NACB). U Network offers a variety of the most creative, cutting-edge campus productions. If you want to diversify and supplement your programming schedule, U Network Ground literally delivers genres such as animation, drama, comedy, news, music videos, and even short student films. Once available only to stations with a C-Band satellite dish, U Network is now being offered to every student TV outlet via ground service provided by NACB and COARC Video. Feeds are delivered by UPS to station affiliates and incorporated into their program schedule. Become an affiliate and be a part of the fastest growing network of student TV outlets. Call Kelley Cunningham at 401.863.2225 for affiliate info, or e-mail [nacbaol.com](mailto:nacbaol.com).

The Best Student TV  
Programming.

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# awards finalists ANNOUNCED

## 1996 NACB STUDENT TV PROGRAMMING AWARDS FINALISTS

Total Entries: 304

### comedy

**CCM Channel 3** DEPAUW UNIVERSITY "Jelly Donut"  
**KVR9** UNIVERSITY OF TEXAS AT AUSTIN "Vicious Cyclone II, Episode II"  
**MSU Telecasters** MICHIGAN STATE UNIVERSITY "The Show, Episode #21"  
**EIV** EMERSON COLLEGE "Daly Cry's Garage"  
**GSTV** SUNY GENESEO "Nocturnal Transmissions"

### documentary

**KVR9** UNIVERSITY OF TEXAS AT AUSTIN "Quiet Pictures: The Photojournalism of Margaret Thomas"  
**Channel 42** DUTCHESS COMMUNITY COLLEGE "Learning in Progress: No Place Called Home"  
**Channel 42** DUTCHESS COMMUNITY COLLEGE "Learning in Progress: Unsung Heroes"  
**EIV** EMERSON COLLEGE "The Making of the Magic—'95 EVVY's"  
**NUTV** NORWICH UNIVERSITY "Boston Hockey"

### drama/narrative

**ICTV** ITHACA COLLEGE "Semesters Vol. IV; Episode II"  
**WNYF-TV** SUNY FREDONIA "Credit Hours Vol. III; Episode 4"  
**EIV** EMERSON COLLEGE "In a Land Far Away"  
**EIV** EMERSON COLLEGE "This is Not a Sales Call"  
**Cable 13** DUKE UNIVERSITY "Ivy Tower Episode #4—Hard Times"

### music video program

**KVR9** UNIVERSITY OF TEXAS AT AUSTIN "See, Episode #18"  
**FVSC** FORT VALLEY STATE COLLEGE "Gospel Connections"  
**FVSC** FORT VALLEY STATE COLLEGE "The Beat"  
**FVSC** FORT VALLEY STATE COLLEGE "Phat Jamz"  
**Television Center** MISSISSIPPI STATE UNIVERSITY "Alternative Vision"

### newscast

**ICTV** ITHACA COLLEGE "The News Tonight"  
**OUTV** UNIVERSITY OF OKLAHOMA "Norman News"  
**Channel 14/K14HY-TV** UNIVERSITY OF KANSAS "Channel 14 News Update"  
**CTV** COLORADO STATE UNIVERSITY "CTV News 4/26/96"  
**CUTV** CALIFORNIA UNIVERSITY OF PENNSYLVANIA "CUTV Newscenter This Week 1"

### news/sports report

**Studio One** UNIVERSITY OF NORTH DAKOTA "Classic Cars"  
**Studio One** UNIVERSITY OF NORTH DAKOTA "Camera"  
**NYU-TV** NEW YORK UNIVERSITY "Internet Package #1"  
**NUTV** NORWICH UNIVERSITY "Norwich Today: Firefighters"  
**NUTV** NORWICH UNIVERSITY "Norwich Today: Special Olympics"

### play-by-play

**TV-5** UNIVERSITY OF WISCONSIN-PLATTEVILLE "Pioneer Sports TV"  
**ICTV** ITHACA COLLEGE "Cornell Big Red Basketball"  
**RMC-TV** ROBERT MORRIS COLLEGE "RMC Basketball"  
**RMC-TV** ROBERT MORRIS COLLEGE "RMC Football"  
**RMC-TV** ROBERT MORRIS COLLEGE "Fight Night VI"

### promo/psa

**KMAC** MCALLEN HIGH SCHOOL "Dealing With Doubts"  
**RMC-TV** ROBERT MORRIS COLLEGE "Traveler's Aid Society: Rugby Tournament PSA's"  
**NYU-TV** NEW YORK UNIVERSITY "NYU-TV News Promo"  
**WMJF-LP** TOWSON STATE "Beans Promo", Michael Cunningham  
**SMU-TV** SOUTHERN METHODIST UNIVERSITY "Protect Yourself"

### talk/magazine program

**Studio One** UNIVERSITY OF NORTH DAKOTA "Studio One, Show #148"  
**KVR9** UNIVERSITY OF TEXAS AT AUSTIN "Cyberia #17"  
**WDMC-TV** ROOSEVELT HIGH SCHOOL "Timeline"  
**UATV** UNIVERSITY OF ARKANSAS "On the Hill (April)"  
**NUTV** NORWICH UNIVERSITY "Norwich Today: Woodstock, VT"

## 1996 NACB STUDENT RADIO AWARDS FINALISTS

Total Entries: 380

### creative production

**WSFX** LUZERNE COUNTY COMMUNITY COLLEGE "WSFX Holiday Show"  
**WGLS-FM** ROWAN COLLEGE OF NEW JERSEY "Early Bird Special"  
**WGLS-FM** ROWAN COLLEGE OF NEW JERSEY "It Was Actually Mrs. Insana's Driveway"  
**WGLS-FM** ROWAN COLLEGE OF NEW JERSEY "Rowan '95—The Profs Return to Glory"  
**WSFX** LUZERNE COUNTY COMMUNITY COLLEGE "OSPN Olympic Show"

### dj aircheck

**KTCC** COLBY COMMUNITY COLLEGE "Hawkeye Phillips," Phil Brucker  
**KKSM-AM** PALOMAR COLLEGE "Tony Brittan Aircheck," Tony Brittan  
**WVUA** UNIVERSITY OF ALABAMA "Lee & Wolfe," Lee Overstreet  
**WMSV** MISSISSIPPI STATE UNIVERSITY "Cleopatra"  
**WWSF-FM** UNIVERSITY OF WISCONSIN-STEVENS POINT "The Greener Side," Lenny Green

### documentary/narrative

**WGLS-FM** ROWAN COLLEGE OF NEW JERSEY "Generation X—Exceptional or Experimental"  
**WONC** NORTH CENTRAL COLLEGE "Alcohol Abuse"  
**WMUL** MARSHALL UNIVERSITY "Soldier by Chance: The Life and Times of Albert Gallatin Jenkins of Greenbottom, WV"  
**WMUL** MARSHALL UNIVERSITY "Oklahoma: We Remember"  
**KALX** UNIVERSITY OF CALIFORNIA-BERKELEY "Affirmative Action"

### news/sports report

**WBKE** MANCHESTER COLLEGE "Manchester's Mike Emrick"  
**WONC** NORTH CENTRAL COLLEGE "Baseball Strike"  
**WMSV** MISSISSIPPI STATE UNIVERSITY "Caught in the Middle: 4 County vs. TVA"  
**WMSV** MISSISSIPPI STATE UNIVERSITY "Is Your Homework Really Worth It?"  
**WWSF-FM** UNIVERSITY OF WISCONSIN-STEVENS POINT "Jacksonville Jaguars Summer Training Camp Update"

### play-by-play

**WBKE** MANCHESTER COLLEGE "MC vs. Anderson"  
**WMUL** MARSHALL UNIVERSITY "Marshall U. vs. U. of Montana"  
**WRBB** NORTHEASTERN UNIVERSITY "Boston College at Northeastern, Hockey East"  
**KJHK-FM** UNIVERSITY OF KANSAS "KU vs. UCLA, Men's Basketball"  
**KJHK-FM** UNIVERSITY OF KANSAS "KU vs. East Tenn., Women's Basketball"

### talk/magazine program

**WNYU-FM** NEW YORK UNIVERSITY "Number One Show"  
**WUOG** UNIVERSITY OF GEORGIA "Athens AM"  
**WEOS** HOBART & WILLIAM SMITH COLLEGES "To the Point"  
**WJPZ** SYRACUSE UNIVERSITY "Focus"  
**WRHU-FM** HOFSTRA UNIVERSITY "Hofstra's Morning Wake Up Call"

### promo/psa

**WGLS-FM** ROWAN COLLEGE OF NEW JERSEY "You Never Call Your Mother"  
**WMUL** MARSHALL UNIVERSITY "WMUL-FM's Newscenter 88—Media Self Promotion"  
**KJHK** UNIVERSITY OF KANSAS "KJHK on the Internet"  
**KDLX** NORTHWEST MISSOURI STATE UNIVERSITY "Blockparty Weekend Promo"  
**KULV** UNIVERSITY OF LA VERNE "Party's Over"

### community service/marketing campaign

**VIC** ROY H. PARK SCHOOL OF COMMUNICATIONS "50 Hour Marathon"  
**WBZC** BURLINGTON COUNTY COLLEGE "Community Service"  
**KRUI** UNIVERSITY OF IOWA "Radiothon"  
**WMUL** MARSHALL UNIVERSITY "The Journey Through the Tourney"  
**KWTS** WEST TEXAS A&M UNIVERSITY "KWTS, The One 91.1"

### faculty/staff recognition

**WBZC** BURLINGTON COUNTY COLLEGE "Drew Jacobs"  
**WEOS** HOBART & WILLIAM SMITH COLLEGES "Michael Black"  
**WMWA** GLENBROOK SOUTH HIGH SCHOOL "Dell Kennedy"  
**WMUL** MARSHALL UNIVERSITY "Dr. Charles G. 'Chuck' Bailey"  
**WBSU** SUNY BROCKPORT "Warren 'Koz' Kozireski"

### station of the year

**WGLS-FM** ROWAN COLLEGE OF NEW JERSEY  
**KKSM-AM** PALOMAR COLLEGE  
**WMUL-FM** MARSHALL UNIVERSITY  
**KWTS** WEST TEXAS A&M UNIVERSITY  
**WMSU-FM** MISSISSIPPI STATE UNIVERSITY

The National Association of College Broadcasters is pleased to release the finalists selected for the 1996 student programming awards. Winners will be announced on Saturday, November 9th at the 6th Annual Student Radio & TV Programming Awards which take place during the 9th Annual National Conference of Student Electronic Media held in Providence, RI.

For further information concerning the Award nominees or the National '96 call 401.863.2225. NACB congratulates all the entrants and finalists on a job well done.



# don't touch that dial!

## Making things happen deep in the heart of Texas

Located just seven miles from the Mexican border, McAllen, Texas is an international gateway to Central America. This city of 90,000 is not only famous for fajitas and "The Macarena", it also plays home to KMAC Radio and Television, at McAllen High School.

KMAC is celebrating its 20th year of student broadcasting. The school system is 87% Hispanic, 11.6% Caucasian, and the remaining 1.4% are Asian and African-American. The success attained at the station and within the school itself is largely due to a "Hands on Philosophy".

High school students are given the opportunity to plan, produce and direct weekly productions for the school district's cable system. These include; Live/Taped News-

casts, Sports Play by Play, Interviews, Comedy-Drama presentations, PSA's/Promos, and special programming for faculty and staff. An intern program for select students is also featured through McAllen Instructional Television's cable station (MITV). In addition, KMAC is a flagship station for Whittle Communication's Channel One.

It is not often that a high school is recognized for achievements in the field of broadcasting. KMAC has been awarded several state and regional honors from various media organizations and was a national first place winner in McDonald's "Univision's Te Pone En Control Contest". The station has also been an NACB finalist three out of four years. This year, Arnold Garza, Johan Sanchez and Robert Ramirez represent KMAC as NACB finalists in the PSA/Promo category.

Thanks to the school district's financial support, KMAC is being provided the latest in computer editing. Plans are also underway for a Web Page and Internet Broadcasting. With these technical advances, students will continue to be able to accept the challenge of careers in broadcasting and related fields.

*Fred Mann, KMAC sponsor/instructor*

## A blessing in disguise: the voice of Saint Mary's College

In late 1946, at a small, all-male, Catholic, liberal arts institution known as Saint Mary's College of California, a group of

young men joined together to develop a project that had previously only existed in the minds of a few innovative classmates. The plan; to build a wireless, student-run, broadcast media. A few months later, with the help of The Alpha Rho Sigma Organization, the idea became a reality.

KSMC hit the airwaves, and quickly became an outlet for student creativity and expression. In fact, the station drew a great deal of attention from many elder members of the campus community by airing "controversial" programs which highlighted jazz music and improvisational tunes. Saint Mary's College, located in the San Francisco bay area town of Moraga, would never be the same again.

1997 marks the fiftieth year of broadcasting at KSMC. Transmitting 100 watts of power at 89.5 FM, the station continues to serve as the institution's student-run outlet for creativity and expression. New technologies and a diverse student body, which is now coed, compliment KSMC's programming efforts in the modern era. Students use CDs, digital editing computers, mini-disc players and the internet to expose their listening audience to different types of ideas and music. Last year, both the station and student body discovered the power of radio by using it to help raise over \$1000 for the Diablo Valley AIDS Center, a non-profit food bank that delivers meals to local residents afflicted with HIV and AIDS.

The future holds a great deal of promise for KSMC. Currently, members of the staff, along with the enormous support of people like Professor Ed Tywoniak, are combining their talents to deliver KSMC's signal over the internet using the Real Audio software. Check up on the development of this and many other projects by connecting to the KSMC Home Page on The World Web at: <http://fermat.stmaryss-ca.edu/~ksmc/ksmc.html>

It's certain that this small student-run radio station will go through a number of changes in the coming years. But, one thing remains constant...KSMC will always be committed to the infinite pursuit of understanding that comes through the extraordinary power of communication.

*Matt Sudbury, General Manager  
KSMC 89.5 FM*

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# what programming changes are planned for your station?

## CTV Colorado State University

We are in the process of developing a pilot music video program. We are currently doing alternative, to diversify our programming we are also going to include, hip-hop, country, etc.

*Mario Caballero*

## WASU-FM Appalachian State University

We are changing to a more commercialized format which will include alternative/new rock in response to an overwhelming campus demand. We are updating programming

and procedures... our listening audience has increased from 5% to 29%, and is 60% during our specialty programming.

*Jonathan Mauney*

## ECTV 40 Elizabethtown College

Previously the dorms were not able to watch our show, and could only view from the student lounge, and the student center. We now have cable in the dorms! In the planning stages we have a game show and a live sports talk show in the future.

*Tyler Speicher*

## WECI-FM Earlham College

We have discontinued taking Network News because of the great expense. We are now doing our own news program in conjunction with the newspaper. We are also replacing much of the classical music that we've played in the past with talk programming.

*Elise Morgan*

## IMS/DUTV Drexel University

We previously had a literary arts show, but lost the producer. We have since replaced the producer and have resumed the show, because of a great demand. It is called "Voice" and it is poetry reading.

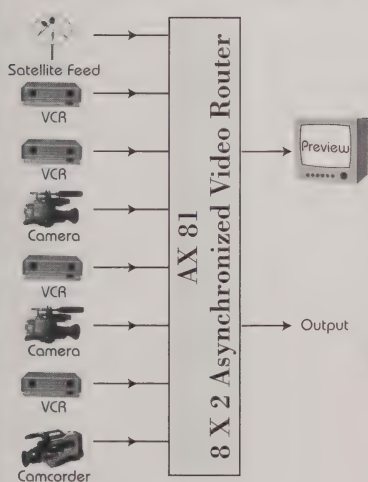
*George McCollough*

## KKSM-AM Palomar College

We have changed our format from alternative rock to AAA (Adult Album Alternative). We are now hitting perfect demographics, and we are receiving very positive feedback from the local community as well as the academic community.

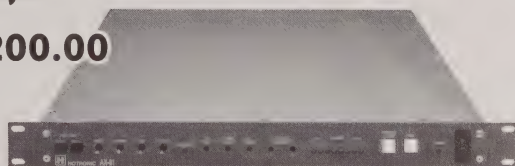
*Cindy Rodenheizer*

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# programm

## Preparing a Talk Show

It sounds like a bad joke.

**"How many people does it take to book and prepare a weekly talk show?" While the answer of "one person" may make you laugh, it also has the virtue of being true. Aside from engineering and technical help, one person *can* do it all. Here's how.**

There are two components to the show as far as I am concerned (once again leaving out the technical aspect), booking and prepping. I will go over them one at a time.

### Booking

The first thing you have to do is decide who your guests are going to be. Who would you ideally like on your show? What kind of show do you have? Are you looking for athletes, entertainers, politicians? Is the show news related? Make a list and do not be afraid to set your sights too high. The harder it is to book a guest, the more exciting the catch will be. Once you have generated a list of names, the hunt begins.

Tracking guests down is the part of the job where ingenuity comes into play. Here are some helpful hints I use. If you are looking for a specific actor or director, call the Screen Actors Guild or the Directors Guild of America in Los Angeles. They will be happy to tell you who represents them. If it is an athlete you seek, contact the media relations office of their team. Authors are often the easiest to find. Try visiting the local bookstore once every few weeks to check out the new releases. Take down the titles and authors which catch your interest, as well as the all important name of the publisher. The next step is to call the publisher and ask for their publicity department. Once there, a request for the author's publicist can be made.

Okay, at this point you should have a list of names and numbers. Before you go ahead and try to book a guest, you must get your facts straight. The first thing you will do when you find the appropriate representative of the potential guest is identify yourself. State your name and the station you are calling from. Next, simply say why you are calling. For example, "I am calling to request an interview with John Grisham". The ball is now in the publicist's court. Typically they will ask for some information about the show. When is it aired? Where are you located? What type of station are you? Who is the host? Be sure to have all of this data at your fingertips. Most importantly, do not lie! Do not call pretending to be something you are not. If they ask whether you are a college affiliate, say "yes." Do not feel self conscious about saying that you are the host. The publicist may ask you to fax an interview request to them. In that case, all you have to do is write a brief letter on your station's letterhead stating very concisely the following: the name and subject matter of the show, the guest you want, how long an interview you are requesting, and the times you would be available to conduct the interview.

The process may sound more complicated than it actually is. When in doubt, use common sense. Try to sell yourself when requesting an interview. I like to mention that my station is a National Public Radio affiliate. I tell the publicist I want to do a "phoner" which is radio-ease for a telephone interview rather than an in-studio one. I make sure to tell them that I am very flexible as to interview times. Anything you can do to entice the publicist will help your chances.

### Prepping for the interview

Just because you have your interview set up, does not mean you are done with your work. Believe me, you do not want to go into an interview with someone you only kinda sorta know and just wing it. I also disagree with the policy of some interviewer's where the host is relatively unprepared and

learns about the guest at the same time as the audience. When you are over-prepared you are more likely to carry out an intelligent conversation on the fly with ease.

First of all, you should have a bio of the guest sent to you from their representative. If they have written a book, ask their publicist for a copy to review. They actually do this (it's one of the perks of the job). They may also send reviews of the person's work. Read everything you can. It will pay off in the end. It's often helpful to take a trip to the library and look for any materials by or about the guest. Another great resource is the internet. Just plug the guest's name into a search and start hunting.

Instead of writing and numbering questions for my guests, I prefer to write up an outline of how I want the interview to go. I might write a key word or phrase in my notes to get me going. I find that if I read a question straight from a piece of paper, it sounds stilted. It's better to sound relaxed and still have the necessary information at your fingertips.

Remember, you are the host. Your role is a proactive one. Guide the interviewee in the directions you want, and do not let them take advantage of you. This can be difficult to do with some guests. When I had Alan Dershowitz on my show, he ripped into another guest and I was unable to stop him. If this happens, just remain calm and try to remain in control. You set the tone for your guests.

These are my words of wisdom for all budding talk show hosts out there. To give credit where it is due, I learned these techniques from my former employers at WNYC-Radio and Charlie Rose. I hope that you find them useful.

*Josh Horowitz, Host of To the Point  
WEOS-FM, Hobart and  
William Smith Colleges*



# ing at its best



It's the beginning of the Fall semester. New managers, new blood, and hopefully new programming. In the last issue of *College Broadcaster*, we offered tips on how you and your station could become award winners. Now, with the 6th Annual National Student Radio and TV Programming Awards right around the corner, we have expanded that article to include notes from our preliminary round judges. Whether you are airing new programs, or continuing an established series or format, here are some tips to ensure that your programming is at its best.

## 1 LEVELS, LEVELS, LEVELS!

Need we say more? Know how to read the meter. Audio is extremely important in any production. If you have guests, get the appropriate reading for their mic before the program begins. Also, make sure you or your board person knows how to compensate for those awkward audio moments and try to keep all levels balanced throughout the production. Nothing is more distracting or disturbing to the audience than having segments which are hard to hear being followed by something clearly in the "hot zone".

## 2 BE AWARE OF YOUR AUDIENCE.

At the highest level, this means doing some research to know who watches/listens to your program. At the most basic level, this means knowing the audience is present. No matter how large or small the audience is,

you want to keep their attention and keep them involved. If you are on the radio, speak into the mic, and to your listeners. If you are on television, look at the camera. It may be fun to add tons of inside jokes, interrupt the planned script for a comment or two in the crew's direction, or dedicate a monologue to the view of you or your friends, but be careful. Too many of these tactics will alienate the audience rather than build a following for your program.

## 3 STAY TRUE TO YOUR FORMAT.

Your program will build a following, and for this reason you will want to maintain what has been established. If your program is geared towards public affairs, keep it that way. If it is comedy, don't do a serious piece unless it fits as part of the overall package. Should you choose to divert from the stan-

dard format — give your audience appropriate notice. Remember Orson Welles?

## 4 WRITING.

Solid writing skills are very important. Know the style of writing which is best suited to your format. Your writing should be concise, but make sure the audience is given what they need to know. This holds true for any type of programming presented. Keep who, what, when, where, why and how in mind. It may also help to ask yourself why the audience should care about your program. Note that the rules of grammar do apply to broadcast media.

## 5 BALANCE.

Yes, it is true that programming can imitate life! Trying to achieve a sense of balance within a program without making it look obvious, is quite a trick of the trade. Of course how you choose to balance your audience's diet depends on your overall format. If music is on the menu, keep repetition to a minimum in terms of artist, style and sound. Should your course include news or public affairs, try to present more than one perspective. Moderate discussions appropriately, without giving greater time to any one guest or individual. When dishing out comedy, be aware of how much is too much. At the technical end, be sure not to go hog wild over funky lighting or sound effects. An abundance of eye and ear candy can cause illness.

## 6 PLOT.

At times, this seems to be the most overlooked. It doesn't matter what the plot of your program is. What does matter is that the audience is given some indication that a plot exists — early on. This coincides with wanting to keep them involved. You don't have to lay all your cards on the table at once, but you do have to make sure that your program has a sense of focus and direction. Clarity is important. The point of shows that seem to have no point is just that. Get it?

CONTINUED ON PAGE 26



# macworld: a myriad of new media

For many Macnoids there is a traditional trek to Boston each August for the MacWorld Exposition & Conference. Since it appears as though every business and tech journalist, who doesn't use a Macintosh, is fixed on documenting the fall of the Apple empire, this MacWorld was destined to be quite an event. Acting just as a super computing power should, Apple and many of its developers demonstrated dynamic and new technologies. Whatever one feels about the Mac and Apple's serious blunders aside, this is one company that at least knows how to create good technology. If they could learn to market nearly as well as the Redmond Washington marketing machine, who is often seen chanting, "one operating system for all", we will get some fantastic new technology aimed at electronic mediamakers. Remember that it's typically choice that keeps all parties competitive and honest.

I suspect the question that many held close to their chest as they journeyed to MacWorld was whether or not the Mac is soon to follow suit with those that preceded it, like the Amiga and become the NeXT orphan.

Like many others I am a believer that the Mac OS is healthy and heading for a solid turn around. Here is a sampling of what was at the Expo that supports this belief.

While Apple introduced several upgraded machines and beefed up their offering with a PowerPC 604e processor running at 200MHz, it is not just from Apple that you must buy a Mac. Clones from companies such as Power Computing and Umax were in ample supply and demand was reported as high. The speed threshold is being pushed yet again by Power Computing which showed their 240MHz version of the PowerPC that sports a Motorola 604e processor, the PowerTower Pro 240. Many were interested to see a Be Operating System (BeOS) running on a PowerTower Pro 225. The Be Box is well worth watching; it

is a development from former president of Apple's product division, Jean-Louis Gasse. While its an impressive OS as a PowerPC the BeOS particularly shines when operating native in its X-Window configuration with dual 603 processors. The demonstration showed that this is an incredibly fast machine and it appears as though it would be ideal for digital video, audio and 3-D development. I have seen the future of electronic media and it lies in the realm of parallel processing machines like the Be Box, Daystar's Digital Genesis MP or a PowerPC with multiple 603 processors.

The Apple, IBM and Motorola alliance has added partners and is drawing closer to shipping their true multi-platform system, the PowerPC, with options for running any of the most popular Operating Systems including: Unix, AIX, Linux, Windows NT, Solaris, NetWare, BeOS and the Mac. There are also plans for multiple processor support as well. To date there has not been a more comprehensive computer.

SINCE IT APPEARS AS THOUGH EVERY BUSINESS AND TECH JOURNALIST WHO DOESN'T USE A MACINTOSH IS FIXED ON DOCUMENTING THE FALL OF THE APPLE EMPIRE, THIS MACWORLD WAS DESTINED TO BE QUITE AN EVENT.

As anticipated, Apple solidified the operating system's lead in graphics and media with its latest version of QuickTime 2.5. This release strengthens its compression capabilities with added support for M-JPEG (motion-JPEG) and MPEG. More Midi capabilities were added and QuickTime is now accepted as the cross-platform media architecture.

Rushing out of the gate with QT 2.5 in hand was Apple and the digital non-linear editing leader, Avid Technology demonstrating, Cinema, a PCI based non-linear editing solution for the home user. This partnership delivers a video board and very easy to use video editing software that includes 21 customizable storyboard templates that will assist the novice in choosing shots and planning angles. While I thought their approach in the software was a wrong choice of models to emulate, more like print than video, they could very well get the consumer video market revved up with a very affordable full package solution. The selling price is expected to be less than \$300.

Delivering higher-end professional video quality is the miroMotion DC20, also a PCI offering at an incredible value of less than \$799. Compared to the Apple's Cinema half frame size of 320x240 pixels the DC20 provides a full screen of 640x480 pixels at full motion of 30 frames (60 fields) per second. The DC30, scheduled to ship later this year, supports the newest data transfer interface, IEEE 1394, making it the first DV-compliant video editing board. IEEE 1394, more commonly known as "firewire," will supersede the current SCSI standard with extraordinarily fast data (or video) transfer rates. The first video hardware manufacturer to ship a camcorder with a firewire interface was Sony and in doing so later this year it will be possible to shoot and transfer digital footage directly to a hard disk, thus keeping it entirely digital. The Sony VX1000 camcorder sells for less than \$4,000 and the DC30 will ship for less than \$1,000.

After a long wait, Apple can finally point to several developers demonstrating software that integrates their QuickDraw GX technology. Apple also announced that the GX graphics engine is now split from its original implementation in the printing architecture, thus making it more appealing to those with particular display needs such as video editing software. One program of certain interest that integrates GX is MovieClips from Digerati. MovieClips sports a very elegant interface which makes it an extremely easy to learn non-linear digital editing program. The GX technology makes it possible to preview effects (E/FX) and scene transitions as you are editing rather than making you wait until after the movie has rendered. Certainly a goal in non-linear editing is to get as close to real-time as possible and that is becoming more realistic with lower-end systems as we experience gains in horsepower. MovieClips is destined to be a winner in educational facilities with a very affordable price tag of \$249.

As expected, there were numerous products designed to assist with Web development, in fact, they appeared everywhere one looked. Two of the introductions of particular interest to me were, WebBurst from PowerProduction Software and Dancer from PaceWorks. Both are designed to deliver motion on the Web with a minimum knowledge of programming. WebBurst enables you to click and drag your way through Java applet development, while Dancer is a powerful 2D animation tool delivering elegant but

CONTINUED ON PAGE 26





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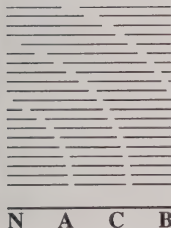
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#### A note about the NACB web address...

The address that works properly is:  
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#### The National '96 on-line!

For those of you signed up to either the NACB member listserv, or the NACB Faculty/Staff listserv, you will notice that every Wednesday a new N'96 WEEKLY UPDATE appears. These are designed to keep you informed of the events and happenings associated with our largest event of the year.

If you have comments or question relating to the conference or the updates, please address them to the attention of Kristine at [NACB@brown.edu](mailto:NACB@brown.edu).

#### Want to sign on?

The NACB listserv is open to all NACB members. The NACB Faculty/Staff listserv is open only to NACB Faculty/Staff members and advisors. To subscribe to the listserv, address e-mail to:

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#### We want your input...

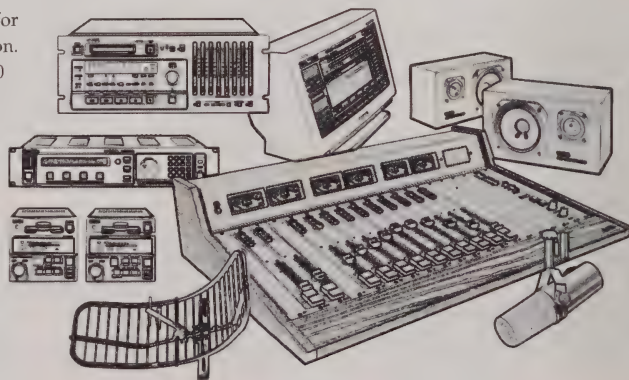
Greetings all web surfers and those about to jump on board. We're looking to expand and improve the NACB website and need your input. We would like to add articles which compliment *College Broadcaster*, and expand those that already appear in print. These electronic articles will hopefully include audio & video clips, additional graphics and of course, links to associated websites.

Future plans also include a member directory (pass protected) and links to related websites. If your station has a website, send the URL to the National Office. We need to add it to the directory.

Anyone interested in helping with development of the website, can send email directly to Barry Albright at ([BA1b1right@usa.net](mailto:BA1b1right@usa.net)).

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# defamatory broadcasts

Every broadcaster is subject to potential liability for broadcasting remarks defamatory of other persons, businesses or groups. This is a concise review of the major elements of defamation law, including the special rules pertaining to broadcasting, the privileges and defenses available to broadcasters.

## What is defamation?

A defamation is any statement, picture or effigy which tends to harm the reputation of any person by (1) exposing him to public aversion; (2) lowering him in the estimation of his fellow; and/or (3) deterring third persons from dealing or associating with him. In general, however, defamations fall into one or more of the following categories:

### 1 CHARACTER TRAITS

A person is defamed if he is called, e.g., dishonest, disloyal, irresponsible, a liar, a drunk, untrustworthy or unreliable.

### 2 CRIME

Any imputation of the perpetration, incarceration or conviction of a crime is considered defamatory.

### 3 MORALITY

Like crime, an imputation of immorality is actionable: e.g., promiscuity, adultery, bigamy, infidelity, illicit relations, homosexuality, unmarried mother or unchastity.

### 4 DISEASE

The courts have held that certain diseases, because of their general loathsomeness, if falsely attributed to a person are defamatory.

### 5 TRADE, PROFESSION OR CALLING

Statements which imply directly or indirectly that a person is unfit to perform his chosen trade or profession or that the products or services he sells are unfit or inferior are considered defamatory.

## Who may be defamed?

Any living person, corporation, partner-

ship, association or other legal entity may sue for defamation.

## Who is liable for damages?

The general rule is that potential liability may attach to anyone who has had any part in publishing or broadcasting the defamatory statement. Even if the statement is prefaced with a disclaimer that the utterer does not believe it to be true, the utterer is liable because he had republished a defamation, and thereby increased the damage to the plaintiff's reputation.

In 1974, the Supreme Court ruled, however, that, at least with respect to media defendants (e.g., newspapers, radio and television, motion pictures and magazines), a plaintiff may not recover unless he can prove some measure of fault on the part of the defendant.

## Defenses & privileges

Even though a broadcaster allows a defamatory statement to be aired, he may not be liable for damages because of the existence of one or more defenses and/or privileges which may be asserted.

There are two "defenses" to defamation. The first is truth, which is an absolute defense. While the broadcast defendant is not required to prove the literal truth of every word of the original charge, he must present facts having the basic "sting" of the charge. The second defense is consent. Seldom will this defense be available, since it is unlikely that a person agrees to be interviewed does not mean that he had given his consent to be defamed. However, where the interview is granted with the knowledge that the charges ad the reply will be published, some courts have inferred that consent is given.

There are the various "privileges" available as defenses against defamation:

### 1 SECTION 315(A) PRIVILEGE

Where a broadcaster has sold or given time to one candidate for public office and thus, comes under the obligation under Section 315(a) of the Communications Act to provide "equal time" and opportunities to all other qualified candidates for the same office, the broadcaster is not allowed to censor these later speeches and is not liable for any defamations they may contain.

### 2 "RECORD LIBEL" PRIVILEGE

Newspapers and broadcasters which give fair and accurate reports of judicial, legisla-

tive or executive proceedings or other meetings or conventions in which there is sufficient public interest.

### 3 FAIR COMMENT AND CRITICISM

Generally, editorials and commentaries on matters of general public interest are protected even though such expressions of opinion are based on false facts (unless it can be shown that there was negligence or recklessness in believing such facts to be true, or that those facts were known to be false in advance of stating the opinion).

## Special rules as to public officials and public figures

In 1964, the Supreme Court ruled that a public official (i.e., an appointed or elected office holder of administrator), in order to recover damages for a defamatory statement, must prove that the statement was made with "malice", which was defined as knowingly false or with reckless disregard as to the truth or falsity of the statement (*New York Times v. Sullivan*). In 1967, this rule was extended to "public figures". According to the Supreme Court, public figures are persons who (a) occupy positions of persuasive power or influence either by (i) their pervasive involvement in the affairs of society or (ii) the notoriety of their achievements; or (b) more commonly those persons who have "thrust themselves to the forefront" of particular public controversies in order to influence the resolution of the issues involved.

The Court emphasized the voluntary nature of public figure status and implied that such persons assumed a greater risk of being defamed than the private citizen who has sought to maintain his privacy.

Conclusion: This quick overview of defamation law cannot possibly address every issue or offer specific advice on how to avoid legal liability. Please call or write to NACB if you have any question about these matters.

*Cary Tepper is a partner with the firm of Booth, Freret & Imlay 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 202.296.9100.



## So you want to write Comedy?

Do you have any idea what you're getting yourself into? If the answer is yes, then I wish you all the luck in world. If you answer the latter negative, then I welcome you with open arms, to the frustrating club of the student comedy broadcaster. Unfortunately the news I have for you "Negative Latters" may not be exactly what you want to hear. Myself nor anyone else can tell you what comedy is. Neither can anyone rightfully define for you what is funny. My goal therefore, is not to explain to anyone the golden formula for comedy writing. (Honestly, if I knew it, I'd keep it to myself.) Instead I hope to give you my opinion on how to successfully develop comedy at the student level.

# LAUGH

The definition of Comedy is probably one of the most changed, most challenged concepts since the beginning of time. I can say this because I am neither a scholar nor a historian: I am a comedy writer. Many comedians, comedy writers, and broadcast producers have tried to give validity to the art they cultivate by attempting to define this undefinable concept. Many, as far as I'm concerned, have spent way too much time in doing so. Webster's Dictionary defines comedy as a ludicrous or farcical event or series of events. A famous comedian from the Upper West Side of NY defines comedy as something that you don't expect. The Countess of Upper Ossory said in 1776, "The world is a comedy to those who think, a tragedy to those who feel." I've also heard that the essence of comedy lies in the old, the fat, the young and the ugly. I also recently spoke with a crazy human being who assured me that the blood makes comedy work just as salt works for crackers.

I think, and I may be wrong, that a true comedy writer just knows. The comedy barometer comes from within the individual. So what am I saying? The definition of comedy is in your gut. Comedy for every comedy writer is different. Just as people are different in many aspects, so too are their comedic taste and intuition. Fat people falling down stairs may be funny to some, but a group of guys playing cards, smoking breadsticks and eating cigars may be funny to others.

# COMEDY

The famous comedy writing staff of Sid Caesar which included such names as, Neil Simon, Rob Reiner, and Mel Brooks didn't take time to decide whether an initial concept was funny. This was secondary. First, the idea had to be developed and tossed around a bit. Development is the key to successful comedy. This I can tell you with a strong degree of certainty. You may have a funny concept, but just like a new pair of shoes, it needs to be broken in. Unlike those shoes it needs to be put into context, torn apart and put back together.

No idea is a bad idea; rather, it's just the start of something good. This also takes into account the really bad idea because some years down the line society may be unthinkably worse off than it is now and find that concept absolutely hysterical. Be protective of your comedy and constantly look to either fit it into a new concept or take a different angle that may work better. I've heard it said that writing for comedy was pointless because most of it has already been written. To some degree, I can see the truth in this, however, how many times have you seen bad comedy writing that you know could have been done better if taken from a different perspective?

Take the concept of the vampire. Throughout my life I've seen many different takes on the comedy of a vampire's existence. Some are subtle comedic approaches to horror and some are blatantly stereotypical. Some vampires are depicted in big scary castles while some live in Bensonhurst. All Igors are funny no matter what. The point is that there are infinite possibilities to which an initial concept can ascend. Comedy writers must be open and flexible with a concept and try to adopt a multi-faceted approach to their style of writing. There will always be a funnier aspect or funnier take on your concept — your challenge as a comedy writer is to find that funnier avenue.

The development of your comedy concept is where these highways can be explored. If you are a lone comedy writer, a rebel writer that requires absolute isolation in your development, I hope you have some friends. Though many comedians are prone to social isolation, a few friends are all one needs. Ladies and Gentlemen, welcome to your focus group. Your friends and/or anyone who will listen must be privy to your comedy attacks. These people are vital to developing your craft. Any type of reaction from them after an idea or concept is pitched will give you an indication of whether or not your idea is worth developing or shelving for a later date. However, be careful not to take all reactions too close to heart, as every person's sense of humor is different. Gauge each person differently and try not to overwhelm them.

The best kind of development comes from a writing staff or group of comedians writing towards the same goal. These groups should be diverse and somewhat relaxed in structure. Many sketch comedy television shows have forums such as these. I find that these meetings, especially on the student level, can be a lot of fun and promote group unity. However, they are only successful if they nurture the development of the comedy writer. I'm not saying that the comedy writer may have feelings (how unthinkable!), but I am saying that no writer wants to pitch an idea that will be torn apart at the onset. A comedy writer's greatest enemy can be a fellow comedy writer. Therefore, one must promote community and utilize the diversity of the group to help take a concept and make suggestions for its direction. I have seen concepts start one way and end up completely different — innovative, different and new.

The form your comedy is in may be different every time. Some concepts require traditional scripts, while others require talent to improvise on a Comedy Del Arte list of events. The comedy writer must keep in mind the audience. Some jokes have mass appeal and are fool-proof while others take a risk. Comedy is relative.

As society changes its tastes and tolerances, it continually redraws the lines it sets for comedy and opens the door for change. This is why I adhere to listening to your gut and sticking to your concepts. Chances are then likely that many others will soon agree with you. Remember, also, to keep your comedy short. There is nothing worse than a short concept being stretched out when not necessary. Finally, learn more about the art you cultivate: watch, read, observe the greats. Watch your fellow humans and the world you live in. Eat, drink, be funny and most importantly, let your concepts grow.

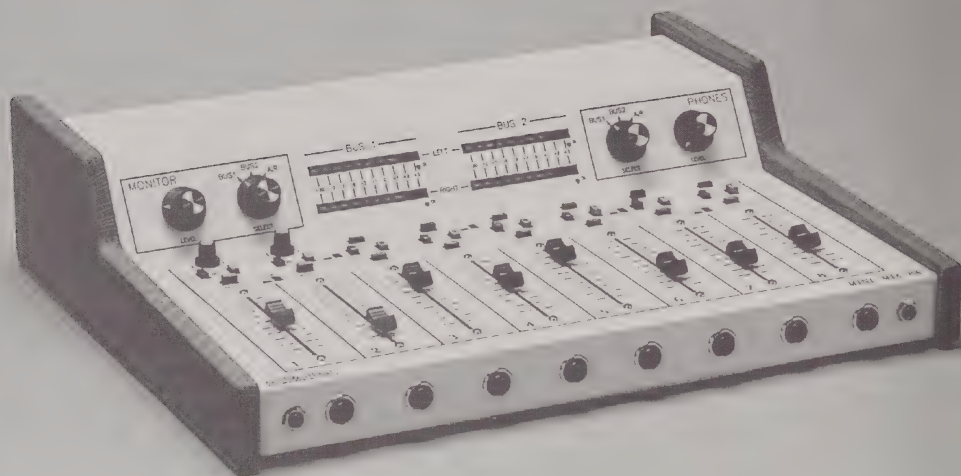
*Nicholas A. De Ninno*

# w r i t i n g



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# doug herzog

COMEDY CENTRAL'S BIG guy

Doug Herzog is president and chief executive officer of COMEDY CENTRAL as well as an active member of NACB's Advisory Board. A graduate of Emerson College, Doug has often endorsed the efforts of the student media community and supported creative student productions.

Prior to joining COMEDY CENTRAL, Herzog was executive vice president, programming & production for MTV. He was also president of MTV productions, where he oversaw the development of feature films and television shows for network and syndication. Such innovations as "The MTV Video Music Awards," "The MTV Movie Awards," and "MTV Unplugged," were created under his guidance. In addition, Herzog supervised the development of MTV News into a groundbreaking news department. Two Peabody Awards for excellence in journalism were awarded to MTV News for "Decade" and "Choose or Lose," the campaign credited with increasing voter turnout among 18- to 24-year-olds for 1992's presidential election.

For this issue of *College Broadcaster*, Doug took a the opportunity to define his outlook on programming.

*What is the biggest challenge you face as head of COMEDY CENTRAL?*

Making everything we do funny... no really — establishing ourselves as a network with distinctive, original programming and getting greater distribution.

*What is the one thing you are most proud of since taking over at the helm?*

Our "Indecision '96" coverage of the primaries, and conventions. And the launch of our new series "The Daily Show".

*This issue is dedicated to programming — What, in your opinion is the most important*

*element needed to produce a great program?*  
A great idea, and a passion for it.

*What do you feel has been COMEDY CENTRAL's greatest impact with regards to programming?*

Our political programming. Most especially "Politically Incorrect", our annual "State of The Union Special" and our "Indecision '96" coverage.

*How has programming evolved or changed since you first entered the industry?*

There's more of it! There are new venues for it every day. It's much more competitive, and it's done quicker and more efficiently than ever before.

*Are there any future trends you see emerging?*

More! more! more! The internet, digital compression, satellite services, etc., etc. and

of course a return to plain old good ideas.

*When last profiled for College Broadcaster, you described student broadcasting as a "great place to cut your teeth", and indicated that "it's one of the rare opportunities in your life that you'll get the opportunity to experiment at someone else's expense". Do you still feel this way? If not, how has this view changed?*

I still think it's great. As the technology gets more advanced and cheaper, students can benefit even more.

*What additional insights can you offer to our members?*

Uh... stay in school. No really... it's a great time for anyone interested in the media. There are new opportunities every day.





world seems to be  
the internet bandwagon  
the average person can  
afford to buy a modem. Luckily,  
the World Wide Web offers plenty  
of ideas and resources. Here's  
a hodge-podge of what's out there.

#### If you want to surf....

A lot of hype has been given to several Internet based search engines such as Yahoo, Lycos, Infoseek, and Excite. However, these services do not always supply internet surfers with the resources they need. Most commercial search engines concentrate too much of their time on developing new ways of getting more advertisers onto a single page. The drawback to advertiser-oriented search engines is that they are designed for surfers who have a modem speed of 28,800 bps or Ethernet. The result of this mentality is that webpages are increasingly loading at a slower rate. Several of the lesser known search engines actually provide better, faster service which may also be easier to use. In my opinion, one of the best search engines on the Internet is Hotbot. <http://www.hotbot.com/>.

Hotbot, like other search engines, offers keyword search and returns responses in groups of ten. Unlike many of the mainstream search engines, Hotbot is one-hundred percent consumer (surfer) oriented. Response pages are not cluttered with slow loading graphics, or annoying advertisements that just seem to get in the way. Hotbot also rates each page according to reliability and its relation to the original search query on a scale from one to one-hundred.

A recent addition to Hotbot is the inclusion of an alternative route to the site, as well as additional links to webpages that are very similar in nature. This application allows surfers to find all related information in a small area, without having to continue searching through a seemingly endless amount of information.

#### Hear something?

Real Audio on the Net is giving student stations an outlet to the world. Many stations have already begun to broadcast, and many others are experimenting with soundbites. One site to check out is located at <http://www.pi.net/~jevers/journalism/radio/radio.htm>. This site is divided up by region and has Network links to various real audio sites

including Voice of America, ABC, and NPR. It also has real audio stations listed in a city-by-city chart. <http://negron.com/stations/station.html> provides an extensive list of Real Audio sites around the world. Like the previous site, this page includes a regional list with links throughout the United States, Canada, Australia, and Europe.

If you are interested in trying your own broadcast through cyberspace, At Links to some of the hottest Internet radio resources <http://punchin.com/punchin/radionet.html> can find addresses for several of the newest real audio programs available. These include: Audionet, Internet Wave, and DSP's True Speech. Internet Shopper, located at [http://i-shop.iworld.com/1Audio\\_products.html](http://i-shop.iworld.com/1Audio_products.html) also offers a database full of commercial internet products like Digitalk, RealAudio, and Streamworks (TV)

#### Can you see it?

There is a scramble to develop new programs which allow TV stations to broadcast clearer programming over the Net. The result of this race is a plethora of shareware programs that anyone can download. Among the more interesting programs available for broadcasting is CU-SeeMe <http://cu-seeme.cornell.edu/>. Another real video program available on the Net is VDO-Live. This program may be downloaded free of charge at <http://www.vdo.net/>.

If you are interested in seeing real video and audio at work, TV Net TV Webcasting <http://tvnet.com/home/webcasting.html> offers a very good chart of companies already broadcasting on Net, as well as the bandwidth and software they are using.

#### Specialties...

CRN, the College Radio Network at <http://www.internetwork.com/crn/crn.html> offers what may be one of the most impressive real audio sites available on the net. CRN produces and distributes programming for college students over a network of affiliated

college radio stations. Using the Internet real audio program Streamworks, CRN also makes programming available for download.

Included in CRN's programming schedule is a one-hour weekly program called College Talk. This issue-oriented program "addresses the needs and interests of college students." It even has a toll-free "800" number for listeners to call and participate on the program. College Talk offers topics ranging from Freshman survival tips to controlling anger. The on-line database has shows from the '94-'95 season archived and available.

#### Want a job?

If you are tired of hitting the pavement, you really ought to try surfing. Many sites on the Net offer job databases, résumé coaches, and headhunter services for prospective clients. Although most services are free, some may charge a small fee.

The Radio/TV Job Sources — Broadcast-related Job Links site located at <http://www.ces.msstate.edu/homepages/radiotv/jobs.html> has it all. This is the caviar of job postings. It contains services for everybody, and has a new "Educational Area" with links to colleges offering telecommunications-related degree programs. Even more impressive is the résumé posting service and internship listing. If you are seriously seeking a new job or have an interest in researching the types of employment available, this is the site for you!

Perhaps equally impressive is the Radio And Television Broadcasting Page located at <http://www.seidata.com/~anolan/tvradio.html>. This site provides most of the services offered at the Radio/TV Job Sources - Broadcast-related Job Links site, but seems to have more up-to-date postings and addresses to more TV related job sites.

Remember... these are just a few of the resources available. Happy surfing!

Brad Bailey, NACB Executive Board 1996

# stuck



on the

# WWW

## Your Station, the Web, & Why

There is a lot  
you can do with the WWW to help  
promote and expand your station.

A few examples are: publishing schedules; posting information on shows; getting feedback from your audience; promotions; contests; expanded coverage; and new programming via the WWW. Let's look at these in a bit more detail.

Question: How does your audience get a schedule of your programs? Since some schools have to pay for all their advertising, they can only publish schedules a few times during the school year. Current schedules are then only obtained directly from the station or announcements during the shows. Posting a schedule on the WWW makes it available 24 hours a day, 7 days a week and is quickly and easily updated. An advantage for most school stations is that web space is available to them for free. Even if your school does not have its own web server, there are many service providers available to you. (This one's almost a no-brainer).

Now that you have a schedule posted, we're sure you'll want to let your audience know more about your programs. Here you can give your audience lists of upcoming guests, topics, featured artists, etc. Along with this, you can also post any graphics, sound clips and/or video clips associated with your shows.

Another well suited use for your page(s) is to gather feedback from your audience. This can be done in several ways. First, the traditional telephone and mail contact information should always be posted on the station's page. Second, email links can be added to the page. These can be general station feedback addresses or more individual contacts for shows. Other mail links to station managers, producers, program direc-

tors, talent, etc., can be added as needed or wanted. Finally, you can create feedback forms that are customized to gather the information you need. Just like email, forms can be created for individual shows or general station and programming information.

For promotions, why not use the web to enhance your on air promotions or run separate ones? To help encourage your audience to give you feedback, you could run a web only promotion that can be entered by filling out a comment form. Also, all contest rules and requirements can be posted.

Finally, if you're feeling creative, how about expanding your programming to the web? This can allow you to expand your depth of coverage and offer additional articles and background information. You could also produce shows specifically for the web, using it as the only method for delivery. With the rapid rise in popularity of on-line programs, this is an area that producers are taking very seriously.

If you're still not sure the web can work for you, let's look at some statistics. Approximately 60-70% of the WWW users are college students, over 80% of schools are now wired for Internet access and most will provide space for web pages. Sound like your target audience? And hey, if you work at it a little bit, you just might be able to take that little school station and bring it to the world! To further help you, we have put together a web page with links to examples of these topics and expanded articles. Point your browser to: <http://www.hofstra.edu/~nacb> or <http://users.aol.com/balbright/nacb>.

*Barry K. Albright is a designer and owner of TECHnology Ltd. He can be reached at [TECH-Ltd@usa.net](mailto:TECH-Ltd@usa.net) or [BAIbright@usa.net](mailto:BAIbright@usa.net). Jim Kosinski II is owner of Broaderline Video, a multimedia and video production firm. He can be reached at [jimiki@aol.com](mailto:jimiki@aol.com).*



## rotating new music

As record companies keep sending new music to the radio station, it's hard to stay on top of things and keep the playlist up to date. Then it's hard to make sure that the DJs are actually playing the new stuff that comes in. Here are some guidelines in making your programming as interesting as possible by adding new music into rotation and keeping an even flow for what is played.

### What to do with new music

Every week a college radio station gets flooded with mail, consisting mostly of CDs...ones that usually come from artists and bands that have popped out of nowhere. Assuming your station is diverse, wide-open and "alternative-based", playing as much new stuff as possible should not be much of a problem. Your audience expects to hear just about anything, and will normally want your playlist to stretch out and become as interesting as it can. Anyone who wants "the usual" will just go elsewhere...Let them do so.

**HOW TO SAMPLE** Listen to the album, single, etc., and read any biographical information about the artist/band that has been sent to you by the record company. (If none was sent, contact the record company and ask for some.) Pick out the most appealing songs and write them down, with reasons why. Recommend how heavily the band should be played. Make note of songs that may be offensive to the listening audience and should not be played. Make sure that every album is labeled for its proper format. (You could attach to each album/CD a standard sheet which has room for all this information for DJs to write in.)

**FORMING YOUR "ADD POOL"** Meet with everyone who samples the music. Put all the CDs, records, etc., in the "add pool", which would be the "new music playlist" for the next week...from which the DJs will select at least 4 or 5 songs to play in a given one-hour period. Include information on

the artists for the DJs to read, especially regarding availability of albums on independent labels, etc. This way, bands can be introduced, new music gets played, and the listening audience is impressed.

**ORGANIZING NEW MUSIC** CDs and records in your add pool should be organized in a manner so that DJs can easily find them (by either a numbering system or in alphabetical order, for example) and the information about them, and so on. Separate the music in current rotation from the normal music library so people can access the new music quickly. Keep the readable information about the artists/music together and categorized, preferably in a filing cabinet, so that it can all be readily accessible.

### Promoting new music within the station

Before the audience can hear a new song, the DJ must decide to play it. And the only way a DJ will play something new is if s/he is aware that it exists and is worth playing. Therefore, you should have a way to introduce new music to your staff, and one of the best ways is to have a "listening session". Get everyone together, buy some food and go through each new album that was sampled, allowing for each DJ to get a few ideas of what bands s/he will introduce when that next show comes around.

### Promoting new music over the air

As mentioned above, each DJ should play new music on each show and include information about the artists. After the music is introduced, DJs should ask for audience response about the music. Seek out what they like best. Try to sort out the most unique and most requested music (gathered from logs kept by DJs), and put those selections in the next set of heavy rotation. The newer, more interesting, different and appealing the music is, the more it should be played. What is already popular otherwise and what has been played heavily for a long time on your station should be stressed less to make way for the good new stuff. Most of all... if its good, play it!

### Other options

**CREATE A "NEW MUSIC" PROGRAM** Every week, a show to highlight brand new music is a good way to introduce the stuff in your "add pool" to the listening audience and get feedback about the music. Plan each show ahead of time, and be prepared to give a good introduction to each song. Ask lis-

teners for their thoughts on the music. The song with the best response could be your featured song of the week. If there are some tunes that you are "not sure of", or if your sampling leaves you with a pile of "weird and questionable" stuff, have a "hodge-podge" hour where just about anything can happen. Be creative.

**INTERVIEWING BANDS** Bringing bands into the studio to play and discuss their music over the air is a fun thing to do, and the audience eats it up. Find out about local bands through clubs, local indie record labels and independent record stores. Live interviews can help the bands, promote their gigs and increase your station's audience. This is also a way to get your station involved with local clubs to hold "WXXX/KXXX nights" ...a perfect way to show the community that underground music lives and that you station is there to support it.

**COMMUNICATE** Communication within the station is important for the promotion of new music. Stay in contact with DJs to find out what is most liked among the new stuff, and have a system for DJs to tell each other what they like. (A small marking board of some sort is useful.) After tallying up the most played songs for a given week, meet with your DJs if some bands are getting too much or too little airplay.

**TELL RECORD COMPANIES WHAT YOU'RE PLAYING** When you contact the labels, let them know what new albums they're promoting are getting the most support on your station. This way, they will send you more music to play, and maybe even supply some promotional giveaways if you ask nicely. Report to various college music-oriented trade publications each week so that all the distributors will take note of what your station is playing. Some labels that do not have your station on their mailing lists may make an addition if they know who you are.

**LET THE PUBLIC KNOW THE SCOOP** Make promos for on-air use, print and distribute program guides, advertise in campus and local papers and magazines, and invent different ways to promote your station as a "new music" station.

Andy DiGiovanni

(reprinted from the 1993  
Radio Station Handbook)

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## 7 CONTINUITY.

Once your program has developed a certain style — stick with it. In productions of a more dramatic nature keep consistency between voice and character. In video scenes make sure that the background set is consistent with each segment. For example, the green vase with blue flowers should not appear on the coffee table in one scene, and on the shelf in the next.

## 8 EDITING.

The basics still apply here. Audio segments should be clear and concise with appropriate lead time. Dead air kills us all. Video edits should also be clear, and void of jump cuts. Editing helps reflect the mood of the program, and can be quite an effective tool for presenting an image.

## 9 DETAILS.

Know the importance of color bars, tone and stating your call letters.

## 10 PLAGIARISM.

You are expelled for this in school — so why bother copying from program formulas that have been used over and over again? Be creative, be original, and above all take your programming to new heights.

*Kristine Hendrickson*

# N A C B I N T E R N S H I P S

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, Development/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

Kristine Hendrickson at 401.863.2225.

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**INTERNSHIPS**

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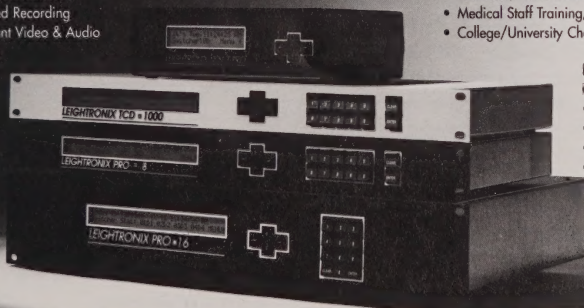
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The intention is to offer at least \$100 to the first prize in each category. The decision of the judges will be final. For further information contact Anthony Friedmann, Vice-Chair, BEA Writing Division at 102577.737.compuserve.com or fax 617.489.9666.

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The start of the new academic year is an exciting, hectic and hopeful time for most student media outlets. New volunteers, recruits and management descend upon student stations (usually sequestered in the basements of Union Buildings) with a host of enthusiasm and new ideas. Here in Providence at the National Office we, too, are re-invigorated at the start of the new school year. Member stations re-connect, new stations join for the first time, and we all gather together in November at the National Conference.

The National Conference of Student Electronic Media synthesizes the mission and objectives upon which NACB was founded. At the National, students and professionals meet, network and exchange innovative and valuable ideas and solutions. Radio and TV station operations, communications department operations, new media opportunities—virtually every area of the student communications sector is covered and discussed in relation to their professional counterparts. Take advantage of the opportunity to learn from peer stations' experiences, to receive feedback from professionals, and to learn about a host of opportunities to develop and strengthen both your own skills and those of your station.

Attending industry-related conferences are a great way to improve your station or department, as well as examine your role in shaping the future of the industry. John Barker, a KRUI alum, recently attended CMJ in New York and shares his impressions of the event and the value of attending trade conferences.



## fresh faces... new opportunities

The CMJ Music Marathon in September was a great showcase of music, the music industry, and student radio. There was something for everyone. Whether you wanted to hang out in the Big Apple, see a portion of the 500 bands showcased, see Lemmy Kilmister of Motorhead in person, or learn about the record industry, it was certainly four days of intense concert/conference going.

While the focus was on music, the conference covered many aspects of the music industry, college media, and the internet. With panels ranging from hip hop to metal, the music business was thoroughly examined and covered very relevant topics. College radio was on the periphery but was showcased on 'College Day' Friday as numerous students had the opportunity to participate on the panels offered.

When the evening rolled around you got to choose from over 40 venues to catch some really good acts. It was literally a concert-goer's paradise: 500 bands and you didn't have to pay a cover charge. And in the City that never sleeps, just about anything is possible. Saturday night found my KRUI friends and me partying on a boat with the Beastie Boys. Suffice it to say that MCA is a really cool guy.

The panels are always interesting. After, all how many chances do you get to ask a question to (or potentially annoy) Bob Mould, Adam Yauch, Sean Lennon, or John S. Hall and learn not an inconsiderable amount of

information about the industry. In addition, Patti Smith, Les Claypool, and Lemmy were interesting people and incredible speakers.

Some of the panels fell victim to really not having anything to say or following some pointless tangent. Reflecting on CMJ as the final day rolled around: I got to meet up with old friends, I saw some really great bands, walked away with some cool stuff, hung around the Big Apple, and learned about the industry. It was definitely worth it.

While CMJ was fun, the NACB National is always the best place to meet students from other stations, learn about the industry, and have a really good time. NACB has a really great year planned. Once you complete all the paperwork for the trip and actually make it to Providence, it is well worth it. It's a great place to meet professionals and other stations.

*John Barker*

We hope to see you all at the National '96 in November and encourage you to introduce yourself or your station to the staff at the Food for Thought Closing Brunch at the National. Our best wishes for a dynamic year — we're here to help make it the greatest ever!

*Kelley Cunningham*

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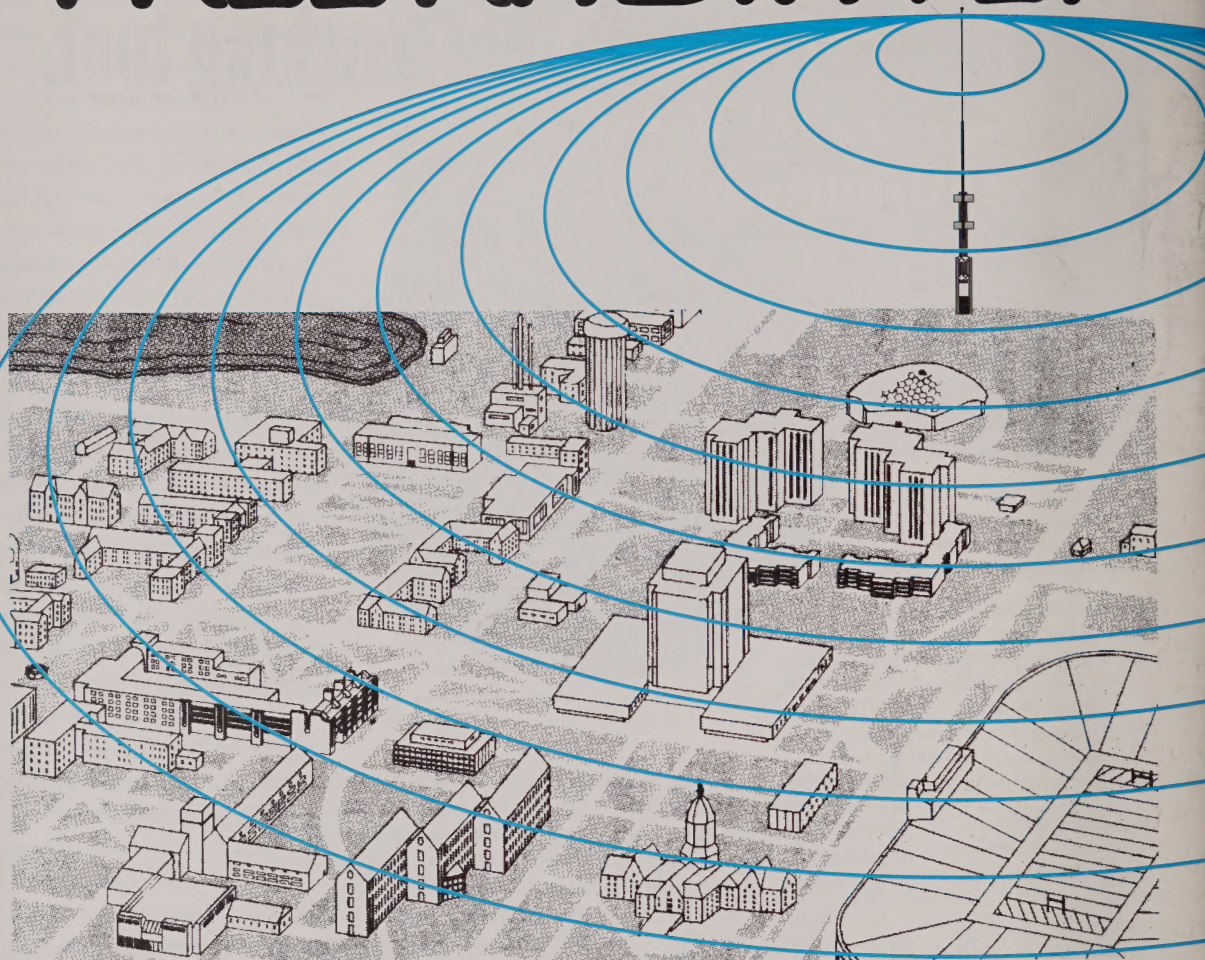
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